

Grade 8 Aural Test Helpsheet

Test 8A: To sing the lower part of a short melody played twice by the examiner

- The melody will begin, and end, on the tonic, 3rd or 5th of the given key, so make sure you have the sound of the key in your head
- Focus on the lower part, which will form the bass of the phrase and will therefore rely on harmonic shape.
- At the end of the phrase, a cadence will be used. This will help to dictate the bass notes here, so try to hear the sound of the cadence to guide you.
- Remember, your part may feature long held notes, with shorter notes in the upper part
- Try to copy articulation and dynamics also
- Try to complete the phrase, even if you can't remember every note!

Test 8Aii: To identify the cadence at the end of a further phrase played twice by the examiner

- A perfect cadence sounds finished
- An imperfect cadence sounds unfinished (wants to move to the tonic chord)
- An interrupted cadence will end on a minor chord in a major key and vice versa
- A plagal cadence sounds like an 'Amen'

Test 8Aiii: To identify three chords and their position in the above cadential progression, played twice by the examiner.

Chord Number	Name	In a Major key	In a Minor key	Possible Inversions
I	Tonic	Major	Minor	Root, 1 st , 2 nd
ii	Supertonic	Minor	Minor/Diminished	Root, 1st
iii	Subdominant	Major	Minor / Major	Root
IV	Dominant	Major	Minor / Major	Root, 1 st , 2nd
V	Dominant 7th	Major	Minor / Major	Root
vi	Subdominant	Minor	Major / Augmented	Root

Root position = Main chord note in the bass part (a)

1st inversion = 3rd of chord in the bass part (b)

2nd inversion = 5th of chord in the bass part (c)

- A perfect cadence always ends with chords V-I or V7-I. Chords which often precede this are IV-V-I and iii-IV-I.
- An imperfect cadence will end with chord V or V7. This is often preceded by chords I, iii or IV.

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LL Leslie



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The Oxford Handbook of Assessment Policy and Practice in Music Education, Volume 1 Timothy S. Brophy, 2019-01-02 In the music classroom instructors who hope to receive aid are required to provide data on their classroom programs Due to the lack of reliable valid large scale assessments of student achievement in music however music educators in schools that accept funds face a considerable challenge in finding a way to measure student learning in their classrooms From Australia to Taiwan to the Netherlands music teachers experience similar struggles in the quest for a definitive assessment resource that can be used by both music educators and researchers In this two volume Handbook contributors from across the globe come together to provide an authority on the assessment measurement and evaluation of student learning in music The Handbook s first volume emphasizes international and theoretical perspectives on music education assessment in the major world regions This volume also looks at technical aspects of measurement in music and outlines situations where theoretical foundations can be applied to the development of tests in music The Handbook s second volume offers a series of practical and US focused approaches to music education assessment Chapters address assessment in different types of US classrooms how to assess specific skills or requirements and how assessment can be used in tertiary and music teacher education classrooms Together both volumes of The Oxford Handbook of Assessment in Music Education pave the way forward for music educators and researchers in the field **BBC Music Magazine** ,1993 International Piano Quarterly ,2000 **British Qualifications** Kogan Page,2004 In a single volume the new edition of this guide gives comprehensive coverage of the developments within the fast changing field of professional academic and vocational qualifications career fields their professional and accrediting bodies levels of membership and qualifications and is a one stop guide for careers advisors students and parents It should also enable human resource managers to verify the qualifications of potential employees **Resources in Education** ,1987-04 Rhinegold Guide to Music Education ,2006 *Research in Education* ,1968 *The Musical World* ,1888 Music Teacher and Piano Student ,1956 **British Qualifications** ,1990 **Musical Opinion and Music Trade Review** ,1889 **Graduate Programs in the Humanities, Arts and Social Sciences 2008** Peterson's Guides Staff,Peterson's,2007-11 The six volumes of Peterson s Annual Guides to Graduate Study the only annually updated reference work of its kind provide wide ranging information on the graduate and professional programs offered by accredited colleges and universities in the United States and U S territories and those in Canada Mexico Europe and Africa that are accredited by U S accrediting bodies Books 2 through 6 are divided into sections that contain one or more directories devoted to individual programs in a particular field Book 2 contains more than 12 500 programs of study in 152 disciplines of the humanities arts and social sciences **FCC Record** United States. Federal Communications Commission,1987 *Organists' Review* ,1986 **Dictionary of International Biography** ,1976 A biographical record of contemporary achievement together with a key to the location of the original biographical notes **The Lancet** ,1874

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