

**THE GARDNER'S TRUST
BRAILLE MUSIC LITERACY
AWARDS**

**GENERAL REGULATIONS,
REQUIREMENTS AND
SPECIMEN TESTS
(LEVELS 1 TO 5)**

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Foreword

Braille music literacy continues to be vital to independent study for visually impaired musicians, and underpins some of the most exciting developments in adaptive music technology. It enables direct and reliable score inspection without dependence on another individual's performance (which may deviate from the score). The practice of reading rather than listening also helps develop in-depth knowledge of music theory, which is invaluable for the advancing musician.

As a brailist who has successfully obtained a music degree at one of the UK's leading universities, I know from personal experience how braille music literacy can positively change a student's relationship to the subject. In the early stages of my development as a pianist, I went through a phase of learning some of my repertoire by ear and some from a score: my teacher could always tell which pieces I had learned from the score, as the notes were more accurate and the expressive interpretations more personal. I also remember that basic precepts of music theory - time signatures, accidentals and the like - made so much more sense when I could read the score myself rather than listen to somebody else play it. The theoretical understanding I gained from reading music has served me well as a performer, composer, and analyst in an academic context.

The Gardner's Trust Literacy Awards guide students through a structured programme of braille Music education, in much the same way that practical exams (e.g. from The ABRSM) gradually build instrumental technique and fluency. This set of specimen tests is designed to indicate the standard expected at each level, and to help candidates prepare to sit the assessment. I wish all entrants the very best for the preparation process.

Zoe Dixon
August 2021.

Introduction

The Braille Music Literacy Awards have been sponsored by the Gardner's Trust for the Blind and administered by RNIB since 1992. They were revised in 2022 to encompass a wider range of elements and assess a wider range of skills.

The Awards are not exams. Rather, they are designed to equip and encourage candidates in their musical endeavours.

Particularly at the higher levels, the GTLA tests will include not only music for the candidate's chosen instrument, but also music for a different instrument, in order to widen the range of musical signs tested.

The previous awards season of June and July will be extended for the new awards – final dates will be confirmed shortly. Awards take place at a location to suit the candidate. Entries need to be submitted to mas@rnib.org.uk including preferred dates and locations. An annual report is written summarising the year's examinations and each candidate receives a detailed report and a certificate of entry. The best candidate at each level receives a financial prize providing that a minimum standard has been reached.

General Regulations

1. These awards are open to candidates of any age.
2. Candidates may enter for any level of the Awards and may repeat a level if desired.
3. These tests are recorded.
4. Prizes awarded to the best candidate each year for each level, providing a minimum standard of competency has been achieved, are:

Level 1: £10

Level 2: £20

Level 3: £30

Level 4: £40

Level 5: £50

5. Requirements for each level are detailed in the pages that follow.

THE GARDNER'S TRUST BRAILLE MUSIC LITERACY AWARDS

Requirements

Level 1

Level 1 includes four tests as set out below.

Test A: Reading.

Test B: Tapping/Singing/Playing at sight.

Test C: Answering questions.

Test D: Writing.

Summary of tests.

Test A: Reading.

Task: To read aloud a short passage of music.

Preparation time: None.

Length of test: Two or four bars equal to eight crotchet beats.

Instructions.

- Candidates should read all symbols including bar lines.

Additional information.

- The same passage is used for Tests A and B.
- Passages will encompass a range of one octave from tonic to tonic or dominant to dominant.
- Passages will start and finish on the tonic.
- Notes within passages will move stepwise or by major or minor thirds only.
- Passages will use no accidentals.

- There will be one dynamic marking at the beginning of the passage.
- The key and time signatures will appear at the beginning of the line of music.
- Braille will be double line spaced.

Test B: Tapping/Singing/Playing at sight.

Task: To tap the rhythm, then sing* the melody of the same short passage of music with reference to the score.

* Candidates can sing, hum or whistle.

Preparation time: Two minutes before tapping the rhythm, then a further minute before singing or playing the test.

Length of test: Two or four bars equal to eight crotchet beats.

Instructions.

- Candidates can make the rhythm in any way they wish, including tapping their foot, tapping their hand on the desk if reading one-handed, clicking their tongue or using French rhythm names ta, ta te, etc.
- Singing is encouraged but it is recognised that some candidates may not be comfortable singing. In this case, candidates may alternatively elect to play the passage on their chosen instrument. No additional time for memorising the passage is available to candidates whose instrument requires two hands.

Additional information.

- The same passage is used for Tests A and B. Please see Test A for full parameters for this passage.

Test C: Answering questions.

Task: To answer questions about a short passage of music.

Preparation time: None.

Length of test: Between six and twelve bars.

Additional information.

- The passage used for this test will be different from that used for Tests A and B.
- Passages will encompass a range of one octave from tonic to tonic or dominant to dominant.
- Passages will start and finish on the tonic.
- Notes within passages will move stepwise or by major or minor thirds only.
- Passages will use no accidentals.
- There may be changes in dynamics.
- The key and time signatures will appear at the beginning of the line of music.
- Braille will be double line spaced.

Indicative questions:

What are the key and time signatures?

What are the highest and lowest notes?

Do the dynamics remain the same throughout or change?

Does the passage contain a bar's rest? Is it near the beginning, middle or end?

Where is the first rest?

Does the passage finish with a rest or a note?

Can you find two bars the same (pitch and rhythm)?

Test D: Writing.

Task: To write some braille music signs, dictated by the examiner.

Preparation time: None.

Length of test: One bar.

Instructions.

- Candidates may choose to write using any method they wish (manual braille machine, electronic notetaker or computer with braille display).

Additional information.

- Any signs set at this level may be included.
- Music will be described in terms used in braille music rather than stave notation, for example 4th octave C crotchet (not middle C).
- The key signature will be described in terms of sharps or flats, rather than F major or G Major, for example a key signature of one sharp. The time signature will be described as 2/4 or 4/4, rather than two or four crotchets in a bar.

Full List of Symbols included at Level 1.

Notes and rests.

- The seven pitches C to B as crotchets and minims.
- Associated rests and the bar rest.

Octave signs.

- Signs for 3rd, 4th and 5th octaves. Only an initial octave sign to be used in Tests A and B.

Accidentals.

- The sharp, flat and natural.

Key and time signatures.

- Key signatures of up to one sharp or flat. Minor keys will not be used.
- Time signatures of 2/4 or 4/4.

Bar lines and repeats.

- The bar line and double bar.

Dynamics, articulation and phrasing.

- Dynamic markings of *f* and *p*. For Tests C and D, changes between *f* and *p* may be used.

Other signs.

- English mood/tempo indications.

General.

- Braille will be double line spaced.

Level 2

Level 2 includes five tests as set out below.

Test A: Reading.

Test B: Tapping/Singing/Playing at sight.

Test C: Singing/Playing from memory.

Test D: Answering questions.

Test E: Writing.

Summary of tests.

Test A: Reading.

Task: To read aloud a short passage of music.

Preparation time: None.

Length of test: Three to six bars equivalent to twelve beats.

Instructions.

- Candidates should read all symbols including bar lines.

Additional information.

- The same passage is used for Tests A, B and C.
- Passages will encompass a range of one octave from tonic to tonic or dominant to dominant.
- Passages will start and finish on the tonic.
- Notes within passages will move stepwise or by major or minor thirds only.
- Passages may use accidentals.
- There will be one dynamic marking at the beginning of the passage.
- The key and time signatures will appear at the beginning of the line of music.

- Braille will be double line spaced.

Test B: Tapping/Singing/Playing at sight.

Task: To tap the rhythm, then sing* the melody of the same short passage of music with reference to the score.

* Candidates can sing, hum or whistle.

Preparation time: Two minutes before tapping the rhythm, then a further minute before singing or playing the test.

Length of test: Three to six bars equivalent to twelve beats.

Instructions.

- Candidates can make the rhythm in any way they wish, including tapping their foot, tapping their hand on the desk if reading one-handed, clicking their tongue or using French rhythm names ta, ta te, etc.
- Singing is encouraged but it is recognised that some candidates may not be comfortable singing. In this case, candidates may alternatively elect to play the passage on their chosen instrument. No additional time for memorising the passage is available to candidates whose instrument requires two hands.

Additional information.

- The same passage is used for Tests A, B and C. Please see Test A for full parameters for this passage.

Test C: Singing/Playing from memory.

Task: To sing or play the same short passage of music from memory.

Preparation time: Up to an additional three minutes.

Length of test: Three to six bars equivalent to twelve beats.

Instructions.

- Instrumentalists should play their instrument. Singers should sing the passage.

Additional information.

- The same passage is used for Tests A, B and C. Please see Test A for full parameters for this passage.

Test D: Answering questions.

Task: To answer questions about a short passage of music.

Preparation time: None.

Length of test: The test will not exceed two lines of braille music.

Additional information.

- The passage used for this test will be different from that used for Tests A, B and C.
- Passages will encompass a range of one octave from tonic to tonic or dominant to dominant.
- Passages will start and finish on the tonic.
- Notes within passages will move stepwise or by major or minor thirds only.
- Passages may include accidentals.
- There may be changes in dynamics.
- The key and time signatures will appear at the beginning of the line of music.
- Braille will be double line spaced.

Indicative questions:

Find a dotted minim/semibreve. What note is it?

What is the longest note in this piece?

Can you find a bar with all the notes the same length?

Can you find a natural note?

Is this piece in a major or minor key?

Test E: Writing.

Task: To write some braille music signs, dictated by the examiner.

Preparation time: None.

Length of test: Two bars.

Instructions.

- Candidates may choose to write using any method they wish (manual braille machine, electronic notetaker or computer with braille display).

Additional information.

- Any signs set at this level may be included.
- Music will be described in terms used in braille music rather than stave notation, for example 4th octave C crotchet (not middle C).
- The key signature will be described in terms of sharps or flats, rather than F major or G Major, for example a key signature of one sharp. The time signature will be described as 2/4, 3/4 or 4/4, rather than two, three or four crotchets in a bar.

Changes from Level 1.

Tests A and B.

Length of test: Increased from between two and four bars to between three and six bars.

New Test C: Candidates are now required to play or sing the passage from memory after a further three minutes of preparation time.

Test D (previously Test C)

Length of test: The test will not exceed two lines of braille music (amended from a limit of six to twelve bars).

Indicative questions may refer to any signs introduced at Levels 1 and 2.

Test E (previously Test D)

Length of test: Increased from one to two bars.

Signs introduced at Level 2.

- A. The seven pitches C to B as quavers, dotted minims and semibreves.
- B. Associated rests.
- C. 2nd octave and 6th octave.
- D. The bar repeat sign $\therefore \text{⠠⠠⠠}$
- E. Dynamic markings of *mf* and *mp*.
- F. Key signatures of up to two sharps or flats, including minor keys.
- G. The time signature of 3/4.
- H. The sharp, flat and natural signs.

Full List of Symbols included at Level 2.

Notes and rests.

- The seven pitches C to B as quavers, crotchets, minims, dotted minims and semibreves.
- Associated rests and the bar rest.

Octave signs.

- Octave signs for the 2nd, 3rd, 4th, 5th and 6th octaves. Only an initial octave sign to be used in Tests A, B and C.

Accidentals.

- The sharp, flat and natural.

Key and time signatures.

- Key signatures of up to two sharps or flats including minor keys.
- Time signatures of 2/4, 3/4 and 4/4.

Bar lines and repeats.

- The bar line and double bar.
- The bar repeat sign.

Dynamics, articulation and phrasing.

- Dynamic markings of *f* and *mf*, *p* and *mp*. For Tests D and E, changes between *f* and *p* may be used.

Other signs.

- English tempo/mood indications.

General.

- Braille will be double line spaced.

Level 3

Level 3 includes five tests as set out below.

Test A: Reading.

Test B: Tapping/Singing/Playing at sight.

Test C: Singing/Playing from memory.

Test D: Answering questions.

Test E: Writing.

Summary of tests.

Test A: Reading.

Task: To read aloud a short passage of music.

Preparation time: None.

Length of test: Four to eight bars of music (depending on the time signature) and running onto two lines of braille music. This does not necessarily include any bars' rest; however, multiple bars' rest could occur at the beginning or end.

Instructions.

- Candidates should read all symbols including bar lines.

Additional information.

- The same passage is used for Tests A, B and C.
- Passages may encompass a range of up to a twelfth.
- Passages may start on the tonic or the dominant and may start with an anacrusis.
- Passages may include single bar rests.
- Passages may include intervals of a fourth, fifth or octave.
- Passages may use accidentals.

- Passages may include hairpins and other changes in dynamics.
- The key and time signatures will appear centred above the music.
- Braille will be single line spaced.

Test B: Tapping/Singing/Playing at sight.

Task: To tap the rhythm, then sing* the melody of the same short passage of music with reference to the score.

* Candidates can sing, hum or whistle.

Preparation time: Two minutes before tapping the rhythm, then a further minute before singing or playing the test.

Length of test: Four to eight bars of music (depending on the time signature) and running onto two lines of braille music. This does not necessarily include any bars' rest; however, multiple bars' rest could occur at the beginning or end.

Instructions.

- Candidates can make the rhythm in any way they wish, including tapping their foot, tapping their hand on the desk if reading one-handed, clicking their tongue or using French rhythm names ta, ta te, etc.
- Singing is encouraged but it is recognised that some candidates may not be comfortable singing. In this case, candidates may alternatively elect to play the passage on their chosen instrument. No additional time for memorising the passage is available to candidates whose instrument requires two hands.

Additional information.

- The same passage is used for Tests A, B and C. Please see Test A for full parameters for this passage.

Test C: Singing/Playing from memory.

Task: To sing or play the same short passage of music from memory.

Preparation time: Up to an additional three minutes.

Length of test: Four to eight bars of music (depending on the time signature) and running onto two lines of braille music.

Instructions.

- Instrumentalists should play their instrument. Singers should sing the passage.

Additional information.

- The same passage is used for Tests A, B and C. Please see Test A for full parameters for this passage.

Test D: Answering questions.

Task: To answer questions about a short passage of music.

Preparation time: None.

Length of test: The test will not exceed four lines of braille music.

Additional information.

- The passage used for this test will be different from that used for Tests A, B and C.
- Passages may encompass a range of up to a twelfth.
- Passages may start on the tonic or the dominant and may start with an anacrusis.
- Passages may include up to four bars' rest at the beginning or end.
- Passages may include intervals of a fourth, fifth or octave.
- Passages may use accidentals.

- Passages may include hairpins and other changes in dynamics.
- The key and time signatures will appear centred above the music.
- Braille will be single line spaced.

Indicative questions:

Find a bar's rest.

Find the first rest.

State whether the passage finishes with a rest or a note.

Find two bars the same (pitch and rhythm).

Find a pair of quavers. What notes are they?

Find a dotted crotchet/semibreve. What note is it?

Look at the first/last pair of notes. Is the second note higher or lower?

Does the passage begin with a full bar of music or an anacrusis?

Does any of the music in the passage repeat?

Test E: Writing.

Task: To write some braille music signs, dictated by the examiner.

Preparation time: None.

Length of test: Four bars.

Instructions.

- Candidates may choose to write using any method they wish (manual braille machine, electronic notetaker or computer with braille display).

Additional information.

- Any signs set at this level may be included.
- Music will be described in terms used in braille music rather than stave notation, for example 4th octave C crotchet (not middle C).
- The key signature will be described in terms of sharps or flats, rather than F major or G Major, for example a key signature of one sharp. The time signature will be described, for example, as 2/4, 3/4 or 4/4, rather than two, three or four crotchets in a bar.

Changes from Level 2.

Tests A, B and C.

Length of test: Increased from between three and six bars to between four and eight bars, excluding bar rests.

Test D.

Length of test: Increased from two lines to a maximum of four lines of braille music.

Indicative questions may refer to any signs introduced at Levels 1-3.

Test E.

Length of test: Increased from two bars to four bars.

Signs introduced at Level 3.

A. The seven pitches C to B as dotted crotchets.

B. Associated rests.

C. Multiple bar rests (up to 4 bars).

D. Beginning of repeat and end of repeat signs ⠠⠠⠠⠠⠠⠠⠠⠠ ⠠⠠⠠⠠⠠⠠⠠⠠

- E. Crescendo and diminuendo hairpins.
- F. The time signatures of common time C and $6/8$.
- G. Key signatures of up to three sharps or flats.
- H. The tie — and the slur —
- I. From this level, tests will be single line spaced.

Full List of Symbols included at Level 3.

Notes and rests.

- The seven pitches C to B as crotchets, minims, dotted minims, semibreves, quavers and dotted crotchets.
- Associated rests.
- The bar rest and multiple bar rests (up to 4 bars).

Octave signs and clefs.

- Octave signs for the 2nd, 3rd, 4th, 5th and 6th octaves.
- Treble and bass clef signs.

Accidentals.

- The sharp, flat and natural.

Key and time signatures.

- Key signatures of up to three sharps or flats including minor keys.
- Time signatures of $2/4$, $3/4$, $4/4$, common time and $6/8$.

Bar lines and repeats.

- The bar line and double bar.
- The bar repeat sign.

Beginning of repeat and end of repeat signs

Dynamics, articulation and phrasing.

- Dynamic markings of *f* and *mf*, *p* and *mp*.
- Crescendo and diminuendo hairpins.
- The tie and the slur.

Other signs.

- English mood/tempo indications.
- Italian mood/tempo indications.

General.

- Braille will be single line spaced.

Level 4

Level 4 includes five tests as set out below.

Test A: Tapping/Singing/Playing at sight.

Test B: Singing/Playing from memory.

Test C: Answering questions.

Test D: Spotting differences.

Test E: Writing.

Summary of tests.

Test A: Tapping/Singing/Playing at sight.

Task: To tap the rhythm, then sing* the melody of a short passage of music with reference to the score.

* Candidates can sing, hum or whistle.

Preparation time: Two minutes before tapping the rhythm, then a further minute before singing or playing the test.

Length of test: Four to eight bars of music (depending on the instrument and time signature) and running onto two or more lines of braille music. This does not necessarily include any bars' rest; however, multiple bars' rest could occur at the beginning or end.

Instructions.

- Candidates can make the rhythm in any way they wish, including tapping their foot, tapping their hand on the desk if reading one-handed, clicking their tongue or using French rhythm names ta, ta te, etc.
- Singing is encouraged but it is recognised that some candidates may not be comfortable singing. In this case, candidates may alternatively elect to play the passage on their chosen instrument. No additional time for memorising the passage is available to candidates whose instrument requires two hands.

Additional information.

- The same passage is used for Tests A and B.
- The test will not be both hands for piano.
- Singers may sing the melody to any vowel sound.
- Passages may encompass a range of up to a twelfth (keyboard instruments both hands).
- Passages may start on the tonic or the dominant and may start with an anacrusis.
- Passages may include any interval up to an octave.
- Passages may use accidentals.
- Passages may include hairpins and other changes in dynamics.
- The key and time signatures will appear centred above the music.
- Passages will be preceded with the appropriate clef, apart from keyboard and vocal music.
- Braille will be single line spaced.

Test B: Singing/Playing from memory.

Task: To sing or play the same short passage of music from memory.

Preparation time: Up to an additional five minutes.

Length of test: Four to eight bars of music (depending on the instrument and time signature) and running onto two or more lines of braille music. This does not necessarily include any bars' rest; however, multiple bars' rest could occur at the beginning or end.

Instructions.

- Instrumentalists should play their instrument. Singers should sing the passage.

Additional information.

- The same passage is used for Tests A and B. Please see Test A for full parameters for this passage.

Test C: Answering questions.

Task: To answer questions about a passage of music.

Preparation time: None.

Length of test: sixteen bars of keyboard music and up to twenty-four bars for single line format. This does not necessarily include any bars' rest; however, multiple bars' rest could occur at the beginning or end.

Additional information.

- The passage will be for a different family of instruments and in a different format from the instrument chosen by the candidate for Tests A and B. For example, a flautist may receive a passage of keyboard music, while a violinist may receive a vocal score with lyrics. See the section below for details of instrument-specific signs.
- Passages may encompass a range of up to a twelfth (keyboard instruments both hands).
- Passages may start on the tonic or the dominant and may start with an anacrusis.
- Passages may include any interval up to an octave.
- Passages may use accidentals.
- Passages may include hairpins and other changes in dynamics.
- The key and time signatures will appear centred above the music.
- Passages will be preceded with the appropriate clef, apart from keyboard and vocal music.
- Braille will be single line spaced.

Indicative questions:

What notes are in the first chord of this piece?

How many bars of music are in this passage?

What word is sung at the entry in bar 8?

Can you find any notes played pizzicato?

Which notes in bar 4 are played staccato?

Test D: Spotting differences.

Task: To compare a passage of music with an audio recording heard twice, and identify two differences in pitch and/or rhythm.

Preparation time: Two minutes before the first hearing plus two minutes before the second hearing.

Length of test: sixteen bars of keyboard music and up to twenty-four bars for single line format.

Instructions.

- Candidates will have two minutes to study the passage before the first hearing, then another two minutes before the second hearing.
- Candidates will be required to identify one change in pitch and one change in rhythm.
- Candidates may identify the changes by reference to bar number, line number, or by calling out/raising a hand when they hear the change.

Additional information.

- The same passage is used for Tests C and D. Please see Test C for full parameters for this passage.

Test E: Writing.

Task: To write some braille music signs, dictated by the examiner.

Preparation time: None.

Length of test: Two to four bars of keyboard music or four bars of single line format.

Instructions.

- Candidates may choose to write using any method they wish (manual braille machine, electronic notetaker or computer with braille display).

Additional information.

- Any signs set at this level may be included.
- Vocal music will include lyrics.
- Music will be described in terms used in braille music rather than stave notation, for example 4th octave C crotchet (not middle C).
- The key signature will be described in terms of sharps or flats, rather than F major or G Major. The time signature will be described, for example, as 2/4, 3/4 or 4/4, rather than two, three or four crotchets in a bar.

Changes from Level 3.

New test: The reading test is dropped from Level 4. In its place is a spotting differences test (Test D).

Tests A and B.

Length of test: This remains four to eight bars, excluding bar rests, but is no longer restricted to two lines of braille.

Test B.

Preparation time: Increased from up to three minutes to up to five minutes.

Instructions: Singers are expected to incorporate the English lyrics.

Test C.

Length of test: Increased from a maximum of four lines of music to sixteen bars of keyboard music or up to twenty-four bars of single line format.

Additional information: The passage will be for a different family of instruments and in a different format from the instrument chosen by the candidate for Tests A and B. For example, a flautist may receive a passage of keyboard music, while a violinist may receive a vocal score with lyrics. See the section below for details of instrument-specific signs.

Indicative questions may refer to any signs introduced at Levels 1-4.

Test D.

This is a new test at Level 4, replacing the reading test from Levels 1-3.

Test E.

Length of test: Amended to two to four bars of keyboard music or four bars of single line format.

Signs introduced at Level 4.

- A. The seven pitches C to B as dotted quavers and semiquavers (including the convention for grouping). ::::: :::::
- B. Associated rests.
- C. The triplet :::::
- D. Longer instructions such as cresc. or crescendo, dim. or diminuendo.
- E. Modifiers such as poco, più and molto (Tests C, D and E only).
- F. Time signatures of 2/2 and cut common time, and 3/8.
- G. Clefs.
- H. Phrase marks.
- I. The staccato and accent and their doubles.

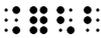
Instrument-specific signs.

If a candidate plays an instrument not covered by the following, appropriate adjustments will be made.

Keyboard.

- A. Right and left hand signs ::::: :::::
- B. The whole bar in-accord :::::
- C. Fingering.
- D. Interval signs for the second to the octave, reading down in the right hand and up in the left hand unless otherwise stated, and including the convention for doubling.
- E. The chord tie :::::
- F. Bar numbers preceding the right hand, line numbers preceding the left hand (both without numeral signs).

Strings.

- A. Down bow  and up bow 
- B. Pizz and arco (written out preceded by the wordsign).
- C. Fingering signs including open string.
- D. String numbers.
- E. Bar numbers and print line numbers shown on a line above the music.

Woodwind and brass.

- A. The breath mark 
- B. The comma (caesura) 
- C. Bar numbers and print line numbers shown on a line above the music.

Vocal.

- A. Single line music with lyrics.
- B. The syllabic slur.
- C. The word repeat sign.
- D. The breath mark 
- E. The comma (caesura) 
- F. The musical hyphen (where bars are split over two lines).
- G. Bar numbers shown in special parentheses 

Full List of Symbols included at Level 4.

Notes and rests.

- The seven pitches C to B as crotchets, minims, dotted minims, semibreves, dotted crotchets, quavers, dotted quavers and semiquavers (including the convention for “grouping”).
- Associated rests.
- The bar rest and multiple bar rests (up to four bars).
- The triplet sign.

Octave signs and clefs.

- Octave signs for the 2nd, 3rd, 4th, 5th and 6th octaves.
- Treble, alto, tenor and bass clef signs.

Accidentals.

- The sharp, flat and natural.

Key and time signatures.

- Key signatures of up to three sharps or flats.
- Time signatures of 2/4, 3/4, 4/4 and common time, 2/2 and cut common time, 3/8 and 6/8.

Bar lines and repeats.

- The bar line and double bar.
- The bar repeat sign.
- Beginning of repeat and end of repeat signs.
- Bar numbers and print line numbers according to format (see below).

Dynamics, articulation and phrasing.

- Dynamic markings of *f* and *mf*, *p* and *mp*.
- Crescendo and diminuendo hairpins.
- Longer instructions such as *cresc.* or *crescendo*, *dim.* or *diminuendo*.
- Modifiers such as *poco*, *più* and *molto* (Tests C, D and E only).
- Phrase marks 
- The tie, chord tie, and slur.
- The staccato and accent and their doubles.

Instrument-specific signs.

Keyboard.

- Right and left hand signs 
- The whole bar in-accord 
- Fingering.
- Interval signs for the second to the octave, reading down in the right hand and up in the left hand unless otherwise stated, and including the convention for doubling.
- The chord tie 
- Bar numbers preceding the right hand, line numbers preceding the left hand (both without numeral signs).

Strings.

- Down bow  and up bow 
- Pizz and arco (written out preceded by the wordsign).
- Fingering signs including open string.
- String numbers.
- Bar numbers and print line numbers shown on a line above the music.

Woodwind and brass.

- The breath mark 
- The comma (caesura) 
- Bar numbers and print line numbers shown on a line above the music.

Vocal.

- Single line music with lyrics.
- The syllabic slur.
- The word repeat sign.
- The breath mark ⠠⠠⠠⠠
- The comma (caesura) ⠠⠠⠠⠠
- The musical hyphen (where bars are split over two lines).
- Bar numbers shown in special parentheses ⠠⠠⠠⠠ ⠠⠠

Other signs.

- English mood/tempo indications.
- Italian mood/tempo indications.

General.

- Braille will be single line spaced.

Level 5

Level 5 includes five tests as set out below.

Test A: Tapping/Singing/Playing at sight.

Test B: Singing/Playing from memory.

Test C: Answering questions.

Test D: Spotting differences.

Test E: Writing.

Summary of tests.

Test A: Tapping/Singing/Playing at sight.

Task: To tap the rhythm, then sing* the melody of a short passage of music with reference to the score.

* Candidates can sing, hum or whistle.

Preparation time: Two minutes before tapping the rhythm, then a further minute before singing or playing the test.

Length of test: Four to eight bars of music (depending on the instrument and time signature) and running onto two or more lines of braille music. This does not necessarily include any bars' rest; however, multiple bars' rest could occur at the beginning or end.

Instructions.

- Candidates can make the rhythm in any way they wish, including tapping their foot, tapping their hand on the desk if reading one-handed, clicking their tongue or using French rhythm names ta, ta te, etc.
- Singing is encouraged but it is recognised that some candidates may not be comfortable singing. In this case, candidates may alternatively elect to play the passage on their chosen instrument. No additional time for memorising the passage is available to candidates whose instrument requires two hands.

Additional information.

- The same passage is used for Tests A and B.
- The test will not be both hands for piano.
- Singers may sing the melody to any vowel sound.
- Passages may encompass a range of up to a twelfth (keyboard instruments both hands).
- Passages may start on the tonic or the dominant and may start with an anacrusis.
- Passages may include any interval up to an octave.
- Passages may use accidentals, including double-sharps and double-flats.
- Passages may include hairpins and other changes in dynamics.
- The key and time signatures will appear centred above the music.
- Passages will be preceded with the appropriate clef, apart from keyboard music.
- Braille will be single line spaced.

Test B: Singing/Playing from memory.

Task: To sing or play the same short passage of music from memory.

Preparation time: Up to an additional five minutes.

Length of test: Four to eight bars of music (depending on the instrument and time signature) and running onto two or more lines of braille music. This does not necessarily include any bars' rest; however, multiple bars' rest could occur at the beginning or end.

Instructions.

- Instrumentalists should play their instrument. Singers should sing the passage.

Additional information.

- The same passage is used for Tests A and B. Please see Test A for full parameters for this passage.

Test C: Answering questions.

Task: To answer questions about a passage of music.

Preparation time: None.

Length of test: Up to a page of braille music including a page turn.

Additional information.

- The passage will be for a different family of instruments and in a different format from the instrument chosen by the candidate for Tests A and B. For example, a flautist may receive a passage of keyboard music, while a violinist may receive a vocal score with lyrics. See the section below for details of instrument-specific signs.
- Passages may encompass a range of up to two octaves (keyboard instruments both hands).
- Passages may start on the tonic or the dominant and may start with an anacrusis.
- Passages may include up to four bars' rest at the beginning or end.
- Passages may include any interval up to an octave.
- Passages may use accidentals, including double-sharps and double-flats.
- Passages may include hairpins and other changes in dynamics.
- The key and time signatures will appear centred above the music.
- Passages will be preceded with the appropriate clef, apart from keyboard and vocal music.
- Braille will be single line spaced.

Indicative questions:

What notes are in the first chord of this piece?

What ornament is found in bar 12?

Describe the dynamics throughout this passage.

In what bar is there a pause?

How does the articulation vary between bar 1 and bar 12?

Which string should be used in bar 2 of this passage?

Test D: Spotting differences.

Task: To compare a passage of music with an audio recording heard twice, and identify two differences in pitch and/or rhythm.

Preparation time: Two minutes before the first hearing plus two minutes before the second hearing.

Length of test: Up to a page of braille music including a page turn.

Instructions.

- Candidates will have two minutes to study the passage before the first hearing, then another two minutes before the second hearing.
- Candidates will be required to identify one change in pitch and one change in rhythm.
- Candidates may identify the changes by reference to bar number, line number, or by calling out/raising a hand when they hear the change.

Additional information.

- The same passage is used for Tests C and D. Please see Test C for full parameters for this passage.

Test E: Writing.

Task: To write some braille music signs, dictated by the examiner.

Preparation time: None.

Length of test: Two to four bars of keyboard music or four bars of single line format.

Instructions.

- Candidates may choose to write using any method they wish (manual braille machine, electronic notetaker or computer with braille display).

Additional information.

- Any signs set at this level may be included.
- Vocal music will include lyrics.
- Music will be described in terms used in braille music rather than stave notation, for example 4th octave C crotchet (not middle C).
- The key signature will be described in terms of sharps or flats, rather than F major or G Major. The time signature will be described, for example, as 2/4, 3/4 or 4/4, rather than two, three or four crotchets in a bar.

Changes from Level 4.

Tests A and B.

Preparation time: Increased from up to three to up to five minutes.

Test C.

Length of test: Up to a page of braille music including a page turn.

Indicative questions may refer to any signs introduced at Levels 1-5.

Test D.

Length of test: Up to a page of braille music including a page turn.

Signs introduced at Level 5.

- A. The seven pitches C to B as demisemiquavers.
- B. Associated rests.
- C. Stem signs for minim, crotchet, quaver and associated dotted notes.
- D. All octave signs from A below 1st octave to C above 7th octave.
- E. Key signatures of up to four sharps and flats.
- F. Time signatures of 5/4, 9/8 and 12/8.
- G. The thin double bar ⠠⠠⠠⠠⠠⠠ and pause ⠠⠠⠠⠠
- H. The part-bar repeat sign ⠠⠠⠠
- I. Irregular rhythmic groupings, for example ⠠⠠⠠⠠⠠⠠ ⠠⠠⠠⠠⠠⠠
- J. Dynamic markings *ff*, *fff*, *pp* and *ppp*.
- K. The tenuto and its double.
- L. Ornaments including: Acciaccatura, Appoggiatura, Trill, Trill with line of continuation, lower and upper mordent, turn on the note and turn between notes (Tests C, D and E only).
- M. Small slur.
- N. Rehearsal numbers or letters enclosed in special parentheses, for example ⠠⠠⠠⠠⠠⠠ ⠠⠠⠠⠠⠠⠠

Instrument-specific signs.

If a candidate plays an instrument not covered by the following, appropriate adjustments will be made.

Keyboard.

A. The part-bar in-accord $\text{:}\text{:}\text{:}\text{:}\text{:}\text{:}$ and bar division $\text{:}\text{:}\text{:}\text{:}\text{:}\text{:}$

B. Pedal up, pedal down and Half-pedal.

C. Spread chord $\text{:}\text{:}\text{:}\text{:}\text{:}\text{:}$

Strings.

A. Interval signs for multi-stopped notes.

Woodwind and brass.

A. Ottava.

Vocal.

A. Elision signs in lyrics.

Full List of Symbols included at Level 5.

Notes and rests.

- The seven pitches C to B as any note values from demisemiquavers to semibreves and dotted notes.
- Associated rests.
- Stem signs for minim, crotchet, quaver and associated dotted notes.
- The bar rest and multiple bar rests (up to 4 bars).
- The triplet sign.
- Irregular rhythmic groupings.

Ornamentation.

- Appoggiatura, Acciaccatura, Trill, Trill with line of continuation, lower and upper mordent, turn on the note and turn between notes.

Instrument-specific signs.

Keyboard.

- Right and left hand signs :||: :||:
- The whole bar in-accord :||: :||:
- Fingering.
- Interval signs for the second to the octave, reading down in the right hand and up in the left hand unless otherwise stated, and including the convention for doubling.
- The chord tie :||: :||:
- Bar numbers preceding the right hand, line numbers preceding the left hand (both without numeral signs).
- The part-bar in-accord :||: :||: and bar division :||: :||:
- Pedal up, pedal down and Half-pedal.
- Spread chord :||: :||:

Strings.

- Down bow :||: :||: and up bow :||: :||:
- Pizz and arco (written out preceded by the wordsign).
- Fingering signs including open string.
- String numbers.
- Bar numbers and print line numbers shown on a line above the music.
- Interval signs for multi-stopped notes.

Woodwind and brass.

- The breath mark :||: :||:
- The comma (caesura) :||: :||:
- Bar numbers and print line numbers shown on a line above the music.
- Ottava.

Vocal.

- Single line music with lyrics.
- The syllabic slur.
- The word repeat sign.
- The breath mark ⠠⠠⠠⠠
- The comma (caesura) ⠠⠠⠠⠠
- The musical hyphen (where bars are split over two lines).
- Bar numbers shown in special parentheses ⠠⠠⠠⠠ ⠠⠠
- Elision signs in lyrics.

Other signs.

- English mood/tempo indications.
- Italian mood/tempo indications.

General.

- Braille will be single line spaced.

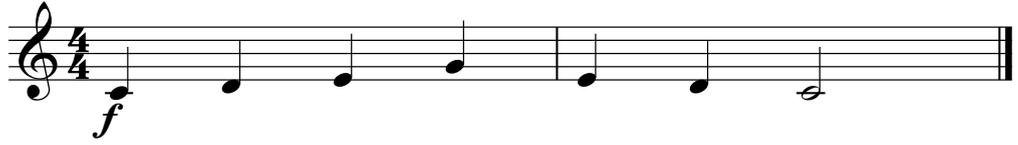
Specimen Tests

The following examples have been prepared as a guide. In levels 4 and 5, four specimen tests for tests C/D are given: one for voice, one for woodwind or brass, one for strings and one for keyboard.

LEVEL 1

Tests A/B

1. Like a march



2. Steadily



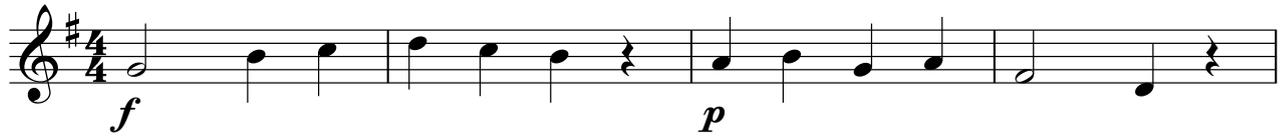
3. Calmly



LEVEL 1

Test C

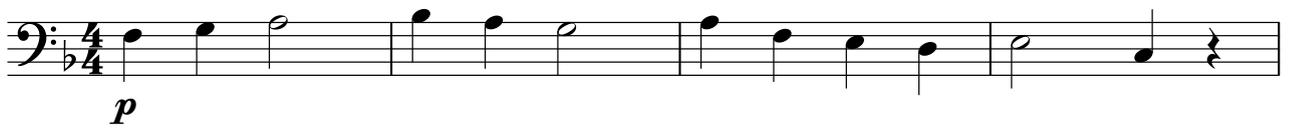
1. Cheerfully



2. Smoothly



3. At a walking pace



LEVEL 1

Test D

Examples for the Writing Tests.

1

Key signature one sharp, time signature 4/4.

Forte. 4th octave D minim; Piano; 3rd octave F crotchet, G crotchet; double bar.

2

Key signature one flat, time signature 4/4.

Piano. 4th octave A crotchet; crotchet rest; Forte; 4th octave F minim; double bar.

LEVEL 2

Test D

1. Expressively

Exercise 1, measures 1-4. Treble clef, key signature of one sharp (F#), 4/4 time signature. Measure 1: quarter note G4, quarter note A4, quarter note B4, quarter note C5. Measure 2: quarter note D5, quarter note E5, quarter note F#5, quarter note G5. Measure 3: quarter rest, quarter note G4, quarter note A4, quarter note B4. Measure 4: quarter note C5, quarter note B4, quarter note A4, quarter note G4. Dynamics: *p* at the start, *f* at the start of measure 4.

Exercise 1, measures 5-8. Treble clef, key signature of one sharp (F#), 4/4 time signature. Measure 5: quarter note G4, quarter note A4, quarter note B4, quarter note C5. Measure 6: quarter note D5, quarter note E5, quarter note F#5, quarter note G5. Measure 7: quarter note G4, quarter note A4, quarter note B4, quarter note C5. Measure 8: quarter note D5, quarter note E5, quarter note F#5, quarter note G5. Dynamics: *p* at the start.

2. Like a waltz

Exercise 2, measures 1-4. Treble clef, key signature of two flats (Bb, Eb), 3/4 time signature. Measure 1: quarter note G4, quarter note A4, quarter note B4. Measure 2: quarter note C5, quarter note D5, quarter note E5. Measure 3: quarter note F#5, quarter note G5, quarter note A5, quarter note B5. Measure 4: quarter note C6, quarter note B5, quarter note A5, quarter note G5. Dynamics: *f* at the start, *p* at the start of measure 4.

Exercise 2, measures 5-8. Treble clef, key signature of two flats (Bb, Eb), 3/4 time signature. Measure 5: quarter note G4, quarter note A4, quarter note B4. Measure 6: quarter note C5, quarter note D5, quarter note E5. Measure 7: quarter note F#5, quarter note G5, quarter note A5, quarter note B5. Measure 8: quarter note C6, quarter note B5, quarter note A5, quarter note G5. Dynamics: *f* at the start.

3. Fast

Exercise 3, measures 1-4. Bass clef, key signature of two sharps (F#, C#), 2/4 time signature. Measure 1: quarter note G3, quarter note A3. Measure 2: quarter note B3, quarter note C4. Measure 3: quarter note D4, quarter note E4. Measure 4: quarter note F4, quarter note G4. Dynamics: *p* at the start, *f* at the start of measure 4.

Exercise 3, measures 5-8. Bass clef, key signature of two sharps (F#, C#), 2/4 time signature. Measure 5: quarter note G3, quarter note A3. Measure 6: quarter note B3, quarter note C4. Measure 7: quarter note D4, quarter note E4. Measure 8: quarter note F4, quarter note G4. Dynamics: *p* at the start, *f* at the start of measure 8.

LEVEL 2

Test E

Examples for the Writing Tests.

1

Key signature two flats, time signature 3/4.

Forte; 5th octave D dotted minim; new bar; sharp 4th octave F quaver, A quaver, G quaver, quaver rest; crotchet rest; double bar.

2

Key signature two sharps, time signature 4/4.

Minim rest; Forte; four quavers: 4th octave D, C, B, sharp A; new bar; four quavers: 3rd octave B, 3rd octave D, E, F; 2nd octave B minim; double bar.

LEVEL 3

Test A B C

1. Allegro

Musical notation for exercise 1, Allegro, in 6/8 time. The piece starts with a treble clef and a key signature of two flats (B-flat and E-flat). The first measure contains a quarter rest followed by a quarter note G4. The second measure contains a half note G4. The third measure contains a half note G4. The fourth measure contains a half note G4. The fifth measure contains a half note G4. The sixth measure contains a half note G4. The seventh measure contains a half note G4. The eighth measure contains a half note G4. The ninth measure contains a half note G4. The tenth measure contains a half note G4. The eleventh measure contains a half note G4. The twelfth measure contains a half note G4. The thirteenth measure contains a half note G4. The fourteenth measure contains a half note G4. The fifteenth measure contains a half note G4. The sixteenth measure contains a half note G4. The piece ends with a double bar line.

2. Andante

2

Musical notation for exercise 2, Andante, in 4/4 time. The piece starts with a bass clef and a key signature of three sharps (F#, C#, G#). The first measure contains a whole rest. The second measure contains a whole rest. The third measure contains a quarter note G2. The fourth measure contains a quarter note A2. The fifth measure contains a quarter note B2. The sixth measure contains a quarter note C3. The seventh measure contains a quarter note D3. The eighth measure contains a quarter note E3. The ninth measure contains a quarter note F3. The tenth measure contains a quarter note G3. The eleventh measure contains a quarter note A3. The twelfth measure contains a quarter note B3. The thirteenth measure contains a quarter note C4. The piece ends with a double bar line.

Musical notation for exercise 2, Andante, in 4/4 time. The piece starts with a bass clef and a key signature of three sharps (F#, C#, G#). The first measure contains a quarter note G2. The second measure contains a quarter note A2. The third measure contains a quarter note B2. The fourth measure contains a quarter note C3. The fifth measure contains a quarter note D3. The sixth measure contains a quarter note E3. The seventh measure contains a quarter note F3. The eighth measure contains a quarter note G3. The ninth measure contains a quarter note A3. The tenth measure contains a quarter note B3. The eleventh measure contains a quarter note C4. The piece ends with a double bar line.

3. Moderato espressivo

Musical notation for exercise 3, Moderato espressivo, in 3/4 time. The piece starts with a treble clef and a key signature of two flats (B-flat and E-flat). The first measure contains a quarter note G4. The second measure contains a quarter note A4. The third measure contains a quarter note B4. The fourth measure contains a quarter note C5. The fifth measure contains a quarter note B4. The sixth measure contains a quarter note A4. The seventh measure contains a quarter note G4. The eighth measure contains a quarter rest. The ninth measure contains a quarter note G4. The tenth measure contains a quarter note A4. The eleventh measure contains a quarter note B4. The twelfth measure contains a quarter note C5. The thirteenth measure contains a quarter note B4. The fourteenth measure contains a quarter note A4. The fifteenth measure contains a quarter note G4. The piece ends with a double bar line.

LEVEL 3

Test D

1. Moderate

Musical score for exercise 1, titled "1. Moderate". It is written in bass clef, 4/4 time, and the key signature has two sharps (D major). The piece consists of three staves of music. The first staff begins with a piano (*p*) dynamic. The second staff features dynamic markings of *f*, *p*, and *f*. The third staff concludes with a piano (*p*) dynamic. The music includes various note values, rests, and slurs.

2. Like a folk-song

Musical score for exercise 2, titled "2. Like a folk-song". It is written in treble clef, 3/4 time, and the key signature has two sharps (D major). The piece consists of three staves of music. The first staff begins with a piano (*p*) dynamic. The second staff features dynamic markings of *f*, *mf*, and *p*. The third staff concludes with a forte (*f*) dynamic. The music includes various note values, rests, and slurs.

3. Allegro

Musical score for exercise 3, titled "3. Allegro". It is written in treble clef, common time (C), and the key signature has two flats (B-flat major). The piece consists of three staves of music. The first staff features dynamic markings of *f*, *p*, and *mf*. The second staff features dynamic markings of *f* and *p*. The third staff concludes with a forte (*f*) dynamic and a final measure marked with a "4" above the staff. The music includes various note values, rests, and slurs.

LEVEL 3

Test E

Examples for the Writing Tests.

1

Andante; key signature three flats, time signature common time.

Treble clef; mezzo-forte; 5th octave B dotted crotchet; 6th octave E quaver; C quaver, slur, A quaver; G quaver, slur, F quaver; new bar; G quaver; natural A quaver; B crotchet; tie; B quaver, flat A quaver; F quaver, slur, G quaver; new bar; E dotted minim; 6th octave C crotchet; new bar; start of diminuendo hairpin; 5th octave B quaver, slur, G quaver; E quaver, F quaver; G minim; end of diminuendo hairpin; double bar.

2

Allegro; key signature three sharps, time signature 6/8.

Bass clef; forte; 3rd octave A dotted crotchet; E dotted crotchet; new bar; C quaver, A quaver, quaver rest; 3rd octave A quaver, B quaver, C quaver; new bar; B quaver, slur, E quaver; A quaver; G quaver, slur, E quaver; sharp D quaver; new bar; E dotted crotchet; dotted crotchet rest; end of repeat sign.

LEVEL 4

Test A B

1. Andante

f *p*
cresc. *f*

2. Like a waltz

p 3 *mf* *mp* *p*

3. Sarabande: Andante

p 3 *mp*
mf *f* *mp* 3 *p*

LEVEL 4

Test C/D 1

for Voice

poem by
F. W. Bourdillon (1852-1921)

Freely and expressively

p
The night has a thou-sand eyes, And the day but_ one;

mf *p*
Yet the light_ of the bright world dies With the dy - ing

p
sun._____ The night has a thou-sand eyes, And the heart but_

mf *p*
one; Yet the light_ of a whole life, the light of a

f *p*
whole life dies_____ When love_____ is_____ done._____

LEVEL 4

Test C/D 2

for Bassoon

Allegro scherzando

p cresc. *f*

p cresc.

f *mf*

f

LEVEL 4

Test C/D 3

for Viola

Andante

mf *p*

mf

f *p*

mf *p*

mf

pizz. *arco* *p* *mf*

LEVEL 4

Test C/D 4

Allegretto ♩ = 100

The musical score is written for piano in 3/2 time, with a tempo of Allegretto (♩ = 100). The key signature has two flats (B-flat and E-flat). The score is divided into four systems, each with a measure number at the beginning.

- System 1 (Measures 1-4):** Starts with a piano (*p*) dynamic. The right hand has a melodic line with a slur over measures 1-2 and a fingering of 5. The left hand has a bass line with a slur over measures 1-2 and a fingering of 1. Measure 3 has a fingering of 1. Measure 4 has a fingering of 1 and 4.
- System 2 (Measures 5-8):** Starts with a crescendo (*cresc.*) dynamic. The right hand has a melodic line with a slur over measures 5-6 and a fingering of 5. The left hand has a bass line with a slur over measures 5-6. Measure 7 has a forte (*f*) dynamic. Measure 8 has a piano (*p*) dynamic and a fingering of 2 and 1.
- System 3 (Measures 9-12):** Starts with a mezzo-piano (*mp*) dynamic. The right hand has a melodic line with a slur over measures 9-10 and a fingering of 2 and 1. The left hand has a bass line with a slur over measures 9-10. Measure 11 has a fingering of 1. Measure 12 has a slur over the right hand and a fingering of 1.
- System 4 (Measures 13-16):** Starts with a forte (*f*) dynamic. The right hand has a melodic line with a slur over measures 13-14. The left hand has a bass line with a slur over measures 13-14. Measure 15 has a slur over the right hand. Measure 16 ends with a double bar line.

LEVEL 4

Test E

Examples for the Writing Tests.

1

For Keyboard

Note: The below example is given as alternating bars of right-hand followed by left-hand; it is up to the candidate to lay the music out appropriately. Signs in brackets may or may not be needed depending on layout.

Largo; key signature three flats, time signature 3/4.

Bar 1; right-hand sign; mezzo-piano; open phrase; 4th octave C dotted quaver, natural B semiquaver; C dotted crotchet; E quaver; new bar;

Print line 1, left-hand sign; 3rd octave C dotted minim; whole bar in-accord sign; 3rd octave E minim, slur, F crotchet, slur; new bar;

Bar 2 right hand: start of crescendo hairpin; 4th octave D dotted quaver; sharp F semiquaver; G crotchet; close phrase; crotchet rest; new bar;

Left hand: (2nd octave) B minim with its 6th; crotchet rest; new bar;

Bar 3 right hand: (4th octave) four semiquavers: A, G, A, B; C quaver, slur, end of crescendo hairpin; 4th octave G quaver; staccato F quaver; staccato E quaver; new bar;

Left hand: (2nd octave) F dotted minim with its octave, tie; new bar;

Bar 4 right hand: start of diminuendo hairpin; 4th octave D dotted quaver; natural B semiquaver; C crotchet, end of diminuendo hairpin; crotchet rest; double bar.

Left hand: (2nd octave) G crotchet with its 7th; 3rd octave C crotchet with its 3rd; crotchet rest; double bar.

Allegro Moderato; key signature two sharps, time signature 6/8.

Line 1, bar 1

Treble clef; beginning of repeat sign; mezzo-forte; 4th octave F crotchet, A quaver; G crotchet, E quaver; new bar; C semiquaver, slur, D semiquaver, slur; staccato E quaver; staccato C quaver; D semiquaver, slur, E semiquaver, slur; staccato F quaver; staccato D quaver; new bar; G dotted quaver, A semiquaver; B quaver; accent; natural C crotchet; quaver rest; new bar; sharp C dotted quaver, B semiquaver; A quaver; accent; 5th octave D crotchet; quaver rest; double bar.

LEVEL 5

Test A B

1. Tempo di minuetto

Musical notation for the first piece, 'Tempo di minuetto'. It consists of two staves in treble clef with a key signature of two flats and a 3/4 time signature. The first staff begins with a piano (*p*) dynamic and includes a trill (*tr*) on the final note. The second staff features a crescendo (*cresc.*) leading to a forte (*f*) dynamic, which then tapers to a mezzo-piano (*mp*) dynamic.

2. Allegro

Musical notation for the second piece, 'Allegro'. It consists of two staves in bass clef with a key signature of two sharps and a 12/8 time signature. The first staff starts with a mezzo-forte (*mf*) dynamic and reaches a fortissimo (*ff*) dynamic. The second staff begins with a mezzo-forte (*mf*) dynamic, increases to a forte (*f*) dynamic, and concludes with a pianissimo (*pp*) dynamic.

3. Andante

Musical notation for the third piece, 'Andante'. It consists of two staves in bass clef with a key signature of three flats and a 4/4 time signature. The first staff starts with a mezzo-forte (*mf*) dynamic and includes a crescendo (*cresc.*). The second staff begins with a fortissimo (*ff*) dynamic, followed by a mezzo-forte (*mf*) dynamic with a decrescendo (*dim.*), and ends with a pianissimo (*pp*) dynamic.

LEVEL 5

Test C/D 1

for Voice

poem by
W. H. Davies (1871-1940)

Andante misterioso

p *mp*

With - in that porch, a-cross the way, I see two na-ked eyes this night; Two

3 *mf*

eyes that nei - ther shut nor blink, Search-ing my face with a green light.

5 *mp*

But cats to me are strange, But cats to me are strange, so strange- I can-not sleep if one is

8 *f* *pp* *f* *mp*

near, is near; And though I'm sure I see those eyes I'm

10 *pp* *fp*

not so sure a bo-dy's there, a bo-dy's there a bo-dy's there!

LEVEL 5

Test C/D 2

for Trumpet in C

Allegro vivo

The musical score is written for Trumpet in C in 3/4 time, marked **Allegro vivo**. It consists of four staves of music. The first staff begins with a **4** (likely a breath mark) and a boxed **A**. It features a **f** dynamic and a triplet of eighth notes. The second staff starts at measure 9, marked **p**, and includes a boxed **B** and a **pp** dynamic. The third staff starts at measure 14, marked **mf**, **mp**, and **f**. The fourth staff starts at measure 18, marked **ff**, and includes an **8va** instruction. The score contains various rhythmic patterns, including triplets and accents.

LEVEL 5

Test C/D 3

for Cello

Andante cantabile

mp *espressivo* *cresc.*

5 *f* *p* *cresc.* **poco accel.**

8 *ff* *mf* **a tempo**

12 *cresc.*

14 *f* *p*

16 *f* *ff* *f* *pizz.* *arco* *pp*

LEVEL 5

Test C/D 4

Allegretto

Piano

1 *p* *rit.* *mp* *sim.*

2 *cresc.* *f* *mf*

3 *mf* *p*

4 *più dolce* *pp*

5

6

12

19

Level 5

Test E

Examples for the Writing Tests.

1

For Keyboard

Note: The below example is given as alternating bars of right-hand followed by left-hand; it is up to the candidate to lay the music out appropriately. Signs in brackets may or may not be needed depending on layout.

Allegretto; key signature four flats, time signature 6/8.

Bar 1; right-hand sign; mezzo-piano; 4th octave A crotchet; a triplet of semiquavers: A, slur, B, slur, C; B crotchet; a triplet of semiquavers: B, slur, C, slur, D; new bar;

Print line 1; left-hand sign; six quavers: 3rd octave A, C, E, 3rd octave G, 4th octave D, E; new bar;

Bar 2 right hand: open phrase; a quintuplet of semiquavers: (5th octave) C, D, C, natural B, C; close phrase; semiquavers E, D; an appoggiatura C quaver, small slur, B crotchet; quaver rest; new bar;

Left hand: 3rd octave A crotchet, 4th octave F quaver; part-bar division sign; 4th octave E crotchet, quaver rest; part-bar in-accord sign; 4th octave A quaver, slur, G quaver, quaver rest; new bar;

Bar 3 right hand: word sign followed by cresc.; 5th octave D crotchet; a triplet of semiquavers: D, slur, E, slur, F; E crotchet; a triplet of semiquavers: E, slur, F, slur, G; new bar;

Left hand: three quavers: 3rd octave G, B, 4th octave E; part-bar repeat sign; new bar;

Bar 4 right hand: word sign followed by dim.; six semiquavers: 5th octave A, 5th octave C, B, 5th octave F, E, 4th octave G; A dotted crotchet; double bar.

Left hand: two quavers: 3rd octave F, D; E quaver with its 7th; A dotted crotchet with its third; double bar.

2

Words and Voice

Allegro assai; key signature three sharps, time signature cut common time.

And the; glory of (please put elision signs round the second syllable of glory and the next word, of); the Lord shone round about them.

Forte; 5th octave C crotchet, C crotchet; new bar; tenuto; C minim, long slur, tie; four quavers: C, D, C, sharp B; new bar; C crotchet, end slur, natural B crotchet; two crotchets A, G; new bar; F dotted crotchet, G quaver; two crotchets A, C; two crotchets F, C; music hyphen.