



Aural & Theory Tool Kit

a workshop for instrumental & piano teachers

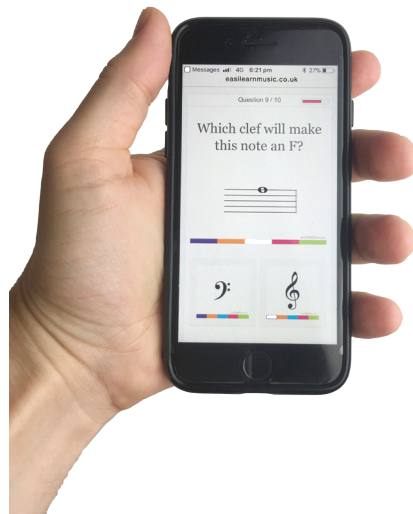
Workshop Notes & Information
with compliments of Paul Myatt



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5 Take Away Tips for your Tool Kit

1. Start Singing from the 1st Lesson
Strategies: Singing Cards, Speaking/droning - downloadable
2. Use Solfege/Solfa or Numbers or BOTH!
1-2-1 Song in Major or Minor - downloadable
Major/Minor Intervals - downloadable
3. Use Gross Motor Activities
4. Game Based Learning - Please help yourself - they're all free.
 - Online Quizzes
 - Kahoot!
5. Writing is essential!
Use a text book like easiLEARNmusic Theory Fundamentals
Download extra worksheets to help your students



Kahoots will be available soon at:

easilearnmusic.co.uk - we'll let you know.



C Major Intervals

Per - fect Unison Ma - jor 2nd ma - jor 3rd per - fect 4th

5
per - fect fifth ma - jor 6th ma - jor 7th per - fect octave

9
Per - fect Unison min - or 2nd min - or 3rd per - fect 4th

13
per - fect 5th min - or 6th min - or 7th per - fect octave.

C Minor Intervals

Per - fect Unison Ma - jor 2nd min - or 3rd per - fect 4th

5
per - fect fifth min - or 6th ma - jor 7th per - fect octave

9
Per - fect Unison min - or 2nd maj - or 3rd per - fect 4th

13
per - fect 5th maj - or 6th min - or 7th per - fect octave.

C Major Counting

1 1 2 1 1 2 3 2 1 1 2 etc.

4

7

10

13

16

C Minor Counting



1 1 2 1 1 2 3 2 1 1 2 3 etc.

4

7

10

13

16

The image shows a musical exercise in C minor, 4/4 time. It consists of six staves of music. The first staff includes a counting sequence: '1 1 2 1 1 2 3 2 1 1 2 3 etc.'. The subsequent staves are numbered 4, 7, 10, 13, and 16, indicating the starting measure for each line. The music is written in treble clef with a key signature of two flats (Bb and Eb). The notes are primarily eighth and quarter notes, with some half notes and rests. A large, diagonal green watermark reading 'NOT FOR SAMPLE ONLY DISTRIBUTION' is overlaid across the entire page.

Aural Development Examples 1

Beginner

The image displays eight musical staves for aural development exercises, arranged in two groups of four. The first group of four staves is in 4/4 time, and the second group of four staves is in 3/4 time. Each staff contains a sequence of notes and rests designed for listening and rhythm training. A large green diagonal watermark reading "NOT FOR SAMPLE ONLY DISTRIBUTION" is overlaid across the entire page.

Aural Development Examples 2

Late beginner - Intermediate

NOT FOR DISTRIBUTION

The image displays eight musical staves, each containing a sequence of notes and rests for aural development exercises. The exercises are organized into four pairs, each pair consisting of a blank staff and a staff with a treble clef and a key signature of one flat (Bb).

- Exercise 1 (4/4 time):** The first staff is blank. The second staff contains a sequence of notes: C4, D4, E4, F4, G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6, D6, E6, F6, G6, A6, B6, C7, D7, E7, F7, G7, A7, B7, C8, D8, E8, F8, G8, A8, B8, C9, D9, E9, F9, G9, A9, B9, C10, D10, E10, F10, G10, A10, B10, C11, D11, E11, F11, G11, A11, B11, C12, D12, E12, F12, G12, A12, B12, C13, D13, E13, F13, G13, A13, B13, C14, D14, E14, F14, G14, A14, B14, C15, D15, E15, F15, G15, A15, B15, C16, D16, E16, F16, G16, A16, B16, C17, D17, E17, F17, G17, A17, B17, C18, D18, E18, F18, G18, A18, B18, C19, D19, E19, F19, G19, A19, B19, C20, D20, E20, F20, G20, A20, B20, C21, D21, E21, F21, G21, A21, B21, C22, D22, E22, F22, G22, A22, B22, C23, D23, E23, F23, G23, A23, B23, C24, D24, E24, F24, G24, A24, B24, C25, D25, E25, F25, G25, A25, B25, C26, D26, E26, F26, G26, A26, B26, C27, D27, E27, F27, G27, A27, B27, C28, D28, E28, F28, G28, A28, B28, C29, D29, E29, F29, G29, A29, B29, C30, D30, E30, F30, G30, A30, B30, C31, D31, E31, F31, G31, A31, B31, C32, D32, E32, 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G328, A328, B328, C329, D329, E329, F329, G329, A329, B329, C330, D330, E330, F330, G330, A330, B330, C331, D331, E331, F331, G331, A331, B331, C332, D332, E332, F332, G332, A332, B332, C333, D333, E333, F333, G333, A333, B333, C334, D334, E334, F334, G334, A334, B334, C335, D335, E335, F335, G335, A335, B335, C336, D336, E336, F336, G336, A336, B336, C337, D337, E337, F337, G337, A337, B337, C338, D338, E338, F338, G338, A338, B338, C339, D339, E339, F339, G339, A339, B339, C340, D340, E340, F340, G340, A340, B340, C341, D341, E341, F341, G341, A341, B341, C342, D342, E342, F342, G342, A342, B342, C343, D343, E343, F343, G343, A343, B343, C344, D344, E344, F344, G344, A344, B344, C345, D345, E345, F345, G345, A345, B345, C346, D346, E346, F346, G346, A346, B346, C347, D347, E347, F347, G347, A347, B347, C348, D348, E348, F348, G348, A348, B348, C349, D349, E349, F349, G349, A349, B349, C350, D350, E350, F350, G350, A350, B350, C351, D351, E351, F351, G351, A351, B351, C352, D352, E352, F352, G352, A352, B352, C353, D353, E353, F353, G353, A353, B353, C354, D354, E354, F354, G354, A354, B354, C355, D355, E355, F355, G355, A355, B355, C356, D356, E356, F356, G356, A356, B356, C357, D357, E357, F357, G357, A357, B357, C358, D358, E358, F358, G358, A358, B358, C359, D359, E359, F359, G359, A359, B359, C360, D360, E360, F360, G360, A360, B360, C361, D361, E361, F361, G361, A361, B361, C362, D362, E362, F362, G362, A362, B362, C363, D363, E363, F363, G363, A363, B363, C364, D364, E364, F364, G364, A364, B364, C365, D365, E365, F365, G365, A365, B365, C366, D366, E366, F366, G366, A366, B366, C367, D367, E367, F367, G367, A367, B367, C368, D368, E368, F368, G368, A368, B368, C369, D369, E369, F369, G369, A369, B369, C370, D370, E370, F

Snow Storm

by Gillian Erskine & Paul Myatt

Driving

Measures 1-3 of the piece. The treble clef staff contains a melody with eighth notes and slurs, with fingerings 1, 5, 3, 2, 1, 3, 2, 1, and 2. The bass clef staff contains a simple accompaniment of eighth notes. The dynamic marking *mf* is present.

Cher-ry, Cher-ry, Pineapple

Measures 4-6. Measure 4 continues the melody. Measure 5 has a dynamic marking *f*. Measure 6 has a dynamic marking *dim.* and a finger number 1. The bass clef staff has a whole note in measure 5 and a half note in measure 6.

Watermelon

Pineapple

Measures 7-9. Measure 7 continues the melody. Measure 8 has a dynamic marking *cresc.* and a dashed line. Measure 9 has a 4/4 time signature change and a finger number 5. The bass clef staff has a whole note in measure 7 and a half note in measure 9.

1, 2, 3, 4, 5, 6, 7, 8

Measures 10-12. The treble clef staff has a dashed line. The bass clef staff has a whole note in measure 10 and a half note in measure 12.

Measures 13-15. Measure 13 has a dynamic marking *sfz*. Measure 14 has a dashed line. Measure 15 has a melody with slurs and fingerings 1, 4, 1, and 4. The bass clef staff has a whole note in measure 13 and a half note in measure 15.

ti-ti-ti-ti-ti-ti-ti, etc

Harry's Dance to the tune of Bartók - Gr 3 ABRSM

2/4

Har - ry Go Har - ry, Go

3

Go Har - ry as he kicks pen - al - ties

Har - ry Go Har - ry Go Har - ry Go

6

for Eng - land, so can he bring the world

Har - ry Go Har - ry Go Har - ry Go

9

cup home in Eng - land's hands?

Har - ry Go! Har - ry Go!

GR	A	B	C	D
1	<p>To clap the pulse of a piece played by the examiner, and to identify whether it is in two time or three time. The examiner will start playing the passage, and the candidate should join in as soon as possible, clapping in time and giving a louder clap on the strong beats. The examiner will then ask whether the music is in two time or three time. The candidate is <i>not</i> required to state the time signature.</p>	<p>To sing as 'echoes' three phrases played by the examiner. The phrases will be two bars long, in a major key, and within the range of tonic–mediant. First the examiner will play the key-chord and the starting note (the tonic) and then count in two bars. After the examiner has played each phrase, the candidate should sing back the echo without a pause, keeping in time.</p>	<p>To identify where a change in pitch occurs during a phrase played by the examiner. The phrase will be two bars long, in a major key, and the change will affect only one of the notes. First the examiner will play the key-chord and the tonic and then count in two bars. The examiner will play the phrase twice, making the change in the second playing, after which the candidate should state whether the change was near the beginning or near the end. If necessary, the examiner will play both versions of the phrase again (although this may affect the assessment).</p>	<p>To answer questions about two features of a piece played by the examiner. Before playing, the examiner will tell the candidate which two features the questions will be about. The first will be: dynamics (loud/quiet, or sudden/gradual changes); the second will be articulation (smooth/detached).</p>
2	<p>To clap the pulse of a piece played by the examiner, and to identify whether it is in two time or three time. The examiner will start playing the passage, and the candidate should join in as soon as possible, clapping in time and giving a louder clap on the strong beats. The examiner will then ask whether the music is in two time or three time. The candidate is <i>not</i> required to state the time signature.</p>	<p>To sing as 'echoes' three phrases played by the examiner. The phrases will be two bars long, in a major key, and within the range of tonic–dominant. First the examiner will play the key-chord and the starting note (the tonic) and then count in two bars. After the examiner has played each phrase, the candidate should sing back the echo without a pause, keeping in time.</p>	<p>To identify a change in either pitch or rhythm during a phrase played by the examiner. The phrase will be two bars long, in a major key. First the examiner will play the key-chord and the tonic and then count in two bars. The examiner will play the phrase twice, making the change in the second playing, after which the candidate should identify the change by describing it, or singing/clapping. If necessary, the examiner will play both versions of the phrase again (although this may affect the assessment).</p>	<p>To answer questions about two features of a piece played by the examiner. Before playing, the examiner will tell the candidate which two features the questions will be about. The first will be one of the following: dynamics (loud/quiet, or sudden/gradual changes), articulation (smooth/detached); the second will be tempo (becoming slower/faster, or staying the same).</p>

GR	A	B	C	D
3	<p>To clap the pulse of a piece played by the examiner, and to identify whether it is in two time, three time or four time. The examiner will start playing the passage, and the candidate should join in as soon as possible, clapping in time and giving a louder clap on the strong beats. The examiner will then ask whether the music is in two time, three time or four time. The candidate is <i>not</i> required to state the time signature.</p>	<p>To sing as 'echoes' three phrases played by the examiner. The phrases will be two bars long, in a major or minor key, and within the range of an octave. First the examiner will play the key-chord and the starting note and then count in two bars. After the examiner has played each phrase, the candidate should sing back the echo without a pause, keeping in time.</p>	<p>To identify a change in either pitch or rhythm during a phrase played by the examiner. The phrase will be up to four bars long, in a major or minor key. First the examiner will play the key-chord and the tonic and then count in two bars. The examiner will play the phrase twice, making the change in the second playing, after which the candidate should identify the change by describing it, or singing/ clapping. If necessary, the examiner will play both versions of the phrase again (although this may affect the assessment).</p>	<p>To answer questions about two features of a piece played by the examiner. Before playing, the examiner will tell the candidate which two features the questions will be about. The first will be one of the following: dynamics (loud/quiet, or sudden/gradual changes), articulation (smooth/detached), tempo (becoming slower/faster, or staying the same); the second will be tonality (major/minor key).</p>
4	<p>To sing or play from memory a melody played twice by the examiner. The melody will be within the range of an octave, in a major or minor key with up to three sharps or flats. First the examiner will play the key-chord and the starting note and then count in two bars. (If the candidate chooses to play, the examiner will also name the key-chord and the starting note, as appropriate for the instrument.) If necessary, the examiner will play the melody again and allow a second attempt (although this may affect the assessment).</p>	<p>To sing five notes from score in free time. The candidate may choose to sing from treble or bass clef. The notes will be within the range of a third above and below the tonic in the key of C, F or G major. The test will begin and end on the tonic and will not contain intervals greater than a third. First the examiner will name and play the key-chord and the starting note. If necessary, the examiner will help the candidate by playing and identifying the correct note if any note is sung at the wrong pitch.</p>	<p>(i) To answer questions about two features of a piece played by the examiner. Before playing, the examiner will tell the candidate which two features the questions will be about. The first will be <i>one</i> of the following: dynamics, articulation, tempo, tonality; the second will be character.</p>	<p>(ii) To clap the rhythm of the notes in an extract from the same piece, and to identify whether it is in two time, three time or four time. The examiner will play the extract twice (unharmonized), after which the candidate should clap back the rhythm. The examiner will then ask whether the music is in two time, three time or four time. The candidate is <i>not</i> required to state the time signature.</p>

Aural

The parameters for aural tests have changed. Changes apply to all exams taken from 1 January 2017 onwards. Please note that there is no overlap for supporting tests, and the previous aural tests cannot be offered after 31 December 2016.

This test supports the development of candidates' abilities in the field of musical perception by assessing their responses to carefully graded questions. Questions are detailed in the table below and based on a single musical example, performed at the piano by the examiner. Practice tests can be found in Trinity's *Aural Tests from 2017* books, available from www.trinitycollege.com/shop or your local music retailer.

Grade	Parameters	Task	Response
Initial	melody only 4 bars major key $\frac{2}{4}$	▶ Listen to the melody three times	Clap the pulse on the third playing, stressing the strong beat
		▶ Listen to the melody once	Identify the dynamic as <i>forte</i> or <i>piano</i>
		▶ Listen to the melody once	Identify the articulation as <i>legato</i> or <i>staccato</i>
		▶ Listen to the first three notes of the melody once	Identify the highest or lowest note
Grade 1	melody only 4 bars major key $\frac{2}{4}$ or $\frac{3}{4}$	▶ Listen to the melody three times	Clap the pulse on the third playing, stressing the strong beat
		▶ Listen to the melody once	i) Identify the dynamic as <i>forte</i> or <i>piano</i> ii) Identify the articulation as <i>legato</i> or <i>staccato</i>
		▶ Listen to the first two bars of the melody once	Identify the last note as higher or lower than the first note
		▶ Listen to the melody twice, with a change of rhythm or pitch in the second playing	Identify where the change occurred
Grade 2	melody only 4 bars major or minor key $\frac{2}{4}$ or $\frac{3}{4}$	▶ Listen to the melody three times	Clap the pulse on the third playing, stressing the strong beat
		▶ Listen to the melody once	i) Describe the dynamics, which will vary during the melody ii) Identify the articulation as <i>legato</i> or <i>staccato</i>
		▶ Listen to the melody once	Identify the last note as higher or lower than the first note
		▶ Listen to the melody twice, with a change of rhythm or pitch in the second playing	i) Identify where the change occurred ii) Identify the change as rhythm or pitch

AURAL

<https://www.trinitycollege.com.au/music/grade-exams/supporting-tests/>

THEORY

<https://www.trinitycollege.com.au/music/grade-exams/theory/>

Grade	Parameters	Task	Response
Grade 3	melody only 4 bars major or minor key $\frac{3}{4}$ or $\frac{4}{4}$	▶ Listen to the melody twice	Clap the pulse on the second playing, stressing the strong beat
		▶ Listen to the melody once	Identify the tonality as major or minor
		▶ Listen to the first two notes of the melody once	Identify the interval by number only (second, third, fourth, fifth or sixth)
		▶ Study a copy of the melody (provided in treble, alto or bass clef as appropriate), and listen to it once as written and once with a change of rhythm or pitch	i) Identify the bar in which the change occurred ii) Identify the change as rhythm or pitch
Grade 4	harmonised 4 bars major or minor key $\frac{4}{4}$ or $\frac{6}{8}$	▶ Listen to the piece twice	Clap the pulse on the second playing, stressing the strong beat
		▶ Listen to the piece twice	i) Identify the tonality as major or minor ii) Identify the final cadence as perfect or imperfect
		▶ Listen to the first two notes of the melody once	Identify the interval as minor or major second, minor or major third, perfect fourth or fifth, minor or major sixth
		▶ Study a copy of the melody (provided in treble, alto or bass clef as appropriate), and listen to it once as written and once with a change of rhythm and a change of pitch	i) Identify the bar in which the change of rhythm occurred ii) Identify the bar in which the change of pitch occurred
Grade 5	harmonised 8 bars major or minor key $\frac{2}{4}$, $\frac{3}{4}$, $\frac{4}{4}$ or $\frac{6}{8}$	▶ Listen to the piece twice	i) Clap the pulse on the second playing, stressing the strong beat ii) Identify the time signature
		▶ Listen to the piece twice	i) Identify the changing tonality ii) Identify the final cadence as perfect, plagal, imperfect or interrupted
		▶ Listen to two notes from the melody line played consecutively	Identify the interval as minor or major second, minor or major third, perfect fourth or fifth, minor or major sixth, minor or major seventh or octave
		▶ Study a copy of the piece, and listen to it once as written and once with a change of rhythm and a change of pitch (both changes in the melody line)	i) Identify the bar in which the change of rhythm occurred ii) Identify the bar in which the change of pitch occurred

Time Names

An example of time names vocalisation.



Solfa Hand Signs

Doh



Ti



Lah



Soh



Fah



Mi



Ray



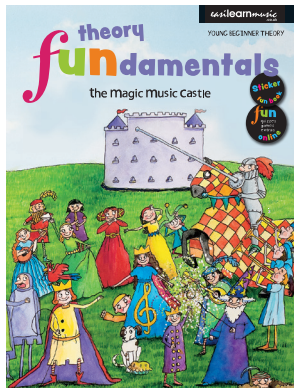
Doh



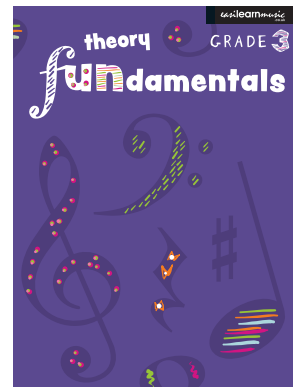


Recommended by Paul Myatt

BEGINNERS



ABRSM EXAM PREPARATION



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