

## Music aural skills and transcription

For use with the externally assessed standards 91093, 91275, and 91420.

	Level 1	Level 2 (cumulative)	Level 3 (cumulative)
<b>Rhythm &amp; metre</b>	<p><i>Notation of rhythmic phrases, limited to:</i></p> <ul style="list-style-type: none"> <li>metre – <math>\frac{3}{4}</math>, <math>\frac{4}{4}</math> / <i>c</i>, <math>\frac{6}{8}</math></li> <li>duration (notes and rests) – semibreves, (dotted) minims, (dotted) crotchets, (dotted) quavers, semiquavers</li> </ul>	<p><i>Notation of integrated rhythmic and melodic phrases, limited to:</i></p> <ul style="list-style-type: none"> <li>metre – simple and compound, including anacrusis (“up-beats”)</li> <li>duration – triplets, tied notes</li> <li>rhythmic characteristics – syncopation</li> </ul>	<p><i>Notation of melodic lines or fragments, limited to:</i></p> <ul style="list-style-type: none"> <li>metre – regular and irregular</li> <li>duration – duplets, quintuplets</li> <li>rhythmic characteristics – swing</li> </ul>
<b>Tonality</b>	<p><i>Limited to:</i></p> <ul style="list-style-type: none"> <li>key – major keys of up to two sharps and two flats</li> </ul>	<p><i>Limited to:</i></p> <ul style="list-style-type: none"> <li>key – major and minor keys of up to four sharps and four flats</li> </ul>	<p><i>Limited to:</i></p> <ul style="list-style-type: none"> <li>key – all major and minor keys; modes</li> </ul>
<b>Pitch (melody)</b>	<p><i>Notation of melodic phrases, limited to:</i></p> <ul style="list-style-type: none"> <li>clefs – treble, bass</li> <li>pitch – seconds, thirds, fourths, fifths, octaves; limited to one leger line above or below the staff</li> </ul>	<p><i>Notation of integrated rhythmic and melodic phrases, limited to:</i></p> <ul style="list-style-type: none"> <li>pitch – sixths, sevenths, harmonic and melodic accidentals</li> </ul>	<p><i>Notation of melodic lines or fragments including:</i></p> <ul style="list-style-type: none"> <li>pitch – chromatic</li> </ul>
<b>Harmony</b>	<p><i>Recognition (using jazz rock and / or Roman numeral notation) of chords in root position, limited to:</i></p> <ul style="list-style-type: none"> <li>chords – I, IV, V, and vi</li> <li>cadences – perfect, imperfect, plagal, interrupted</li> </ul>	<p><i>Recognition (using jazz rock and / or Roman numeral notation) of chords in root position, limited to:</i></p> <ul style="list-style-type: none"> <li>chords – ii, I<sup>SUS4</sup>, V<sup>SUS4</sup>, V<sup>7</sup></li> <li>simple harmonic patterns (e.g. ii–V–I, cycle of fifths)</li> </ul>	<p><i>Recognition (using jazz rock and / or Roman numeral notation) of chords in any inversion, limited to:</i></p> <ul style="list-style-type: none"> <li>chords – viib, bVII; major, minor and dominant 7ths</li> <li>modulation – to related keys (tonic major / minor, subdominant, dominant, relative major / minor)</li> </ul>
<b>Terms &amp; signs</b>	<p><i>Recognition and notation, limited to:</i></p> <ul style="list-style-type: none"> <li>“simple” articulation markings (words and symbols) – including <i>staccato</i>, <i>legato</i>, <i>marcato</i> (“accent”)</li> <li>soft, medium and loud dynamic markings (words and symbols) – e.g. <i>pp</i>, <i>p</i>, <i>mp</i>, <i>mf</i>, <i>f</i>, <i>ff</i></li> <li>“common” dynamic modifiers (words and symbols) – <i>crescendo</i>, <i>diminuendo</i> / <i>decrescendo</i></li> <li>slow, medium and fast tempo indications / metronome markings – e.g. <i>largo</i>, <i>lento</i>, <i>adagio</i> (~40–76 bpm); <i>andante</i>, <i>moderato</i> (~76–120 bpm); <i>allegro</i> (~120–168 bpm)</li> <li>“common” tempo modifiers – <i>rallentando</i> / <i>ritardando</i>, <i>accelerando</i>, <i>a tempo</i>, ^ (“pause”)</li> </ul>	<p><i>Recognition and notation, limited to:</i></p> <ul style="list-style-type: none"> <li>articulation markings – including slurs, phrase marks, tenuto</li> <li>dynamic markings – including <i>fp</i>, <i>sfz</i></li> <li>tempo / bpm indications – e.g. <i>largo</i>, <i>lento</i>, <i>adagio</i> (~40–76 bpm); <i>andante</i> (~76–108 bpm); <i>andantino</i> (~80–108 bpm); <i>moderato</i> (~108–120 bpm); <i>allegretto</i> (~112–120 bpm); <i>allegro</i> (~120–168 bpm); <i>vivace</i> (~168–176bpm); <i>presto</i> (~168–200 bpm)</li> <li>tempo modifiers – <i>allargando</i></li> </ul>	<p><i>Recognition and notation, limited to:</i></p> <ul style="list-style-type: none"> <li>all common articulation markings</li> <li>all common dynamic markings</li> <li>all common metronome and tempo indications and modifications</li> </ul>

\*See page 3 for a list of changes made since the 2020 version of this document.

<b>Instrumentation</b>	<i>Recognition of individual instrumental and vocal timbres</i>	<i>Recognition of instrumental and vocal timbres in simple combinations</i>	<i>Recognition of instrumental and vocal timbres in any combination</i>
<b>Form / structure</b>		<i>Recognition of features e.g.:</i> <ul style="list-style-type: none"> <li>• general structural components (e.g. introduction, outro / coda)</li> <li>• binary (A–B) form</li> <li>• ternary (A–B–A) form</li> <li>• 12-bar blues form</li> <li>• verse–chorus form</li> </ul>	<i>Recognition of features and their relevance in a stylistic context, e.g.:</i> <ul style="list-style-type: none"> <li>• common forms (e.g. rondo, theme and variations, strophic)</li> </ul>
<b>Compositional devices</b>		<i>Recognition of features e.g.:</i> <ul style="list-style-type: none"> <li>• various types of repetition (e.g. sequence, ostinato / riff, motif)</li> <li>• rhythmic devices (e.g. syncopation, swing)</li> <li>• melodic devices (e.g. imitation, call and response)</li> <li>• harmonic devices (e.g. pedal note)</li> <li>• textural devices (e.g. similar and contrary motion)</li> <li>• vocal writing (e.g. melisma, word-painting)</li> </ul>	<i>Recognition of features and their relevance in a stylistic context, e.g.:</i> <ul style="list-style-type: none"> <li>• phrases (regular and irregular)</li> <li>• melodic range and contour</li> <li>• devices, and their use in thematic development (e.g. motifs, variation, inversion, imitation, augmentation and diminution)</li> </ul>
<b>Texture</b>		<i>Recognition of features e.g.:</i> <ul style="list-style-type: none"> <li>• monophony, homophony, polyphony</li> <li>• melody and accompaniment, countermelody</li> <li>• density and layering (background, foreground etc.)</li> </ul>	<i>Recognition of features and their relevance in a stylistic context, e.g.:</i> <ul style="list-style-type: none"> <li>• contrapuntal textures (e.g. imitation, canon, fugue)</li> </ul>

## **Changes made since the 2020 version of this document**

### **Document header**

- Changed “2020” to “2021”

### **Rhythm & metre – Level 2**

- Changed “metre – simple and compound time signatures...” to “metre – simple and compound...”

### **Rhythm & metre – Level 3**

- Changed “metre – regular and irregular time signatures” to “metre – regular and irregular”