

# Australian College of Music



## AURAL SKILLS

**ALL TESTS WILL BE PLAYED TWICE.**

### **PREP I**

1. After the examiner has played a two-bar phrase in simple time, the candidate will be asked to imitate same by tapping or clapping. Shortest note to be a crotchet.
2. Candidates will be required to tell the higher or lower of any two notes played within an octave (C to C).
3. The examiner will play 4 notes, either moving in steps or staying on the same pitch. Candidate to state whether the music is moving in STEPS or STAYING at the same PITCH.
4. Clap the beats of a simple chord passage played in Simple Duple Time, then continue clapping after the examiner ceases to play. The candidate will be expected to maintain the tempo played by the examiner.

### **PREP II**

1. After the examiner has played a two-bar phrase, the candidate will be asked to imitate same by tapping or clapping. Shortest note to be a crotchet.
2. Candidates will be required to tell the higher or lower of two notes played within an octave.
3. The examiner will play 3 notes, either moving in steps or skips. The candidate is to state whether the music is moving in STEPS or SKIPS.
4. Clap the beats of a simple chord passage played in Simple Duple or Simple Triple Time, then continue clapping after the examiner ceases to play. The candidate will be expected to maintain the tempo played by the examiner.

### **GRADE I**

1. Imitate by clapping or tapping a four-bar passage in simple duple or simple triple time. Shortest note to be a quaver.
2. Identify any note of the C major chord after the chord has been played as a 4-note arpeggio. Use note numbers – 1, 3, 5, 8.
3. State whether a short unfinished phrase played by the examiner should go UP or DOWN to finish.
4. Identify the intervals of a 3<sup>rd</sup> or 5<sup>th</sup> – C, G, D or F major only. The tonic chord and the key note will be sounded first.

### **GRADE II**

1. Imitate by clapping or tapping a four-bar passage in simple duple or simple triple time and then state whether the passage is in duple or triple time. Shortest note to be a quaver.
2. Identify any two notes of the C or G major chord after the chord has been played as an arpeggio. Use note numbers – 1, 3, 5, 8.
3. Identify any interval up to a fifth – **number only** – C, G, D or F major only. The tonic chord and the key note will be sounded first.
4. Identify major or minor triads – root position only – played in close position – C, G, D or F major / minor only.

### **GRADE III**

1. Imitate by clapping or tapping a four-bar passage in simple duple **or** simple triple time and then state whether the passage is in duple or triple time. Shortest note to be a quaver, but dotted notes may be included.
2. Identify any two notes of the C, G, D, F **or** Bb major chord after the chord has been played as an arpeggio. Use note numbers – 1, 3, 5, 8.
3. Identify any interval up to a fifth – **number and quality** – C, G, D, F or Bb major only. The tonic chord and the key note will be sounded first.
4. C, G, D, F or Bb major/minor only. Candidate to state whether major or minor and what position.

### **GRADE IV**

1. Imitate by clapping or tapping a four-bar passage in simple triple or simple quadruple time. The candidate will be asked if the passage is in triple or quadruple time.
2. Identify any interval of the major scale – **by number and quality**. The tonic chord and the key note will be sounded first.
3. Identify major or minor triads – root position, 1<sup>st</sup> inversion or 2<sup>nd</sup> inversion – played as a broken chord and then as a solid chord. Candidate to state whether major or minor and what position.
4. The examiner will play a major, harmonic minor or melodic minor scale – 1 octave ascending and descending. Candidate to name **the type** of scale form played. Up to 3 sharps and 3 flats only.

### **GRADE V**

1. Identify any interval of the major or harmonic minor scale – **by number and quality**. The tonic chord and the key note will be sounded first.
2. Identify major or minor triads – root position, 1<sup>st</sup> inversion or 2<sup>nd</sup> inversion, **or** diminished triads – root position only, played as a broken chord then as a solid chord. Candidate to identify chord and position.
3. Identify Perfect and Imperfect (I-V) cadences – major keys only to 3 sharps or 3 flats. Tonic chord will be sounded first.
4. The Examiner will play a 4 bar passage in a major or minor key. Candidate to state whether the passage is major or minor. Up to 3 sharps or 3 flats only.

### **GRADE VI**

1. Identify any three notes (by letter name or scale degree number) of the major scale played consecutively after sounding the key chord and naming the key note. The notes will be within the compass of an octave.
2. Identify major or minor triads – root position, 1<sup>st</sup> inversion or 2<sup>nd</sup> inversion, **or** diminished triads – root position, **or** augmented triads – root position. Played as a broken chord then as a solid chord. Candidate to identify chord and position.
3. The Examiner will play a 4 bar passage, which may or may not modulate, in a major or minor key. Candidate to state whether the passage stays in the same key, modulates to its relative major or minor, or modulates to its dominant. Up to 3 sharps or 3 flats only.
4. Identify Perfect, Plagal and Imperfect cadences in any major key. Tonic chord will be sounded first.

### **GRADE VII**

1. Identify any three notes (by letter name or scale degree number) of the major or harmonic minor scale played consecutively after sounding the key chord and naming the key note. The notes will be within the compass of an octave.
2. Recognition of Chords I, IV & V. The tonic chord will be sounded first then the Examiner will play a progression of three (3) chords – candidate to name the chords in the order they were played. Major keys only – up to three sharps or three flats.
3. Recognition of a single modulation **from a major key** to its Dominant Major **or** Relative Minor. Up to three sharps or three flats only.
4. Identify Perfect, Plagal, Imperfect and Interrupted cadences – major keys only. Tonic chord will be sounded first.

### **GRADE VIII**

1. Identify notes (by letter name or scale degree number) of a two-bar melody in a major or minor key. The Tonic note will be named and sounded, then the Examiner will play the passage slowly – pausing on each note for the candidate to name each note after it is played.
2. Recognition of Chords I, IV & V – Major or Minor keys. The tonic chord will be sounded first then the Examiner will play a progression of three (3) chords in close position – candidate to name the chords in the order they were played.
3. Recognition of a single modulation from a **major key** to its Dominant Major, Sub-dominant major **or** relative minor.
4. Identify Perfect, Plagal, Imperfect and Interrupted cadences – major or minor keys. Tonic chord will be sounded first.

### **ASSOCIATE:**

1. Identify major or minor triads – root position, 1<sup>st</sup> inversion or 2<sup>nd</sup> inversion, **or** diminished triads - root position, **or** augmented triads – root position. Played as a solid chord in close position. Candidate to identify chord and position. (Played TWICE)
2. Recognize and name Perfect, Imperfect, Plagal or Interrupted cadences as they occur in a short piece – major or minor key. Played firstly as a whole and then with a pause on each cadence. The Tonic chord will be sounded first.
3. The Tonic of a phrase having been sounded and named, the candidate will name (by letter name or scale degree number) the notes of a phrase in a major or minor key, played slowly by the examiner, pausing after each note.
4. The examiner will play TWICE a progression of chords in 4 part harmony in root position. The candidate will be required to name these chords as either the Tonic, Sub-Dominant, Dominant or Dominant 7<sup>th</sup> – root position only. The key of the passage will be major or minor. Tonality will be established before the test.

### **LICENTIATE:**

1. The examiner will play TWICE a simple passage in simple time only. The examiner will name the starting note and the key signature of the passage and the candidate will be asked to reproduce the passage by playing it on the piano or on their instrument.
2. The candidate will be asked to recognize the four principal Cadences – Perfect, Imperfect, Plagal and Interrupted – as they occur in a major or minor passage played by the examiner. The passage will first be played as a whole and then with a pause on each cadence.
3. The candidate will name the notes (by letter name or scale degree number) of a passage played slowly by the examiner after the tonic chord has been played and named. The passage will first be played entirely and then with a pause on each note. The passage may be in a major or minor key.
4. The candidate will name the modulation of an Harmonic Passage as being **from a major key** to its relative minor, its mediant minor, its supertonic minor **or from a minor key** to its relative major, flattened leading note major, or sub-mediante note major. The passage will be played TWICE by the examiner and the tonic chord will be sounded first.

## **GENERAL KNOWLEDGE.**

**N.B.:** Instrumentalists will be asked questions from the piano part.

### ***PREP I***

Questions will be based on the music played and will test the candidate's knowledge of the staff, barlines, notes and rests (their name, shape and value), keys or tonalities, and expression marks.

### ***PREP II***

As for Prep I, with the addition of an understanding of the position and purpose of key signatures, time signatures and accidentals.

### ***GRADE I***

As for Preps I and II, with the addition of an understanding of the Titles of pieces played.

### ***GRADE II***

As for previous grades, with the addition of some knowledge of the Composers, their nationality and approximate dates.

### ***GRADE III***

As for previous grades, with the addition of main key changes in pieces played.

### ***GRADE IV***

As for previous grades, with the addition of a broad knowledge of the basic form of pieces played.

### ***GRADE V***

As for previous grades but in more detail, with the addition of structural form of pieces played and the Period and Contemporaries of Composers.

### ***GRADE VI***

As for previous grades, with the addition of form, analysis and modulations of pieces played and musical significance of Composers.

### ***GRADE VII***

As for previous grades but in more detail, plus knowledge of other works of Composers presented.

### ***GRADE VIII***

Same as for Grade VII.

### ***DIPLOMAS***

Requirements are listed in the Syllabus with each Diploma.