

Aural Training in Practice

Book III: Grades 6-8

As with the books covering Grades 1-5 in this series, the material in this book has been prepared primarily to offer guidance for the aural tests in the Associated Board's practical examinations, including the new syllabus requirements which take effect from January 1996.

Where appropriate, a background note has been given showing the purpose of the test followed by preliminary exercises. It has been assumed that students have acquired at least a reasonable facility in the aural tests of previous grades, including the all-important ability to pitch notes accurately with their voices, to memorize short melodic and rhythmic phrases and to reproduce these by singing or playing an instrument.

As before, the preliminary exercises are followed by practice tests, but teachers should continue to take every opportunity to use pieces pupils are learning (and those they have learnt in the past) to make aural training an ongoing process and an integral part of every lesson, not a panic activity when examinations are looming.

Finally, many teachers (and candidates) can bear witness to the fact that nothing contributes more to examination nerves than for candidates, nearing an examination, to discover their own inadequacy in aural tests by being put through a battery of 'specimen tests' without proper preparation through regular aural training. It is to be hoped that candidates who have worked methodically through the exercises and tests in this book will be well prepared for the aural tests in their examination and will find their performance skills enhanced by a greater depth of aural and intellectual understanding.

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THE ASSOCIATED BOARD OF
THE ROYAL SCHOOLS OF MUSIC

Test 6A: Melodic memory: two-part

GRADE 6

‘To sing or play from memory the *upper* part of a two-part phrase played twice by the examiner. The key-chord and starting note will first be sounded and named, and the pulse indicated. A second attempt will be allowed if necessary.’

At this stage it must be assumed that candidates have acquired a facility to sing or play short melodic phrases from memory. Confidence should have been built up over a period of time to respond to the aural tests set in previous grades even if the examinations have not been taken. If the candidate is proposing to respond to this test by playing instead of singing, the advice offered in Book II of *Aural Training in Practice* should be referred to, noting, especially, the point concerning the use of a transposing instrument.

Whether or not candidates choose to play the response, it is to their advantage, as it is to every musician, to use the voice, even if the quality of the voice leaves something to be desired. Young aspiring instrumentalists should certainly be encouraged to join a choir and to begin to sing in parts; even, perhaps, to sing extracts from their instrumental pieces and orchestral parts. This facility will serve them well and should not be overlooked.

The purpose of this test is two fold: to train the ear to follow a part and to continue the development of musical memory. The vocal or instrumental repetition gives an indication of the extent to which these aural skills have been achieved.


It should be noted that the syllabus does not state whether the two parts are in close position, such as soprano and alto parts (vocal or instrumental) might be, or whether it will be a treble line with a single line bass accompaniment. This will lead to considerable variety in the tests and thus provide a broader musical experience for candidates in their preparation.

The following, whilst serving as preparatory exercises, also illustrate the different ways this test could be set. Easy-to-remember melodies have been used, for, by reducing any difficulty in respect of the memory factor, pupils can be encouraged to notice how their part interacts with the second part and how that helps rather than hinders. Even if later they choose to play their response, they should in their preparatory work sing the melody, whilst the second part is played or sung by the teacher to make them more aware of this interaction of parts.

In Exercise 1 the lower part acts like a bass line and defines the basic harmony:

Andante Traditional English Song


1



In Exercise 2 the second ‘voice’ enters later, and, as is often the case in two-part counterpoint, imitates the first ‘voice’:

Slowly Tyrolean Cradle Song

2



In Exercise 3 the two parts share the movement – the lower part moving in quavers against the crotchet movement in the first two bars, and then changing round in the third bar with the upper part maintaining the movement to the end of the phrase:

Moderato German Folk Song

3



In Exercise 4 the two parts run in parallel until the lower part changes to a quasi bass line to provide the outline of the cadential harmony:

In waltz time German Folk Song

4



Test 6A (cont.)

Teachers will recognize the similarity of these exercises to the 'old' Grade 6A test. Clearly, the lower of the two parts in each case is very much a vocal part and the parts are relatively close.

In Exercises 5-8 the second part is written on a separate stave. In Exercise 5 the bass provides the outline of the harmony:

Allegretto Dutch Folk Tune



In Exercise 6 the second part is more melodic whilst still serving to outline the harmony, as in Exercise 5:

Moderato Handel



An example of the bass starting before the part to be recalled:

Allegro J.C.F. Bach



In Exercise 8 the character of both parts is instrumental, but the part to be recalled is equally suitable for a sung response:

Allegretto Hook



Pupils may find it easier to hear and repeat their line when the second part is laid out as in Exercises 5-8, and if that is so, these would provide a better starting-point. However, when the two parts are close (as in Exercises 1-4), and especially when they are moving together, it is perfectly legitimate to give a slight emphasis to the part the pupil is to repeat. It is also advisable to play the lower part with the left hand, irrespective of whether the two parts are printed on one or two staves.

Further preparatory exercises could be devised by using short phrases from traditional songs, adding a suitable second part (alto or bass), or by selecting passages from instrumental pieces, playing the instrumental melody line together with the bass of the accompaniment. Seventeenth- and early eighteenth-century pieces would adapt particularly well for this purpose. Simple piano pieces (especially those written specifically for beginners) could be used in the same way, noting that many such pieces are often written in two parts, that is, a single line for each hand.

Two last points before proceeding to the practice tests:

- (i) in all tests, the part to be recalled may be sung or played an octave lower (or higher) if thus more suitable to the voice or instrument;

- (ii) pupils using transposing instruments, having had the exercise played on the piano, must be given the name of the starting note which will keep the sounding pitch the same as that played on the piano.

PRACTICE TESTS

Introduce each test by saying: 'Sing (or 'play' if that is what the candidate has chosen to do) the upper part of this two-part phrase after I have played it twice. Here is the key-chord of (name) . . . and your starting note (name) . . . Here is the pulse.' Remember to 'count in' (1,2,1,2; 1,2,3,1,2,3; or 1,2,3,4,1,2,3,4; as appropriate), commencing the playing of the phrase on the first beat of the next bar, but noting that some tests begin with an anacrusis and that these will begin within the 'counting in' (this is illustrated on page 3 of *Aural Training in Practice*, Book II).

For candidates playing a transposing instrument for this test, remember to name the key-chord and the starting note which will keep the sounding key the same in the performance. (Again, for clarification, refer to *Aural Training in Practice*, Book II.) Note that the examiner will not play the lower part when the candidate gives his/her response.

Andante tranquillo Godard

1

Moderato Hebridean Song

2

[♩ = c. 92] J.S. Bach

3

[♩ = c. 56] Byrd

4

[♩ = 116] Leopold Mozart

5

Lively Kodály

6

Moderato J.S. Bach

7

mf

Pastorale (Vivace) Samuel Wesley

8

f e leggiero

non legato

[♩ = c.116] Telemann

9

f

Allegretto Stanford

10

p

Allegro ma non troppo Mysliveček

11

mf

Andante J.S. Bach

12

mf

Allegro John Ireland

13

mf
mp

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Allegro Telemann

14

f

Tempo di Gavotta Loeillet

15

mf

Con moto moderato Brahms

16

f

Tempo di Siciliana John Alcock

17

mp

Moderato Fiocco

18

mp

Test 6B: Sight-singing

'To sing a short melody from score, with an accompaniment played by the examiner, in any major or minor key up to three sharps or flats. The key-chord and starting note will first be sounded and the pulse indicated. Candidates may choose to sing the test from the treble or bass clef. A second attempt will be allowed if necessary.'

Sight-singing is a most useful skill for all musicians. Although, obviously, a particular advantage when singing in a choir, it is important in developing the 'inner ear'. The inner ear is that faculty which enables a musician to 'hear' what the music will sound like before a note is sung or played. Once the skill has been acquired, reading a score is like reading a book and it will make composing, the writing of harmony and arranging music all possible in a musical and meaningful way.

Practice is required to achieve fluency in sight-singing, and the exercises and practice tests in Grades 4 and 5 in *Aural Training in Practice*, Book II are designed to provide this all-important preparatory work. The Associated Board's publication, *Musicianship in Practice*, Book I also provides invaluable material in the preparation of this test, illustrating the way most simple melodies follow either a step-by-step (or scalar) line, or are based on the notes of the three primary triads – the tonic (I), the subdominant (IV) and dominant (V) – or are built on a combination of the two.

Notice how this principle applies in the following melodies which will be familiar to many pupils.

Moderato 'Au clair de la lune

1

The score for 'Au clair de la lune' is in 4/4 time, key of D major (two sharps). The melody is written in the treble clef, starting on D4. It consists of a series of eighth and quarter notes, with a final half note. The accompaniment is in the bass clef, starting on D3, and consists of a series of quarter notes, with a final half note. The tempo is marked 'Moderato' and the dynamics are 'mf'.

Briskly John Whitaker

2

The score for John Whitaker's exercise is in 6/8 time, key of D major (two sharps). The melody is written in the treble clef, starting on D4. It consists of a series of eighth and quarter notes, with a final half note. The accompaniment is in the bass clef, starting on D3, and consists of a series of quarter notes, with a final half note. The tempo is marked 'Briskly' and the dynamics are 'mp'. The melody is based on the primary triads I, IV, I, V, I.

Brightly A Shanty

3

The score for 'A Shanty' is in 6/8 time, key of D major (two sharps). The melody is written in the treble clef, starting on D4. It consists of a series of eighth and quarter notes, with a final half note. The accompaniment is in the bass clef, starting on D3, and consists of a series of quarter notes, with a final half note. The tempo is marked 'Brightly' and the dynamics are 'mf'. The melody is based on the primary triads I, IV, I, V, I, IV, I, V, I.

Once again, traditional songs will provide suitable material. Simple chord notation or chord symbols are often given. This harmonic framework should be used for it will 'support' pupils in their early efforts to sight-sing, remembering that building up confidence is vital if this work is to succeed. The syllabus states that the examiner will accompany the candidate in this test, so not only is it helpful to give this harmonic support in practice, but pupils will get used to having an accompaniment long before the examination. However, unlike Tests 4B and 5B, in which the candidate may sing in 'free time', the tests will now have a regular pulse which must be observed. Note that it is often said that a right note at the wrong time is wrong, whereas a wrong note at the right time at least has the virtue of maintaining the rhythm. Therefore, as with all sight-reading (vocal and instrumental), a steady pulse is the first priority.

Sight-singing is not primarily a test of one's singing skills, but the melody should be sung boldly (relative to the given dynamic sign) and rhythmically. In instrumental sight-reading tests it is usually up to candidates to set a pulse which is slow enough for them to cope with the relative complexities of the music without losing the continuity and intended style of the music. In an orchestral or chamber music rehearsal one is forced to 'keep up'. In this test the situation is rather like the latter, for the examiner will set the pulse and candidates should obviously try to maintain this. As the pulse will be given first (that is, before the candidate has the opportunity to look through the test), it is advisable for candidates to use the given tempo in their silent rehearsal. (Candidates may prefer to hum the melody, as a sort of trial run during this 'look through' period. This is acceptable, but the accompaniment will not be played.) The establishment of the rhythm in candidates' minds at this stage will be helpful when they come to sing the test with the accompaniment.

In Book II of *Aural Training in Practice* the use of tonic sol-fa names was advocated for the pitch tests in Grades 4 and 5. Many teachers believe this is a useful prop when singing intervals or a short series of notes (as found in the aural tests in Grades 4 and 5), but it might be found an impediment to progress beyond that stage. Others will no doubt wish to continue to use the sol-fa system at least in preparation for the Grade 6 sight-singing tests. That is a matter of personal judgement.

Candidates may, of course, use the sol-fa names in the examination if they find it helpful to do so, but it is important to note that in the examination the sol-fa names do not have to be used and *are not provided in the tests*, so candidates using the system must be fluent in supplying the names for themselves. If sol-fa names are not used, the alternatives are to choose a suitable syllable such as 'lah', humming, or even whistling, this last alternative perhaps emphasizing the point that it is not the singing but the reading that is being tested. If the candidate chooses to hum the test in the examination, ensure that it can be heard. Conventional humming with closed lips is not satisfactory. Pupils should open their lips slightly and hum with the same sound focus as would be expected from a singer.

It will be recalled that the pitch tests in Grade 5 were restricted to the major keys of C, G, D, F and B \flat . Two new major keys are added, A major and E \flat major, and all relative minors (that is, A, E, B, D, G, F \sharp and C). Should there be any difficulty in respect of pitching notes in these new keys, the following could be used following the format of the Grade 5 tests.

Sing the following exercises, using sol-fa or letter names (including any sharp or flat either in the key signature or marked as an accidental).

<p>A major</p> <p>1</p>	
<p>A minor</p> <p>2</p>	
<p>E minor</p> <p>3</p>	

Test 6B (cont.)

4 **B minor**

5 **F# minor**

6 **D minor**

7 **G minor**

8 **E♭ major**

9 **C minor**

When choosing further practice material, good sense must prevail and the following guidelines might be helpful to teachers.

- (i) The melody should have a natural line with mainly scalar or triadic movement, particularly in the early stages of preparation.
- (ii) Four bars is the normal length, often made up of two two-bar phrases, but this will, to some extent, depend on the time signature and note values used.
- (iii) The range in the treble clef should, generally speaking, not be outside A below middle C to E a 12th above, and chosen to lie comfortably within the voice range of the candidate. Similar constraints will apply to melodies in the bass clef.
- (iv) It is sometimes necessary to adapt music for an aural test to keep within the syllabus for a particular grade whilst at the same time offering a variety of musical styles. Thus transposition might be necessary and accompaniments may need to be simplified. There is no harm in either, providing the adaptation is sensitive and musical.
- (v) Accompaniments should be reasonably independent and not constantly shadow the vocal part.
- (vi) The test should not look daunting. That would be unhelpful, and pointless in terms of the purpose of the test. On the other hand, always stretch pupils according to their capabilities and do not restrict those who have facility in any musicianship skill to the limitations of examination tests.

PRACTICE TESTS

In the examination, the examiner will first determine whether the candidate wishes to sing from the treble or bass clef. In preparation for this, pupils should be clear in their minds which they wish to do, but it is sensible and, in practice, useful, for bass clef readers to be fluent in reading treble clef lines and vice versa.

Introduce the test by saying: 'Sing this short melody after you have looked at it. I will play the accompaniment. Here is the key-chord . . . and the starting note . . . Here is the pulse' (count two bars). After a short pause (that is, sufficient time for the candidate to look through the test at the given speed), give the key-chord and starting note again and count in, this time accompanying the candidate. Give the opportunity for a second attempt if it is necessary, in which case repeat the key-chord, the starting note and the pulse.

Treble clef, major keys

1 **Moderato** Schubert

p

2 **Allegro** Purcell

mf

3 **Andante** Mozart

mp

Test 6B (cont.)

4 **Langsam (slowly)** Schubert

mp

mp

This musical score is for a piece by Schubert, marked 'Langsam (slowly)'. It consists of a single system with a vocal line and a piano accompaniment. The vocal line is in treble clef, and the piano accompaniment is in grand staff (treble and bass clefs). The key signature has one flat (B-flat), and the time signature is common time (C). The tempo is marked 'Langsam (slowly)'. The dynamics are marked 'mp' (mezzo-piano) for both the vocal and piano parts. The vocal line features a series of eighth and quarter notes, while the piano accompaniment provides a harmonic foundation with chords and moving lines in both hands.

5 **Cheerfully** Italian Folk Song

mf

mf

This musical score is for an Italian Folk Song, marked 'Cheerfully'. It consists of a single system with a vocal line and a piano accompaniment. The vocal line is in treble clef, and the piano accompaniment is in grand staff. The key signature has two flats (B-flat and E-flat), and the time signature is 6/8. The tempo is marked 'Cheerfully'. The dynamics are marked 'mf' (mezzo-forte) for both parts. The vocal line is characterized by a series of eighth and quarter notes, often beamed together. The piano accompaniment features a rhythmic pattern of eighth and quarter notes, with some rests in the right hand.

6 **Vivace** Weber

mf

mf

This musical score is for a piece by Weber, marked 'Vivace'. It consists of a single system with a vocal line and a piano accompaniment. The vocal line is in treble clef, and the piano accompaniment is in grand staff. The key signature has one sharp (F-sharp), and the time signature is 2/4. The tempo is marked 'Vivace'. The dynamics are marked 'mf' (mezzo-forte) for both parts. The vocal line features a series of eighth and quarter notes, often beamed together. The piano accompaniment provides a harmonic foundation with chords and moving lines in both hands.

7 **Ziemlich Langsam (rather slowly)** Brahms

p

p

This musical score is for a piece by Brahms, marked 'Ziemlich Langsam (rather slowly)'. It consists of a single system with a vocal line and a piano accompaniment. The vocal line is in treble clef, and the piano accompaniment is in grand staff. The key signature has one flat (B-flat), and the time signature is common time (C). The tempo is marked 'Ziemlich Langsam (rather slowly)'. The dynamics are marked 'p' (piano) for both parts. The vocal line features a series of eighth and quarter notes, often beamed together. The piano accompaniment provides a harmonic foundation with chords and moving lines in both hands.

Allegro

attrib. Leopold Mozart (adapted)

8

mf

mf

Allegro moderato

Parry

9

p

cresc.

mf

p

cresc.

mf

Allegro moderato

Hook (adapted)

10

mf

mf

Con moto

Mendelssohn

11

mp

mp

Test 6B (cont.)

12 **Lively** Schubert

This musical exercise is in 4/4 time with a key signature of one sharp (F#). The tempo is 'Lively'. The piece begins with a piano (*p*) dynamic. The right hand features a melodic line with eighth-note patterns and a long, sweeping slur across the first four measures. The left hand provides a harmonic accompaniment with chords and moving lines in both the treble and bass staves.

13 **Andante** Maurice Greene

This exercise is in 3/4 time with a key signature of two flats (Bb and Eb). The tempo is 'Andante'. It starts with a piano (*p*) dynamic. The right hand has a simple, flowing melody with some rests. The left hand features a more active accompaniment with eighth-note patterns and chords.

14 **Un poco allegretto** Hummel (adapted)

This exercise is in 3/8 time with a key signature of one sharp (F#). The tempo is 'Un poco allegretto'. It begins with a piano (*p*) dynamic. The right hand plays a melody with eighth-note runs and slurs. The left hand has a steady accompaniment with eighth-note patterns and chords.

15 **Moderato** 'Jamaica' English Dance Tune (adapted)

This exercise is in 2/4 time with a key signature of two sharps (F# and C#). The tempo is 'Moderato'. It starts with a mezzo-forte (*mf*) dynamic. The right hand features a melody with eighth-note patterns and slurs. The left hand has a simple accompaniment with chords and moving lines.

Treble clef, minor keys

16 **Adagio** Rory Boyle

p

p

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17 [♩ = c. 72] Norwegian Folk Song

mp dolce *p*

mp dolce *p*

18 **Adagio** Marcello

mf

mp legato

19 **Andantino** English Folk Song

mf *mp*

mf *mp*

Test 6B (cont.)

Slowly Dowland

20

p

In addition to the following two tests, Tests 4, 7, 13, 16, 17 and 20 are printed in the pupil's copy in both treble and bass clef versions.

Bass clef

Molto moderato e legato Michael Rose

21

p

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Moderato J.S. Bach

22

mf

Test 6C: Cadences

'To identify the cadence at the end of a phrase, played twice by the examiner, as perfect or imperfect, and to state whether it is in a major or minor key. The key-chord will first be sounded.'

As in the examination test candidates will be asked to name the cadence 'at the end of the phrase', it will be obvious where the cadence occurs, but the aural preparation should include the awareness of the *approaching* cadence. This will undoubtedly help in the recognition of the cadence and the chords employed.

Many pupils will already be familiar with the part cadences play in music through the study of theory and by their own composing, and by having the cadential points brought to their attention as part of the musical preparation for the performance of their pieces. Chapter 9, 'Phrases and Cadences', in *The AB Guide to Music Theory*, Part I, by Eric Taylor, published by the Associated Board, provides a clear and succinct introduction to cadences and the part they play in the shaping of music.

Hearing the effect produced by a cadence in music (the 'point of rest or relaxation') is vital if pupils are to become confident in identifying the different cadences they will meet, not only in this grade, where tests will be limited to one phrase ending with an imperfect or perfect cadence, but later on when they will (additionally) be required to identify plagal and interrupted cadences and to name the approach chords.

Playing pieces written for melodic instruments will make the point that although structural phrases are not marked, one is still aware of the phrase structure created by the introduction of cadences (here supplied by the *implied* harmonies); as in speech, one *hears* the punctuation and it is this which gives sense to the sentence. The following melodies illustrate this point.

1 Allegretto Mozart

p

[imperfect cadence]

[perfect cadence]

2 Allegro Michael Rose

f molto giocoso

[imperfect cadence]

[perfect cadence]

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It is interesting to note that although each step of the melody in Example 3 is articulated ('tongued'), the four-bar phrase structure is still clearly evident by the strength of the cadences.

3 Allegro Handel

f

[imperfect cadence]

[perfect cadence]

Test 6C (cont.)

In the next example a four-bar sequential passage has been omitted, to enable the student to hear more clearly the 4 + 4 bar structure with the two distinctive cadences.

Albinoni

Allegro

4

f

[imperfect cadence]

[tr]

[perfect cadence]

The cadence test in a Grade 6 examination will, of course, be given on the piano. In keyboard music there will usually be a clear bass line which, together with the harmonies, will determine the cadence, but the practice of listening for and singing back only the bass notes of the cadence (as seems to be the way many candidates have been taught to tackle this test in the past) should be discouraged. Apart from the fact that it is not a very musical approach, listening to the total effect will help pupils both in their performance and in their composing, including the working of harmony exercises. (This is not to suggest that the skill of singing a bass line is unimportant, as will be seen by the inclusion of such a test in Grade 8, but that there is an inherent danger in pupils relying on recognizing the interval between the last two bass notes to identify the cadence.)

It is also worth noting that candidates will be asked after they have identified the cadence whether the phrase was in a major or minor key. This aspect needs to be established in the candidate's mind from the time the key-chord is played at the beginning of the test.

PRACTICE TESTS

Introduce the test by saying: 'Tell me what cadence is at the end of this phrase. I will play it twice. Here is the key-chord.' At the end of the test, ask, 'Was that in a major or minor key?'

Minuet [$\text{♩} = \text{c. } 132$] Purcell

1

mp

Lively Purcell

2

mf

(tr)

Minuet [$\text{♩} = \text{c. } 132$] Courteville

3

mf

(tr)

Note: for the purpose of these tests, some chords have been marginally altered.

4 [♩ = c. 108] J.C.F. Bach

p (legato)

5 Moderato e cantabile Karganov

p

6 Allegro Schumann

f

7 (a) Lamentoso Schumann (b)

p *fp*

8 Maestoso m.d. Grieg

ff m.s. m.d. m.s.

(a) **Lento** (b) **Rebikov**

9

[♩ = c. 92] **C.P.E. Bach**

10

Andantino quasi allegretto **Burgmüller**

11

Allegro **Beethoven**

12

Vivace **Handel**

13

(a) **Moderato** (b) 15th cent. Volkslied

14

mf

(a) **Tempo di Minuetto** (b) Telemann

15

f

Andantino rit. Glière

16

mf

Menuet Allemande Kirnberger

17

f

(a) **Moderato** Swedish Folk Song

18

p

con Ped.

(b)

(p)

Test 6D: Listening to music with understanding

(i) 'To answer questions on the features of a piece played by the examiner, including the general perception of texture, form (including phrase structure), style and period, of which the examiner will select one or two and advise the candidate accordingly before playing the piece. Candidates will be expected to use Italian terms in their answers where appropriate.'

(ii) 'To clap the rhythm of a short extract played twice by the examiner from the above piece and state whether it is in 2, 3 or 4 time.'

It will be seen that the above syllabus statement is very similar to that given for Test C in Grade 5. Whilst the principles are the same, clearly the degree of detail expected will be greater at this grade and the length of the piece may well be longer.

Ideally, aural training, musicianship and the teaching of the theory of music should be integral parts of instrumental and singing lessons, but in practical terms this is not always possible. Listening with understanding should also be *performing* with understanding and the time involved in this seen as equally valid as the effort students put into the development of instrumental and vocal techniques.

Even if theory now needs to take a back seat due to the constraints of time (either in the lesson or the student's own study programme), Chapters 15-18 in Part II of *The AB Guide to Music Theory* by Eric Taylor should be read and the illustrations played as essential preparation for the listening test in Grades 6, 7 and 8. As these tests build on the foundations of earlier grades, it is also wise to look again at the work undertaken in Grade 5 Test C and to re-read the introduction to that test in Book II of *Aural Training in Practice*.

The first thing to note is that questions on 'form' will be more detailed and will include questions on phrase structure. Study of this subject could focus on Chapter 2 of *The Form of Music* by William Cole (Associated Board), again making sure that the illustrations are heard.

As regards general preparation, two important aspects will need attention:

- (i) the ability to remember what has happened in a piece which could be longer than hitherto and include more variety and/or complexity in the texture than previously experienced;
- (ii) the ability to express in musical terms those features identified.

As before, and for practical reasons, all tests in examinations are given on the piano. In this book the material for this test and for Test D in both Grades 7 and 8 is taken from the keyboard repertoire and, as far as possible, from easily accessible anthologies; however, as has been emphasized throughout this series, much material will also be found in students' own repertoire. Whatever the instrument or voice, the same principles apply.

The practice tests printed in this book have been selected to cover the wide range of topics which could be the subject of questions in examinations. They are, broadly speaking, in chronological order in each grade. Some examples are longer than would be the case in examinations, but are included to provide maximum possible coverage of different topics and styles within the space of this publication. There is no reason why pieces should not be selected from other grades providing that the questions asked are relevant to the student's musical and intellectual understanding.

Discussion will gradually take the place of direct questions requiring one or two word answers. That is why (ii) above is so important.

Topics might be developed as follows:

- (i) Phrase structure:
 - Were the phrases of equal length? If not, how did they vary?
 - Were phrases extended in any way? If so, what devices were used?
 - Did phrases have a similarity of shape? If not, what changes were noticed?
 - Were any phrases repeated and, if so, where did this repetition occur?
 - If a phrase was repeated, did the cadence sound different and, if so, in what way?

(ii) Form and tonality:

Did the order of phrases form a pattern? If so, how might this be expressed?

Did the phrases have a similar sound? If not, what changes were there?

Did the tonality change? If so, where? Did it return to the original key? How did this affect the overall form of the piece?*

Was there a rhythmic pattern which seemed to dominate the piece? Can you clap it?

Does it tell us something about the form of the piece?

In what way does the composer achieve unity? What use is made of contrast? Is there formal balance?

(iii) Texture, Style and Period:

What is meant by texture as applied to music? In what way might the texture give a clue to the period of the piece? How might the composition have been affected by the limitations of the instrument of the time?

What is meant by the style of the piece? How might one describe this piece?

Does that give a clue to the period when the piece was written? Were there any particular conditions at that time which might have affected the way the composer wrote the music?

Was it a 'courtly' dance of the seventeenth and early eighteenth centuries? If so, what is the name of the dance? Or was it a piece based on a dance rhythm of more recent times? If so, what is the name given to that rhythm?

What particular aspect of a piece might suggest it is by a contemporary composer?

Why might a contemporary composer wish to experiment with sound and the tonal parameters of an instrument? How does that apply in this piece?

It may be useful, indeed wise, to vary the order of these topics. Each may not necessarily be relevant to every piece, but through such discussion pupils will be better prepared to tackle the test they will be given in the examination. More importantly, as has been the plea all through these *Aural Training in Practice* books, a dialogue with pupils at their level of understanding will make them more aware of the music they are playing and their aural acuity will develop correspondingly.

The second part of Test D is the clapping of the rhythm of a short extract from the piece. This is similar to the requirement in Test C in Grade 5. If further preparatory work is required for this, pupils should retrace the stages recommended in *Aural Training in Practice*, Book II (pages 26-30) and practise this aspect of the test separately before proceeding to the practice tests below. Note that a single melody line *only* should be played for this part of the test.

PRACTICE TESTS

Introduce each test by saying: 'Listen carefully while I play this short piece, and I shall then ask you about . . . and . . .' Questions will only be asked on one or two topics in the examination, though a supplementary question might be asked to elucidate answers, or to give a candidate an opportunity to give more information.

After the questions have been answered, introduce the second part of the test by saying: 'Now clap the rhythm of this extract. I will play it twice.' After the rhythm has been clapped or tapped, ask the pupil whether it was in 2, 3 or 4 time. (As before, it is strongly advised that pupils should be encouraged to note the time when the piece is first played.) Point out that the piece could be in compound duple time, but the candidate does not have to be more specific than to identify that it is in 2-time, whereas the syllabus for the rhythm repetition test in Grade 7 states that candidates will be required to identify 6/8 time as such.

*Although, as a syllabus requirement, modulation is not included in Grade 6 aural tests, there is no reason why pupils should not become increasingly aware of key change in the course of a piece. Since Grade 3, candidates have been expected to recognize major and minor tonality and they should now be encouraged to listen for key changes from one major key to another without, at this stage, being concerned with the actual keys involved.

Test 6D (cont.)

The differentiation between, for example, 2 minim beats to the bar and 4 crotchet beats will possibly be clearer and easier to define than in previous grades, but either answer should be accepted as will be the case in the examination. Note that the extract for this part of the test, indicated by a square bracket (), could be taken from a bass or middle line, as well as from a top line, but in every case it will be given unaccompanied. Ornaments should be omitted when playing the extract for the rhythm test. In some of the pieces two or more phrases have been marked as being suitable for this test, *but only one will be given in the examination*.

[Moderato $\text{♩} = c. 54$]

Purcell

1

4

8

Questions could be asked on the texture and style of this piece, the period and the composer and what type of piece it is. Follow up questions could include a discussion on the instrument it might have been written for, the way the composer treats the broken-chord figuration in the second half of the piece (for example, the inversion from bar 5) and the extension of the second phrase to six bars.

It will be noticed that in this particular piece there are no dynamic markings. These are left to the discretion of the performer. However, questions should continue on this aspect and on other elements covered in previous grades, although the primary concern should be to cover the areas suggested in the footnotes to each piece.

[Andante con moto]

J.S. Bach

2

6

11

16

This is the first part of the Invention in E major (BWV 777). The contrapuntal aspect should therefore be the **main** area for questions and discussion. For example, ask pupils to compare bars 1-4 with bars 5-8, and follow up with a question about the sequential treatment of the material in bars 9-13 and ask them to comment on bars 17-20. Summarize the phrase structure and then repeat the piece asking pupils to indicate the beginning of each phrase and where the sequences occur. With some pupils it may be possible to play the two passages marked (a) and (b) first without, and then with the editorial suggestions and ask them to identify the difference and express their views on their preference.

Test 6D (cont.)

Presto [♩. = c. 69]

Haydn

3 *f*

(8) *f* *p* *f*

16 *f* *Fine*

(24) *p* *mf*

(32) *mf* *p* *pp*

41 *p* *mf*

Da Capo al Fine

This movement, from an early Sonata by Haydn, will provide an opportunity to discuss simple Rondo form and ask questions on the style and contrasting features of the phrases within each section. Pupils should also be able to identify the key changes in this movement. Ask which movement of the Sonata this is likely to be, and why.

l'oco allegro [$\text{♩} = \text{c. } 60$]

Grieg

4

p

Ped. * (Ped. *) Ped. (* Ped.) * Ped. *

6

Ped. * Ped. * Ped. *

11

rit.

Ped. * Ped. *

Presto [$\text{♩} = \text{c. } 88$]

17

pp leggiero

23

pp

etc.

Questions could be asked on the dance form used and the rhythmic feature peculiar to the waltz. Ask about the device used by the composer for the last four bars of this extract, what is likely to follow, and why. Questions could also be asked on style (noting the *leggiero* marking in the Presto section) and the different tempi; the change in texture, the regular phrase structure (why is it regular?) and the pedal points in bars 1-4 and 5-8. More detailed discussion might cover the reasons for the distinctive tone colouring found in Grieg's music with particular reference to bars 2, 6 and 13. (The complete piece is printed in *A Keyboard Anthology*, 2nd series Book II, published by the Associated Board.)

Test 6D (cont.)

Liszt

[Allegretto ♩ = c.126]
con grazia

5 *p*

5 *f*
marcato
Ped. *

9 *dolce*
ten.
un poco rall. *

14 *dolce*
ten.
Ped. *

f
marcato
Ped. *

Ask pupils about the distinctive rhythmic feature of this piece and how it is developed. Ask them to comment on the phrase structure (particularly the unusual three-bar formation) and to compare the last six bars with the previous six bars. Pupils might also be asked about the texture, what sort of piece it might be and the period when it was written. (The piece is the second of *Five Hungarian Folksongs* by Liszt.)

Four phrases have been marked as suitable for rhythm tests. Teachers will best be able to judge whether the rhythms are given as tests on one or several different occasions. If they are given at the same time, some pupils may be able to say what differences they hear between them (taking a pair at a time). This would serve as a useful test of rhythmic discrimination (that is, a more advanced form of Test C in Grades 1-3).

Legato (♩ = 72)

Richard Rodney Bennett

The musical score is for a piece in 2/4 time, key of D major. It consists of five systems of two staves each. The first system (measures 6-11) is marked *mp espr.* and *con Ped.*. The second system (measures 12-17) is marked *mf* and *p*. The third system (measures 18-23) is marked *cresc.*. The fourth system (measures 24-29) is marked *f* and *p*. The score features a variety of musical notations including eighth and sixteenth notes, chords, and dynamic markings. The piece concludes with a final chord in measure 29.

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This piece, from *Diversions* by Richard Rodney Bennett, has an interesting phrase structure which could be the starting-point for questions, especially noting the device the composer uses to extend the first four-bar phrase to five to link with the shortened second phrase. Other points of note are the switch of the melody to the bass in bar 16 (what is the interval of transposition?) and the way the coda is organized.

Test 6D (cont.)

[Moderato ♩ = 112] Alan Haughton

p poco a poco cresc.

meno mosso

f *p*

mf *p* *pp*

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Questions could be asked about the characteristics of Ragtime as displayed in this extract from Alan Haughton's 'Rainy Day Rag'; for example, the regular melodic lines simply syncopated over a four-square march-style bass. Ask what they noticed about the pitch in bar 3 and how the composer brings the piece to a satisfactory ending.

Often described as 'jazzy', Ragtime is in fact distinct from Jazz as it is essentially composed music and usually for the piano. It began its comparatively short life late in the nineteenth century, which may well come as a surprise. However, young pupils are more than likely to call this piece 'jazzy' and this would be found acceptable in an examination at this level. 'Rainy Day Rag' comes from *Rhythm and Rag: sixteen pieces in various popular styles*, published by the Associated Board.)