

Music Craft



Australian

Music

Examinations

Board

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of the Board

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Music Craft is a new syllabus that integrates music theory and aural acuity elements from the very beginning of music studies. The sequencing of its various musical elements is quite different from the other AMEB written syllabuses.

Music Craft will be offered initially only in Level 1 – from Preliminary Grade through Grade 4. Level 1 focuses on the rudiments of music – the elements of pitch, rhythm, pulse, tempo, amplitude, articulation, expression and timbre – and a basic understanding of diatonic harmony.

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GENERAL REQUIREMENTS – WRITTEN EXMINATIONS

Introduction

The *Music Craft* (Level 1) syllabus is available for examination in the theoretical and aural aspects of music. *Music Craft* provides a graded series of examinations from Preliminary to Grade 4.

Aural

This examination is administered by means of a recording. Before the commencement of the examination candidates will be given a short listening time in order to become familiar with the sound to be used on the examination CD.

Presentation of Written Work

Candidates are encouraged to write neatly and clearly on examination papers.

Marks

For the guidance of candidates, the maximum number of marks allotted to each question is shown on the examination paper.

MUSIC CRAFT – 2007 EXAMINATION DATES

STARTING TIMES:

Your local State Office will be able to confirm examination entry closing dates, and starting times of examinations. This information will also be available via the AMEB Federal website: www.ameb.edu.au and the 2007 Manual of Syllabuses.

Monday 14 May	Monday 27 August	Monday 29 October
–	New South Wales	–
Queensland	Queensland	Queensland
South Australia and NT	South Australia and NT	South Australia and NT
Tasmania	Tasmania	–
Victoria	Victoria	Victoria
Western Australia	Western Australia	–

ENQUIRIES

Your State Office will be pleased to answer any queries you may have regarding the examinations and can provide you with copies of entry forms, information bulletins, sample examination papers for *Music Craft* and so on. You can contact your State Office at the address listed.

Enquiries regarding the *Music Craft* syllabus and publications can be made to the Federal Office at the address listed below.

Music Craft Helpdesk

Coordinator: Mr David Agg

Email: coordinator@ameb.net

Music Craft Helpdesk business hours: 9am–5pm AEST

Free Call: 1800 214 380

Regulations – Excerpts

1. General

Candidates must present for examination using the syllabus listed as available within the current AMEB Manual of Syllabuses. The syllabus chosen for examination must be presented in its entirety. A combination of different syllabuses is not accepted for examination.

Subject to these Regulations, arrangements for the examinations in each State will be carried out in accordance with the procedure adopted by the State concerned.

PLACE OF EXAMINATIONS

3. Written Examinations: Country Centre

Written examinations may be held in any country centre provided that:

- (a) a sufficient number of candidates has entered
- (b) satisfactory arrangements for the conduct of the examination can be assured. In the event of an insufficient number of candidates entering for a particular centre, the State Office reserves the right to call the candidates to an alternative centre.

4. Local Appointees

Arrangements for examinations in country centres will be carried out by a Local Secretary duly appointed in each State.

5. Examination Centres

Practical examinations may be conducted at places other than a general centre if the number of candidates and the examination conditions are approved by the State Office. Application for special centres must be made before the closing date for receipt of entries.

EXAMINATION ENTRIES

6. Entry Requirements

Subject to the regulations in paragraphs 19 and 20, candidates may, irrespective of age, enter for any grade of any subject, without having passed a lower grade.

7. Applications

Application for examination shall be made on the prescribed form which must be lodged with the appropriate State Office not later than the date specified in the Manual of Syllabuses.

8. Late Entries

Late entries may only be accepted from candidates on payment of a late fee within a specified period as determined by the State Office.

9. Fees Payable by Candidates

For information on the scale of fees please contact the State Office.

12. Notification of Examination

As soon as practicable after the closing date of entries, candidates will be officially notified of their candidate number, and the time and place of their examination.

13. Time Allowed for Examinations

Before the scheduled commencement of all *Music Craft* written examinations, ten minutes reading time is allowed. No writing will be permitted during this time.

At the commencement of *Music Craft* Aural examinations, candidates will be given a short listening time in order to become familiar with the sounds used on the examination CD. At the conclusion of the *Music Craft* Aural examinations, candidates are permitted to write during checking time, the length of which is as follows:

Preliminary, Grade 1 and Grade 2: two minutes checking time
 Grade 3 and Grade 4: five minutes checking time

Length of Examinations

Grade	Aural	Written
Preliminary	15 minutes	30 minutes
1	20 minutes	30 minutes
2	20 minutes	40 minutes
3	30 minutes	60 minutes
4	30 minutes	90 minutes

SPECIAL SERVICES

14. Use of Dictionaries

Candidates whose first language is not English may use a dictionary in written examinations, provided that the dictionary is English/Foreign Language. Candidates should at the time of entry advise the State Office of their intention to avail themselves of this regulation, outlining their reason for so doing. The State Office will then provide the candidate with an authorising letter. Candidates will be asked to present the dictionary and the authorising letter to the examination centre supervisor prior to the commencement of writing, for checking.

15. Disabled Candidates

The AMEB makes every effort to accommodate candidates with disabilities. Teachers and candidates should contact the State Office for further details.

16. Non English-Speaking Candidates

On application to the State Office, non English-speaking candidates may seek to have an accredited interpreter present at their practical music examination. Candidates for written examinations are able to have the examination paper translated into their first language. For details please contact the State Office.

19. Additional and Prerequisite Requirements

(b) Additional requirements: Sixth, Seventh and Eighth grades practical; Associate and Licentiate practical, Associate and Licentiate Theory, and Associate Musicianship.

For these examinations, as set out in Table A, an additional examination is required. In the case of these examinations, the additional requirement need not be completed before the principal examination, but, until both the principal examination and the additional requirement are passed, the examination is incomplete, and no certificate will be awarded.

Table A

Practical exam	Additional requirement		
Grade 6	Pass	Grade 2	<i>Music Craft</i>
Grade 7	Pass	Grade 3	<i>Music Craft</i>
Grade 8	Pass	Grade 4	<i>Music Craft</i>
AMusA	Pass	Grade 5	Theory/Musicianship
LMusA	Pass	Grade 6	Theory/Musicianship

For Associate and Licentiate practical examinations, the additional requirement must be completed by no later than the end of the next calendar year following the successful completion of the diploma examination. A Pass in any higher grade than the stated additional requirement will be accepted.

It is the responsibility of the candidate to give notification as to the date of passing this additional requirement, and the centre at which such examination was held.

REPORTS AND CERTIFICATES

21. Examination Reports

A report from the examiner is provided for the information of candidates and teachers. The examiner's report carries the examination result. In all written examinations, the report will show the total marks obtained, and the marks obtained under each section of the examination.

22. Certificates

Certificates will be awarded to candidates who fulfil the requirements of the award. Certificates specify the subject and grade or diploma of examination and the result obtained.

EXAMINATION PROCEDURES

23. Inability to Present for Examination

Candidates who are prevented by illness or other exceptional cause from presenting themselves for examination, should notify the State Office as soon as possible. On payment of a transfer fee, it may be possible to re-schedule the examination. Details can be obtained from the State Office.

27. Written Examination Procedure

Candidates should note that no materials other than pens, rulers, pencils and erasers are permitted in written examination rooms.

28. Complaints

Every effort is made to make each examination an enjoyable event. The examiners are professionals in their field and are highly trained to conduct quality assessments and provide informative reports. Each State Office has established procedures for handling complaints. Should you have a concern or complaint about an examination, please contact the State Office.

RESULTS

29. Assessment System

WRITTEN EXAMINATIONS

(a) Grades

Honours – 85 per cent

Credit – 75 per cent

Pass – 65 percent

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Music Craft

Terminology

Note and rest values

Music Craft will refer to note and rest values using both the traditional British/Australian terms – semibreve, minim, crotchet, quaver etc. and the corresponding American terms – whole note, half note, quarter note, eighth note etc.

Other terms

There is a similar flexibility in relation to other significant regional differences, for example the use of the term ‘passing tone’ as opposed to ‘passing note’, ‘voice leading’ as opposed to ‘part writing’, ‘neighbour tone’ as opposed to ‘auxiliary’, ‘leger line’ or ‘ledger line’.

Pitch – specific pitch naming

The system of octave recognition used in *Music Craft* is based on the Helmholtz Pitch Notation System as follows:

The image shows a musical staff with two staves (treble and bass clefs). The notes are labeled with Helmholtz notation: C, B, c, g, c¹, b₁¹, c₁², c², e², c³. Above the staff, 'middle c' is written above the note c¹. Below the staff, 'Great C', 'Great B', 'small c', and 'small g' are written under the notes C, B, c, and g respectively. Carets are placed above the notes c¹ and c², and below the notes c¹ and c².

Scale degrees

The only acceptable method of writing scale degree numbers in *Music Craft* is as follows:

- Scale degree numbers above the notes of the scale or melody
- Carets ^ to be written over scale degree numbers.

Example:

The image shows a musical staff with a treble clef. The notes are labeled with scale degrees: 1, 2, 3, 4, 5, 6, 7, 1(8). Carets are placed above each note: 1, 2, 3, 4, 5, 6, 7, 1(8).

Harmonisation nomenclature

The only acceptable nomenclature in *Music Craft* for describing tonal harmonic materials is a mixed notation consisting of figured bass and Roman numerals (upper case for major triads; lower case for minor). Example 1 shows a style which is not acceptable for use with the *Music Craft* Syllabus. Example 2 shows mixed notation consisting of figured bass and Roman numerals, the only acceptable notation for *Music Craft*.

Example 1 Not acceptable with the *Music Craft* syllabus.

I V^{7b} I I^b IV VI^b II^b I^c V V^{7a} I
or
V^{7₅}

Example 2 Correct nomenclature with the *Music Craft* syllabus.

I V₅⁶ I I⁶ IV vi⁶ ii⁶ V₄⁶—₃ 7 I

Cadences

The only acceptable nomenclature in *Music Craft* for describing cadences is the following:

V – I	Authentic cadence
	Perfect authentic cadence (scale degree $\hat{1}$ is soprano of I)
	Imperfect authentic cadence (scale degree $\hat{3}$ or $\hat{5}$ are the soprano of I)
IV – I	Plagal cadence
V – VI	Deceptive cadence
I – V, II – V, IV – V, VI – V	Half cadence
iv ⁶ – V	Phrygian cadence

Set Works and Integrated Questions

Set Works will be assigned to each grade level from Grade 1 onwards. The Set Works will be included in each *Student Workbook*, covering a wide range of music including diatonic or modal folk songs, contemporary popular music and melodic extracts from late 18th and early 19th century concert works. These works will track with the scale types and the harmony content of the grade. They will provide the stimulus for a series of questions that will integrate skill and knowledge areas as stipulated for the grade. Students should familiarise themselves with these pieces by singing and playing them and by seeking out the various musical features pertinent to the requirements of their grade level. For Grades 1 and 2, the pieces will be melodies only. Two-staff pieces and extracts will begin to appear in Grades 3 and 4 as harmonic materials assume greater importance.

AMEB Music Craft Study Packages

Study packages for each grade, consisting of a *Teacher's Guide* and *Student Workbook* and interactive aural materials have been developed by the AMEB. Thorough preparation using these materials will promote successful outcomes in the exam and help students to 'own' the knowledge and skills acquired.

Length of Examinations

Grade	Aural	Written
Preliminary	15 minutes	30 minutes
1	20 minutes	30 minutes
2	20 minutes	40 minutes
3	30 minutes	60 minutes
4	30 minutes	90 minutes

For *Music Craft*, both Aural and Written form the one examination and will be held on the one day.

Learning Outcomes by the completion of Level 1

1. Aural Work

Students will be able to recognise and write:

- all major and minor scale forms and several modal scale forms
- all diatonic intervals
- triads and their inversions
- authentic, plagal, deceptive, Phrygian and half cadences
- instrumental timbres

In addition, students will be able to:

- notate simple rhythms and short melodies in dictation
- recognise and differentiate register, texture, and timbre in music
- recognise and notate standard articulation and dynamic markings.

2. Rudiments of Music

Students will have a strong foundation in music notation rudiments related to elements of:

- pitch and rhythm notation
- metrical organisation
- scales (including tonal and several modal scales)
- the cycle of fifths in major and minor keys up to and including seven sharps and flats
- tempo
- expression
- articulation
- basic musical forms and structures
- standard presentation of music manuscript conventions
- concepts of diatonic, chromatic and enharmonic.

3. Melody, Harmony and Voice Leading

Students will be able to:

- recognise (visually) modulations to the dominant and relative major keys;
- realise figured basses and harmonise four-bar melodies using diatonic root position and first inversion triads, the dominant 7th and its first inversion (V_7^6);
- demonstrate convincing linear relationships between each chord in a progression or short piece;
- recognise standard non-chord tones in a four-voiced progression.

4. Musical Instruments

Students will be able to recognise all standard orchestral instruments and instruments familiar in contemporary music practice, and the standard ensemble categories in which those instruments are used.

They will be able to:

- use many of the music notation conventions for these instruments (including clefs and transposition)
- classify them according to their usual registers and families

Lastly, students will be able to integrate and synthesise the elements of these four learning areas through their musical understanding of the Set Works.

List of Recommended References

- Adler, S. *The Study of Orchestration*, 3rd edition. New York: Norton, 2002.
- Aldwell, E. & Schachter, C. *Harmony and Voice Leading*, 3rd edition. Belmont: Wadsworth, 2002.
- Gauldin, R., *Harmonic Practice in Tonal Music*, 2nd edition. New York: Norton, 2004.
- Herold, R.M. *Mastering the Fundamentals of Music*, Upper Saddle River: Prentice Hall, 1997.
- Hindemith, P. *A Concentrated Course in Traditional Harmony: Book 1*. New York: Schott Music, 1968.
- Karpinski, G, *Aural Skills Acquisition: the Development of Listening, Reading, and Performing Skills in College Level Musicians*. New York: Oxford University Press, 2000.
- Kennan, K. & Grantham, D. *The Technique of Orchestration*, 6th edition, Upper Saddle River: Prentice Hall, 2002.
- Kennedy, M., *The Oxford Dictionary of Music*, 2nd edition. Oxford: Oxford University Press, 1994.
- Piston, W. *Harmony*. New York: Norton, 1987.
- Pratt, G. *The Dynamics of Harmony: Principles and Practice*. Milton Keynes: Open University Press, 1984.
- Pratt, G. *Aural Awareness: Principles and Practice*. Philadelphia: Open University Press, 1990.
- Randel, D. M. (Ed.) *The New Harvard Dictionary of Music*. Cambridge Mass.: Belnap Press, 1986.
- Siegmester, E. *Harmony and Melody*, Volumes 1 and 2. Belmont: Wadsworth, 1966.
- Sturman, P. *Harmony, Melody & Composition*. Burnt Hill: Longman, 1983.
- Turek, R. *The Elements of Music*, Volumes 1 and 2, New York: McGraw-Hill, 1996.

Preliminary Grade is designed as a positive and achievable first experience at Music Craft exams. The aural course and examination allow candidates to demonstrate their ability in hearing changes and differences in pitch, rhythm, dynamic levels and instrumental timbre. The written test covers simple skills in music rudiments and writing.

Candidates will be asked questions on any of the following:

Written Section (30 minutes)

1. Rhythm and metre

Rhythm

To recognise and write the note values and rests:

- semibreve (whole note),
- minim (half note),
- crotchet (quarter note) and
- quaver (eighth note).

To recognise and write the note value of:

- dotted minim (dotted half note).

Metre

- To recognise, write and use the time signatures $\frac{2}{4}$ and $\frac{3}{4}$ (without anacrusis);
- To recognise the difference and/or the similarity between two short notated melodies.

2. Pitches, scales and keys

Pitch notation

- To recognise and write the treble clef;
- To recognise and write the names of the notes occupying the lines and spaces of the treble staff, extending to one leger line below the staff;
- To recognise and write the sharp and flat.

Scales

To recognise and write scales and key signatures of the following:

Major: C, G, F

Candidates are required to:

- Recognise and write scales in the treble clef;
- Write scales in one octave ascending only;
- Mark scale degrees with carets *above* the notes $\hat{1}$, $\hat{2}$, $\hat{3}$, $\hat{4}$, $\hat{5}$, $\hat{6}$, $\hat{7}$, $\hat{1}(\hat{8})$;
- Recognise and write the key signatures of the scales for Preliminary Grade; and
- Understand the concept of diatonic.

3. Triads and intervals

Intervals

To recognise and write with or without key signature the following intervals by number only:

- Major third and minor third
- Perfect fourth, perfect fifth and perfect octave

Triads

To recognise and write the root position tonic (I) triads on treble staff with or without key signature of:

Major: C, G and F

4. Terms

Candidates are required to recognise and write the English meanings of the following terms with their abbreviations and signs where applicable, or to supply the correct Italian term for a given English meaning:

Speed: *Adagio, Andante, Moderato and Allegro*

Dynamic level: *pianissimo (pp), piano (p), mezzo forte (mf), forte (f)*

Other terms: *staccato and legato*

Signs: bar lines, and double bar lines

5. Instruments

The four major orchestral families:

- string,
- woodwind,
- brass,
- percussion; and
- keyboard instruments (piano, harpsichord and pipe organ).

The candidate will be required to identify, from a picture of an instrument, the grouping to which the instrument belongs.

Aural Section (15 minutes)

1. Pitch

Higher/lower

To distinguish the higher and lower of two pitches. (2 tests, 3 playings)

Pitch range

To recognise pitches as high-, mid-, or low-range sounds by writing high, mid or low as appropriate. (1 test, 3 playings)

2. Rhythm

To choose the correct rhythm from a selection of rhythms of two bars' length. The rhythm will consist of minims (half notes) and crotchets (quarter notes) in either $\frac{2}{4}$ or $\frac{3}{4}$ metre. (2 tests, 4 playings)

3. Dynamics

To indicate *loud* and *soft* by writing the signs *f* and *p* on a melody of approximately four bars, a copy of the melody being provided.

(1 test, 3 playings)

4. Articulation

To write the word *staccato* or *legato* on a given musical phrase.

(1 test, 3 playings)

5. Timbre

A short phrase will be played in which an instrument from the string, wind, brass, percussion or keyboard family will be featured. Candidates to identify the instrument family from which the featured instrument comes.

(1 test, 3 playings)

Grade 1 builds on the firm foundation for elementary music studies begun in Preliminary Grade. Significant developments in this grade include recognising scales and intervals, simple rhythmic dictation, triads on tonic and dominant, and an introduction to woodwind instruments. In addition to activities focusing on individual elements from the list below, there will be collections of questions based on a piece of music selected from the Set Works for the Grade.

In addition to the previous grades' requirements, candidates will be required to answer questions on any of the following:

Written Section (30 minutes)

1. Rhythm and metre

Rhythm

- To recognise and write correct groupings of quavers (eighth notes) and rests according to the metre given;
- To recognise and write the dotted crotchet (quarter note).
- To recognise and indicate syncopation within the bar.

Metre

To recognise, write and use the time signatures $\frac{4}{4}$ and $\frac{6}{8}$ with or without anacrusis (writing the time signature on a barred melody, or adding bar lines to an unbarred melody with time signature, or adding notes or rests to complete a bar).

2. Pitches, scales and keys

Pitch notation

- To recognise and write the bass clef;
- To recognise and write the names of the notes occupying the lines and spaces, including one leger line above and below the treble staff, and one leger line above and below the bass staff;
- To understand the concepts: enharmonic, and chromatic; and
- To recognise and write the sharp, flat and natural signs.

Scales

To recognise and write scales and key signatures of the following:

Major:	C, G, D, F, B \flat
Harmonic minor:	A, E, D, G

Candidates are required to:

- Recognise and write scales on treble and/or bass staves
- Recognise and write scales through one octave ascending and/or descending
- To mark the position of tones, semitones and tone-and-a-half on the scales of the keys specified for the grade.

3. Triads and intervals

Intervals

To recognise and write (by number only) all diatonic intervals within the range of an octave, with or without key signatures on both the treble and bass staves.

Triads

To recognise and write, on both the treble and bass staves with or without key signatures the following triads for the major and minor keys specified for this grade.

The root position of: I(i) tonic, and
V dominant.

4. Terms

Candidates will be required to recognise and write the English meanings of the following terms, with their abbreviations and signs where applicable, or to supply the correct Italian term for a given English meaning:

Speed:	<i>Lento, Allegretto, Vivace and Presto</i>
Speed modifiers:	<i>accelerando, rallentando, ritardando, ritenuto, a tempo</i>
Intensity of sound:	<i>mezzo piano (mp), fortissimo (ff), crescendo (cresc.), decrescendo (decresc.)</i>
Accents:	<i>sf (sforzando), rf (rinforzando)</i>

Candidates will recognise and write the following:

- Accents, phrasing signs, slurs and ties; and
- Repeat signs.

To recognise and mark *repetition* and *contrast* in:

- a previously unseen written melody of eight bars; and
- the Set Works for the grade.

5. Instruments

Woodwind instruments

In addition to the requirements of the previous grade candidates will be required to be familiar with the woodwind instruments:

- flute,
- oboe,
- clarinet, and
- bassoon.

Candidates will be required to describe:

- How the instrument produces its sound (i.e. single reed, double reed or embouchure hole); and
- The instrument as capable of high-, mid-, or low-range sounds.

6. Set Works

There will be a section based on the Set Works for the grade; including questions covering the categories listed for the grade. These questions will demonstrate the practical application of music theory knowledge.

Set Works for Grade 1

Bailey: *Scoobie du wup*

Mozart: *Birdcatcher's song* (from *Die Zauberflöte*)

Traditional: *Sleep, baby, sleep*

Traditional: *Botany Bay*

Traditional: *Jamaican rumba*

Aural Section (20 minutes)

1. Pitch

Higher/lower

To recognise and identify as either 'higher' or 'lower' from a short phrase that will be played at two different octave placements.

(2 tests, 3 playings)

Scales

To recognise and name scale forms of major and harmonic minor, one octave ascending and descending. (1 test, 3 playings)

Intervals

To distinguish between major and minor thirds. (1 test, 3 playings)

2. Rhythm and metre

Rhythm

To write from dictation a two-bar rhythm of minims (half notes) and crotchets (quarter notes) in $\frac{2}{4}$ or $\frac{3}{4}$ metre. Rests, dotted notes, anacrusis and syncopation will not be used.

The examination process will be as follows:

- The time signature and the speed of the pulse will be given
- The phrase will be played four times and the candidate may begin writing at any time
- One minute will then be given for the candidate to complete writing
- The phrase will be played once more for checking.
(2 tests, 5 playings)

Metre

To recognise and write the time signature of a given rhythmic phrase between two and four bars' length as simple duple or simple triple. (1 test, 4 playings)

3. Melodic contour

To make a simple line drawing reflecting the high and low points of a melodic contour the student will hear. (1 test, 4 playings)

4. High-, mid- and low-range sounds

To recognise high-, mid- and low-range sounds. After hearing a short phrase comprising high-, mid- and/or low-range sounds, the candidate will identify those sounds as high-, mid- and low-range. (1 test, 3 playings)

5. Dynamics and tempo

Dynamics

To indicate dynamics by writing *f* and *p*, *crescendo* and *diminuendo* on a four-bar melody, a copy of the melody being provided. (1 test, 3 playings)

Tempo

To indicate tempo as either *allegro* or *adagio* by writing the appropriate speed direction on a short melody up to eight bars in length, a copy of the melody being provided. (1 test, 3 playings)

6. Phrasing and articulation

To mark on a melody up to eight bars in length the following articulation signs: slurs over two and three notes and *staccato*. (1 test, 4 playings)

7. Timbre

To identify and name the following instruments heard in a short phrase that features that instrument. The phrase may feature the instrument in a solo, orchestral, or ensemble context. (1 test, 3 playings)

- flute
- oboe
- clarinet
- bassoon

8. Aural recognition of Set Works

To recognise and name any two of the Set Works for the grade.
(2 tests, 3 playings)

Grade 2 increases knowledge and skill in musical rudiments. An important feature of this grade is the introduction of basic harmony skills, including writing triads I, ii, IV and V in the keys of the grade, adapting those triads to individual four-voice SATB chords. Many of the categories below will be tested in a series of questions based on the Set Works for the grade.

In addition to the previous grades' requirements, candidates will be required to answer questions on any of the following:

Written Section (40 minutes)

1. Rhythm and metre

Rhythm

- To recognise and write correct groupings of semiquavers (sixteenth notes) and their rests according to the metre given;
- To recognise and write the note values and rest values of triplets and duplets.

Metre

- To recognise, write and use the time signatures of $\frac{3}{8}$, $\frac{9}{8}$ and $\frac{12}{8}$.

2. Pitches, scales and keys

Pitch

- To recognise and write the notes up to three leger lines above and below the treble staff, and up to three leger lines above and below the bass staff;
- To recognise and write the alto clef and the names of the notes occupying the lines and spaces, including one leger line above and below the staff.

Transposition

A six- to eight-bar melody in a major key will be set for transposition within the range of keys specified for this grade. Candidates will write the scale degrees over the notes of this tune.

Candidates will then:

- Transpose the melody into another major key required for this grade.

Candidates may also be asked to:

- Transcribe the melody from treble clef to bass clef or vice versa.

Scales

To recognise and write scales and key signatures of the following:

- Major: E, A
Harmonic Minor: C, B, F#
Pentatonic scale: on C and G
Mode: Mixolydian scale beginning on G (one octave only)

Candidates are required to recognise and write scales two octaves ascending and/or descending.

3. Triads and intervals

Intervals

To recognise and write the following intervals on treble and bass staves:

- major second and minor second
- major third and minor third
- major sixth and minor sixth
- major seventh and minor seventh
- perfect unison, perfect octave, perfect fourth and perfect fifth.

To identify the intervals as either consonant or dissonant.

Triads

To recognise and write above a given note, on the treble and bass staves, in the keys specified for this grade the following major and minor triads in root position and first inversion:

I (i), ii, IV (iv), V

To recognise and write triads in root position and first inversion in the keys set for the grade, labelling with Roman numerals and figured bass:

- tonic (I or i),
- supertonic (ii),
- subdominant (IV or iv), and
- dominant (V).

Harmony

To recognise and write four-part vocal style chord progressions in root position with appropriate spacing and doubling based on:

- tonic (I or i),
- subdominant (IV or iv), and
- dominant (V).

Cadence

To recognise and write an authentic cadence (V – I or V – i) in four voices using a common retained note in one of the voices.

4. Terms

Candidates will be required to recognise and write the English meanings of the following terms together with their abbreviations and signs where applicable, or to supply the correct Italian term for a given English meaning:

Speed:	<i>Largo, Vivo, Prestissimo, Largamente, Larghetto, Con moto, Maestoso</i>
Speed modifiers:	<i>Allargando, Più mosso, Meno mosso</i>
Other terms:	<i>sostenuto, sempre, poco, molto, senza, cantabile, leggero, espressivo, mezzo staccato</i>
Signs indicating octave displacement:	<i>8^{va}, 8^{vb}, and loco</i>
Other terms relating to performance:	<i>first/second time bars, dal segno, al fine, da capo, arco, pizzicato</i>

Motion

To recognise and name similar, contrary and oblique motion between two parts.

Form

- The definition of phrase and motif.
- To recognise binary and ternary form and to mark the main divisions in a provided melody using the letters A and B.

5. Instruments

Bowed instruments and the human voice

In addition to the requirements of the previous grades candidates will be required to be familiar with bowed instruments, and the human voice.

Bowed instruments

To write the approximate range using the appropriate clefs of:

- violin,
- viola,
- violoncello,
- double bass; and
- To describe the violin, viola, violoncello and double bass as capable of high-, mid- or low-range sounds.

Human voice

To write the approximate range using treble or bass clefs of the four main human voice categories:

- soprano,
- alto,
- tenor, and
- bass.

6. Set Works

There will be a section based on the Set Works for the grade; including questions covering the categories listed for the grade. These questions will demonstrate the practical application of music theory knowledge.

Set Works for Grade 2

Mozart: Theme from 1st movement of *Sonata K331*

Williams: *Star wars*

Traditional: *Green Bushes*

Traditional: *Slane*

Traditional: *Little David, play on your harp*

Aural Section (20 minutes)

1. Pitch

Scales

To recognise and name the following scales: major and/or harmonic minor scale, pentatonic scale, one octave ascending and descending.

(2 tests, 3 playings)

Intervals

To recognise and name intervals of a major third and minor third, perfect fourth and perfect fifth. These intervals will be played within a limit of 4 octaves from C. (3 tests, 3 playings)

Triads

To recognise and name major and minor triads in root position.

(2 tests, 3 playings)

Melodic dictation

To write from dictation a two-bar melody in $\frac{4}{4}$ metre of crotchets (quarter notes) and minims (half notes). Melodic movement up to and including a third will be used. Rests, dotted notes, and syncopation will not be used.

(2 tests, 5 playings)

The examination process will be as follows:

- The key signature, first note, and the pulse will be given;
- The phrase will be played four times and the candidate may begin writing at any time;
- One minute will then be given for the candidate to complete writing;
- The phrase will be played once more for checking.

2. Rhythm and metre

Rhythm

To write from dictation a three-bar rhythm of minims (half notes) and crotchets (quarter notes) in $\frac{2}{4}$, $\frac{3}{4}$ or $\frac{4}{4}$. Rests, syncopation and anacrusis will not be used. (2 tests, 5 playings)

The examination process will be as follows:

- The time signature and the speed of the pulse will be given.
- The phrase will be played four times and the candidate may begin writing at any time;
- One minute will then be given for the candidate to complete writing;
- The phrase will be played once more for checking.

Metre

To recognise and write the time signature of a given rhythmic phrase between two and four bars' length as simple duple, simple triple, compound duple, or compound triple metre.

3. Motion

To recognise similar, contrary and oblique motion between two parts. (2 tests, 3 playings)

4. Dynamics and tempo modification

Dynamics

To indicate dynamics by writing *f* and *p*, *crescendo* and *diminuendo* on a four-bar melody, a copy of the melody being provided. (1 test, 3 playings)

Tempo

To indicate tempo modifications by writing *accelerando* or *rallentando* on a four-bar melody, a copy of the melody being provided. (1 test, 3 playings)

5. Phrasing and articulation

To indicate the articulations *staccato*, accents, two-note slurs and phrase marks by writing on a given four-bar melody. A copy of the melody will be provided. (1 test, 4 playings)

6. Timbre

To identify and name the following instruments heard in a short phrase that features that instrument. The phrase may feature the instrument in a solo, orchestral, or ensemble context. (2 tests, 3 playings)

- violin
- violoncello
- double bass
- acoustic guitar
- electric guitar

To identify the difference between *pizzicato* and *arco* on a stringed instrument from a short melody. (1 test, 3 playings)

7. Aural recognition of Set Works

To recognise and name any two of the Set Works for the grade. (2 tests, 3 playings)

In Grade 3 more emphasis is given to creative use of melodic and harmonic materials in the written section of the exam. Studies of musical rudiments also continue.

In addition to the previous grades' requirements, candidates will be required to answer questions on any of the following:

Written Section (60 minutes)

1. Rhythm and metre

To recognise and write the following:

Rhythm

Note values and rests of 32nds (demisemiquavers) and breves (double whole notes). The dot of augmentation is examinable for all note values.

Metre

To recognise, write and use time signatures as for the previous grades with the addition of $\frac{2}{2}$, $\frac{3}{2}$ and $\frac{4}{2}$.

2. Pitches, scales and keys

Pitch

- The names of the notes on the lines and spaces up to four leger lines above and below the treble staff and above and below the bass staff.
- The names of the lines and spaces up to two leger lines above and below the alto staff.

Transposition

A six- to eight-bar melody in a major key will be set for transposition within the range of keys specified for this grade. Candidates will write the scale degrees over the notes of this melody.

Candidates will then:

- Transpose the melody into another required key for this grade; and/or

Candidates may also be asked to:

- Transcribe the melody from alto clef to either treble clef or bass clef, or vice versa.

Scales

To recognise and write scales and key signatures of the following:

Major:	E, A \flat
Harmonic minor:	C \sharp , F
Melodic minor:	C \sharp , F
Modes:	Phrygian on E Mixolydian on G

Candidates are required to:

- Recognise and write scales and modes in treble clef, bass clef or alto clef;
- Write scales and modes through one or two octaves, ascending and/or descending (or both) as required;
- Mark scale degrees over the notes as for the previous grades, and
- Mark the positions of tones, and/or semitones and/or the tone-and-half as required.

3. Triads and intervals

Intervals

To recognise and write the following intervals on treble and/or bass staves in the keys specified for the grade with or without key signature:

- all diatonic intervals and their inversions, and
- the augmented 4th and diminished 5th.

Triads

To recognise and write:

- major and minor triads in root position and all inversions,
- diminished triads in root position and first inversion, and
- augmented triads in root position.

4. Terms

Candidates will be required to recognise and write the English meanings of the following terms, with their abbreviations and signs where applicable, or to supply the correct Italian term for a given English meaning:

Intensity of sound:	<i>calando, morendo, forte-piano</i> (<i>fp</i>)
Speed:	<i>rubato, stringendo</i>
Relating to performance:	<i>pesante, subito</i> <i>p</i>

Form

To show an understanding of the function of authentic and half cadences (or semi-cadences) in articulating phrases and periods in music.

5. Harmony and voice leading

Harmony

- To harmonise and figure cadential progressions in four-part vocal style of not more than two bars in length, using the following:
I, I⁶, i, i⁶
ii, ii⁶, ii^{o6}
IV, IV⁶, iv, iv⁶
V, V⁶
and cadential $\frac{6}{4}$
- To identify and name chords and chordal progressions, plagal cadence, half cadence and cadential $\frac{6}{4} - \frac{5}{3}$ in a given four-bar harmonic progression using mixed Roman numerals and figured bass.
- To complete a four-bar melody based on a given harmonic framework consisting of chords using the following:
I, I⁶, i, i⁶
ii, ii⁶, ii^{o6}
IV, IV⁶, iv, iv⁶
V, V⁶
and cadential $\frac{6}{4}$

6. Instruments

Brass instruments

In addition to instruments set for study in previous grades, with the addition of brass instruments:

- B \flat trumpet,
- F horn,
- tenor trombone,
- bass trombone and
- tuba.

Candidates are to:

- Recognise and write the approximate range using the appropriate clefs
- Describe each of the above instruments as capable of high-, mid-, and/or low-range sounds

7. Set Works

There will be a section based on the Set Works for the grade; including questions covering the categories listed for the grade. These questions will demonstrate the practical application of music theory knowledge.

Set Works for Grade 3

Beethoven: Opening of the 2nd movement of *Sonata* Op. 14, No 1

Pezold: *Minuet*

Traditional: *Down by the Salley Gardens*

Traditional: *Pange lingua*

Traditional: *The crabfish*

Aural Section (30 minutes)

1. Pitch

Scales

To recognise and name the following scales: major, harmonic minor and melodic minor scales, one octave ascending and descending.

(3 tests, 3 playings)

Intervals

To recognise and name the following dissonant intervals:

- major seconds and minor seconds
- major sevenths and minor sevenths
- tritone

Intervals to be played within a limit of four octaves from C.

(3 tests, 3 playings)

Triads

To recognise and name major, minor and diminished triads in root position.

(3 tests, 3 playings)

Form

To recognise and indicate by use of A and B, the melodic repetition and contrast in a sixteen-bar four-phrase melody. Extracts from Set Works for Grade 3 may be used. (1 test, 5 playings)

Melodic dictation

To write from dictation in $\frac{2}{4}$, $\frac{3}{4}$, $\frac{4}{4}$, or $\frac{6}{8}$ a two- to four-bar melody, including intervals of up to a sixth, using crotchets (quarter notes), minims (half notes) and quavers (eighth notes). Rests, syncopation and anacrusis will not be used. (2 tests, 5 playings)

The examination process will be as follows:

- The key signature, time signature, first note, pulse, and a notated version of the rhythm will be given;
- The phrase will be played four times and the candidate may begin writing at any time;
- One minute will then be given for the candidate to complete writing;
- The phrase will be played once more for checking.

2. Rhythm

- To write from dictation the rhythm of a two to four-bar phrase in $\frac{2}{4}$, $\frac{3}{4}$, $\frac{4}{4}$ or $\frac{6}{8}$ consisting of minims (half notes), crotchets (quarter notes) and quavers (eighth notes). Rests, syncopation and anacrusis will not be used. (2 tests, 5 playings)

The examination process will be as follows:

- The phrase will be played four times and the candidate may begin writing at any time;
- One minute will then be given for the candidate to complete writing;
- The phrase will be played once more for checking over.

3. Texture

To recognise and name homorhythmic and polyrhythmic textures in a piece four bars in length. (1 test, 3 playings)

4. Articulation, dynamics and tempo modification

To indicate the variations in tone, dynamic, articulation and tempo in a melody of approximately eight bars, a copy of the melody being provided. (1 test, 4 repetitions)

The following parameters will be examined:

p, *f*, *cresc.*, *decresc.*, *sf/sfz*, *fp*, *subito p*, *legato*, *staccato*,
Phrasing slurs, *pizz.*, *arco*, *pesante*,
Largo, *Adagio*, *Moderato*, *Allegro*, *Presto*,
Accel., *a tempo*, *ritardando*, *morendo*, *tempo rubato*

5. Timbre

To identify and name the following instruments heard in a short phrase that features that instrument. The phrase may feature the instrument in a solo, orchestral, or ensemble context. (2 tests, 3 playings)

- trumpet
- horn
- trombone
- tuba

6. Aural recognition of Set Works

To recognise and name any of the Set Works for the grade. (2 tests, 3 playings)

By the end of Grade 4, successful candidates demonstrate their awareness and skill in the basics of music theory and aural perception according to the objectives of Level 1. This will include a working understanding of many elements of diatonic harmony and the cycle of fifths.

In addition to the previous grades' requirements, candidates will be required to answer questions on any of the following:

Written Section (90 minutes)

1. Rhythm and metre

To recognise and write the following:

Metre

To recognise, write and use time signatures as for the previous grades with the addition of $\frac{5}{4}$ and $\frac{7}{8}$ metre.

2. Pitches, scales and keys

Pitch

- To recognise and write the tenor clef and the names of the notes occupying the lines and spaces, including two leger lines above and below the staff.
- To recognise, write and use double flats and double sharps, and to be able to cancel them.

Transposition

A four- to eight-bar melody in a major or minor key will be set for transposition within the range of keys specified for this grade. Candidates will be required:

- To write the scale degrees over the notes of this melody.

Candidates will then:

- transpose the melody from one clef to another clef (treble, alto, bass).

Candidates may also be asked to:

- transpose the melody for clarinet in B \flat , trumpet in B \flat , or horn in F.

Scales

To recognise and write on treble, alto, and bass staves, scales and their key signatures as for the previous grades with the addition of:

Major:	B, F#/G♭, C#/D♭
Harmonic minor:	B♭, E♭/ D♯, A♭/G♯
Melodic minor:	B♭, E♭/ D♯, A♭/G♯
Modes:	Lydian mode beginning on F Æolian mode beginning on A

Candidates are required to:

- Recognise and write Lydian and Æolian modes through one octave; and
- Recognise and write the pentatonic scale through one octave

3. Terms

Candidates will be required to recognise and write the English meanings of the following terms together with their abbreviations and signs, where applicable, or to supply the correct German and/or French term for a given English meaning:

Speed (German):	<i>Langsam, Mäßig, Lebhaft, Sehr lebhaft, Schnell</i>
Speed (French):	<i>Lent, Modéré, Vif</i>
Terms relating to performance:	<i>agitato, attacca, animato, tranquillo, con brio, con grazia, con forza, con fuoco, dolce, risoluto, ad libitum, tenuto, sotto voce, scherzando</i>
Ornamentation:	trills, upper mordents, lower mordents, turns, <i>appoggiatura</i> and <i>acciaccatura</i> . Candidates will not be required to write out realisations of ornaments.

Form

- To recognise and describe motif, phrase and period and the role of repetition, variation and contrast in typical popular song form (verse, bridge, refrains etc).
- To know and describe the ways musical material is varied in variation form and to be prepared to discuss some of the principal ways in which this occurs.
- To know and describe the principal variation forms (chaconne, passacaglia, variation sets etc).

4. Harmony and voice leading

Intervals

To recognise and write all intervals studied from the previous grades:

- major seconds and minor seconds

- major thirds and minor thirds
- major sixths and minor sixths
- major sevenths and minor sevenths
- perfect unisons, perfect octaves, perfect fourths and perfect fifths
- augmented fourth and diminished fifth

To identify the intervals as consonant or dissonant.

Triads

To recognise and write the dominant 7th in all inversions, with figuring.

Harmony

- To recognise and write V^7 in root position and first inversion ($\frac{6}{5}$) resolving to I (i) in four voices;
- To harmonise and figure a partially completed figured bass in root position and first inversion chords, using the following:
 - I, I^6 , i, i^6
 - ii, ii^6 , ii^{o6}
 - III, III^6 , iii, iii^6
 - IV, IV^6 , iv, iv^6
 - V, V^6 , V^7 , V_5^6
 - VI, VI^6 , vi, vi^6
 - vii^{o6}
 - (ii^o , vii^o – diminished triads in first inversion only).
- To recognise and name the following chords in a given harmonic progression:
 - I, I^6 , i, i^6
 - ii, ii^6 , ii^{o6}
 - III, III^6 , iii, iii^6
 - IV, IV^6 , iv, iv^6
 - V, V^6 , V^7 , V_5^6 , V_3^4 , V_2^4
 - VI, VI^6 , vi, vi^6
 - vii^{o6}
 - (ii^o , vii^o – diminished triads in first inversion only).
- To recognise and name the following non-chord tones; passing tones, auxiliaries (or neighbour tones) and properly prepared and resolved suspensions, escape tones, and appoggiaturas; and
- To recognise, label and write authentic, half, deceptive, plagal and Phrygian cadences and modulation to the dominant or relative major/minor key.

5. Instruments

Percussion instruments

In addition to instruments set for study in previous grades, with the addition of percussion instruments:

- timpani
- bass drum
- snare drum
- cymbals
- triangle
- tambourine
- glockenspiel
- xylophone
- gong
- tam-tam

Candidates are to:

- To differentiate percussion instruments into those of definite and those of indefinite pitch; and
- To write the ranges of definite pitch percussion instruments using appropriate clefs.

Voice

- To show a general knowledge of the human voice as a solo and ensemble instrument in art song, opera and popular song;
- To distinguish between recitative and aria; and
- To describe the structure of popular song form.

6. Questions on Set Works

Questions that focus on the musical materials of the Set Works for Grade 4 will appear:

Set Works for Grade 4

Elfman: *The Simpsons*

Joplin: *The entertainer*

Schubert: *Heidenröslein*

Traditional: *The ladies of Brisbane*

Traditional: *While shepherds watched*

Aural Section (30 minutes)

1. Pitch

Scales and modes

To recognise and name the the following scales: major, harmonic and melodic minor scales and Phrygian, Lydian and Mixolydian modes, one octave ascending and descending. (5 tests, 3 playings)

Intervals

To recognise and name within the range of an octave all diatonic intervals and the tritone. Intervals to be played within a limit of four octaves from C. (5 tests, 3 playings)

Triads

To recognise and name major and minor triads in root position and first inversions and diminished and augmented triads in root position only. (5 tests, 2 playings)

Cadences

To recognise and name the cadence that concludes a four-bar phrase as:

- Authentic (or perfect authentic),
- Plagal,
- Half,
- Deceptive,
- Phrygian. (2 tests, 3 playings)

Antecedent and Consequent

An eight-bar melody comprising a four-bar antecedent and a four-bar consequent phrase will be played. The candidate will then hear either the antecedent or the consequent and will be required to identify the heard or missing phrase as antecedent or consequent. (1 test, 2 playings)

Form

To recognise and indicate by use of A and B, the melodic repetition and contrast in a sixteen-bar four-phrase melody. Extracts from Set Works for Grade 4 may be used. (1 test, 5 playings)

Dictation

To write from dictation a two- to four-bar melody in $\frac{2}{4}$, $\frac{3}{4}$, $\frac{4}{4}$, or $\frac{6}{8}$ consisting of minims (half notes), crotchets (quarter notes) and quavers (eighth notes), and dotted notes. Rests, syncopation and anacrusis will not be used. (2 tests, 5 playings)

The examination process will be as follows:

- The first note and the tonic chord, with root note on top, will be given;
- The phrase will be played four times and the candidate may begin writing at any time;
- One minute will then be given for the candidate to complete writing;
- The phrase will be played once more for checking.

2. Rhythm

To write from dictation a two to four-bar rhythm of minims (half notes), crotchets (quarter notes) and quavers (eighth notes), and dotted notes, in $\frac{2}{4}$, $\frac{3}{4}$, $\frac{4}{4}$, or $\frac{6}{8}$ metre. Rests, syncopation and anacrusis will not be used. (2 tests, 5 playings)

The examination process will be as follows:

- The time signature and the speed of the pulse will be given;
- The phrase will be played four times and the candidate may begin writing any time;
- One minute will then be given for the candidate to complete writing;
- The phrase will be played once more for checking.

3. Texture

To recognise and name either the presence or the absence of canon and imitation in a four-bar, two-part phrase. (2 tests, 3 playings)

4. Timbre

To identify and name the following instruments heard in a short phrase that features that instrument. The phrase may feature the instrument in a solo, orchestral, or ensemble context. (2 tests, 3 playings)

- timpani
- bass drum
- snare drum
- cymbals
- triangle
- tambourine
- glockenspiel
- xylophone
- tam tam
- gong

To identify and name any instrumental timbre covered in any Grade up to and including Grade 4. (4 tests, 3 playings)

5. Aural recognition of Set Works

To recognise and name any of the Set Works for the grade. (2 tests, 3 playings)