

**London College of Music Examinations**

# Sample Aural Tests

Grades 1 to 8

**Valid from:**

2026 until further notice

updated 13.05.2026

**LCME Sample Aural Tests**

This publication offers a comprehensive selection of specimen aural tests for use when preparing for LCME exams. Covering the full range of listening skills assessed in the exam, the book provides realistic practice material that mirrors the structure and expectations of the exam. Candidates must consult the current syllabus for their subject for full examination requirements.

**Validity**

This aural specimen tests are valid for examinations from 2026 until further notice.

**Exam format**

Examinations are available in two formats: graded examinations and recital grades, offered both in-person and digitally.

**Entering for an exam**

Exam entries can be made online at [lcme.uwl.ac.uk](http://lcme.uwl.ac.uk)

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# Aural Tests

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## Requirements

These tests are designed to assess your listening ability and musicianship. Aural tests consist of two parts (Test 1 and Test 2), which may include:

- Identifying rhythmic patterns
- Describing dynamics
- Analyzing musical form
- Recognising intervals and cadences
- Recognising key harmonic and melodic elements

The content and level of difficulty vary according to grade. For detailed requirements, please refer to the current syllabus for your subject.

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## Information

### **Specimen tests**

You are encouraged to use these tests as models from which to create or find additional examples to practise with. There may also be many useful examples to be discovered within the pieces you are studying.

### **Guidelines**

- In tests where a sung response is required candidates may use any clear and appropriate syllable or vowel sound ('ah', 'la', 'oo', etc). They may also hum or whistle
- Candidates may request tests to be transposed if required by their vocal range.
- Candidates may play back such tests on their instrument if they prefer; in this case, examiners must be informed prior to the administration of the tests.
- Candidates may request any test to be given one repeat playing without loss of marks.
- Examiners will use a piano or pre-recorded audio to conduct the tests. If a piano is used, they will ask candidates to stand or sit in such a position that they cannot see the piano keyboard.
- The printed wording given for each test is a guide only; examiners are encouraged to conduct the tests in a conversational manner.

# Grade 1

## Aural Tests

### Test 1

#### Test 1

- A short harmonised passage will be played. You will then be asked to identify the time signature as either 2 or 3 time.
- The examiner will play the passage once more. You will be asked to clap or tap on each beat, accenting the first beat of each bar.

1

*mf*

2

*mp*

3

*mp*

4

*mf* *mp*

5

*mf*

(continued)

# Aural Tests


## Test 1 (cont.)

6



Exercise 6 is a piano piece in 3/4 time with a key signature of one sharp (F#). The music is written for a grand staff. The right hand features a melodic line with eighth and quarter notes, often beamed together, and is marked *mp*. The left hand provides a simple accompaniment of quarter notes, also marked *mp*. The piece concludes with a double bar line.

7



Exercise 7 is a piano piece in 3/4 time with a key signature of one sharp (F#). The right hand has a melodic line with quarter and eighth notes, marked *mp* initially and *mf* later. The left hand has a bass line with quarter notes, marked *mp*. The piece ends with a double bar line.

8



Exercise 8 is a piano piece in 3/4 time with a key signature of one sharp (F#). The right hand has a melodic line with eighth and quarter notes, marked *mf*. The left hand has a bass line with quarter notes, marked *mp*. The piece concludes with a double bar line.

# Aural Tests

## Test 2

### Test 2

- Two notes of different pitch will be played. You will then be asked to identify which of the two is either higher or lower.
- The same two notes will be played once more. You will be asked to sing back one of the two notes.

- The key-chord of a major key will be played, followed by a short unharmonised melody in the same key. The examiner will stop playing before the final note. You will be asked to sing the missing final tonic.

# Grade 2

## Aural Tests

### Test 1

**Test 1**

- A short harmonised passage will be played. You will then be asked to identify the time signature as either 3 or 4 time.
- The passage will be played again and you will be asked to beat (conduct) time, with a clear conducting pattern.
- The examiner will select one bar from the passage and play an unharmonised version of it. You will then be asked to identify and describe the note values (rhythmic values) in the bar.

1

2

3

4

5

Aural Tests: Grade 2

5

*mp*

This musical exercise is in 4/4 time with a key signature of three flats (B-flat, E-flat, A-flat). The first measure features a piano introduction with a half note chord in the right hand and a half note in the left hand. The melody in the right hand consists of quarter notes: B-flat, A-flat, G, F, E-flat, D, C, B-flat. The left hand accompaniment consists of half notes: B-flat, A-flat, G, F, E-flat, D, C, B-flat.

5

This musical exercise continues in 4/4 time with a key signature of three flats. The melody in the right hand continues with quarter notes: B-flat, A-flat, G, F, E-flat, D, C, B-flat. The left hand accompaniment consists of half notes: B-flat, A-flat, G, F, E-flat, D, C, B-flat.

6

*mf animato*

This musical exercise is in 4/4 time with a key signature of one sharp (F#). The first measure features a piano introduction with a half note chord in the right hand and a half note in the left hand. The melody in the right hand consists of quarter notes: F#, G, A, B, C, D, E, F#. The left hand accompaniment consists of half notes: F#, G, A, B, C, D, E, F#.

5

This musical exercise continues in 4/4 time with a key signature of one sharp. The melody in the right hand continues with quarter notes: F#, G, A, B, C, D, E, F#. The left hand accompaniment consists of half notes: F#, G, A, B, C, D, E, F#.

# Aural Tests

## Test 2

### Test 2

- The examiner will play a major or minor triad, followed by one of the notes from the chord. You will be asked to identify which of the notes has been sounded, answering either 'bottom, middle or top', 'do, mi or sol', or 'root, 3rd or 5th'
- The examiner will play the chord again and you will be asked to state whether the triad is major or minor.

- The key-chord of a major key will be played, and the key stated, followed by the first five notes of the scale in ascending order. The examiner will then play one of these notes again. You will be asked to identify the note, either with the letter name, tonic sol-fa name, or number (1, 2, 3, 4 or 5). The test will then be repeated in a different key.

# Grade 3

## Aural Tests

### Test 1

**Test 1**

- a. A short harmonised passage in  $\frac{6}{8}$  will be played. You will then be asked to beat (conduct) time, with a clear conducting pattern (2 beats in a bar), as the passage is played again.

**Moderato**

1

*mp*

*mf* *f*

**Grazioso**

2

*mf*

*mp* *mf*

**Con moto**

3

*f*

*f*

(continued)

# Aural Tests

## Test 1a (cont.)

**Con espressione**

4

b. You will be given a line of music, containing four individual bars in  $\frac{6}{8}$  time. The examiner will play one of the bars twice, and you will be asked to identify which bar it is (A, B, C or D). The test will then be repeated with a different line of music.

1

A B C D

2

A B C D

3

A B C D

# Aural Tests

## Test 2

### Test 2

- a. An interval will be played twice, once with the pitches sounded successively, and once with the pitches sounded together. The intervals will be restricted to the following: major 2nd, major 3rd, perfect 4th, perfect 5th. You will be asked to identify the interval by numerical value only (2nd, 3rd, 4th or 5th). The test will then be repeated using a different interval.

- b. The key-chord of a major or minor key will be played, and the key stated. A short unharmonised melody, in the same key, will be played twice. You will then be asked to sing back the melody.

(continued)

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# Aural Tests

## Test 2b (cont.)

5



6



7



# Grade 4

## Aural Tests

### Test 1

**Test 1**

- A short harmonised passage will be played. You will then be asked to beat (conduct) time, with a clear conducting pattern, in time with the examiner's playing, as they play the passage again. Passages in  $\frac{6}{8}$  should be conducted with a 2-beat pattern.
- An unharmonised version of a short phrase (approximately 2 bars) from the passage will be played twice. You will be asked to clap or tap back the rhythm of the phrase.

**Moderato**

1

**Poco lento**

2

(continued)

# Aural Tests

## Test 1 (cont.)

### Moderato

3

*mp*

### Moderato

4

*mf*

### Lento non troppo

5

*mp*

Moderato

6 *mf*

*mp*

Poco lento

7 *mp*

Allegretto

8 *mf*

*mp*

# Aural Tests

## Test 2

### Test 2

- a. An interval will be played twice, once with the pitches sounded successively, and once with the pitches sounded together. You will be asked to identify the interval, by type and numerical value (for example, major 2nd, perfect 4th). The intervals will be restricted to any major, minor or perfect interval up to and including an octave. The test will then be repeated using a different interval.

11 numbered musical intervals on a treble clef staff. Intervals 1-6 are on the first line, and intervals 7-11 are on the second line. Each interval is shown twice: once with notes played successively and once with notes played together as a chord.

- b. You will be shown three similar variations of a short melody (marked 1, 2 and 3); each will differ in pitch but not in rhythm. One of the versions will be played, twice. You will then be asked to identify which version was played.

1

Three variations of a short melody in 4/4 time, marked 1, 2, and 3. Each variation starts with a chord and is followed by a melody of eight notes. The notes are: G4, A4, B4, C5, B4, A4, G4, F4. The three variations differ in the pitch of the notes.

Aural Tests: Grade 4

2



3



# Grade 5

## Aural Tests

### Test 1

**Test 1**

- A short harmonised passage will be played. You will then be asked to beat (conduct) time, with a clear conducting pattern, in time with the examiner's playing, as they play the passage again. Passages in compound time may be conducted in 2-beat or 6-beat as appropriate.
- An unharmonised version of a short phrase (approximately 2 bars) from the passage will be played twice. You will be asked to identify and describe the note values (rhythmic values) in the phrase.

**Scherzando**

1

**(non rit.)**
**Poco lento**

2

**Scherzando**

3 *mf*

Musical notation for Scherzando, measure 3. Treble clef, 3/4 time signature. The melody consists of eighth and quarter notes. The bass line has chords and a single note. Dynamics include *mf*.

(non rit.)

*f* *mp*

Musical notation for Scherzando, measures 4 and 5. Treble clef, 3/4 time signature. Measure 4 has a forte (*f*) dynamic. Measure 5 has a mezzo-piano (*mp*) dynamic. The piece ends with a double bar line.

**Risoluto**

4 *mf*

Musical notation for Rioluto, measure 4. Treble clef, 3/4 time signature. The melody is a half note followed by quarter notes. The bass line has chords. Dynamics include *mf*.

Musical notation for Rioluto, measures 5 and 6. Treble clef, 3/4 time signature. Measure 5 has a half note followed by quarter notes. Measure 6 has a half note followed by quarter notes. The piece ends with a double bar line.

**Moderato**

5 *mp*

Musical notation for Moderato, measure 5. Treble clef, 2/4 time signature. The melody is a quarter note followed by eighth notes. The bass line has chords. Dynamics include *mp*.

*mf*

Musical notation for Moderato, measures 6 and 7. Treble clef, 2/4 time signature. Measure 6 has a quarter note followed by eighth notes. Measure 7 has a quarter note followed by eighth notes. The piece ends with a double bar line.

(continued)

# Aural Tests

## Test 1 (cont.)

### Scherzando

6 *mf*

### (non rit.)

*f*

### Andante

7 *mf*

### Moderato

8 *mp* *mf*

*mp*

# Aural Tests

## Test 2

### Test 2

- a. An interval will be played twice, with the pitches sounded together. You will be asked to identify the interval, by type and numerical value (for example, perfect 4th, minor 6th). The intervals can include any major, minor or perfect interval up to and including the octave, as well as the augmented 4th/diminished 5th. The test will then be repeated using a different interval.

Twelve musical staves, numbered 1 to 12, each showing a pair of notes in a specific interval. The intervals are: 1. Major 2nd, 2. Minor 2nd, 3. Major 3rd, 4. Minor 3rd, 5. Major 4th, 6. Minor 4th, 7. Major 5th, 8. Minor 5th, 9. Major 6th, 10. Minor 6th, 11. Major 7th, 12. Minor 7th.

- b. The key-chord of a major key will be played, followed by a short melody in the same key. The melody will finish with a harmonised cadence in the home key. You will be asked to identify the cadence either by its conventional name or as 'finished' (perfect or plagal) or 'unfinished' (imperfect or interrupted). The test will then be repeated using a different example.

Three musical examples, numbered 1, 2, and 3, each showing a key-chord followed by a melody and a harmonised cadence. The cadences are labeled as follows: (Perfect/Finished), (Plagal/Finished), (Imperfect/Unfinished), and (Interrupted/Unfinished).

- Example 1: Key of D major (4/4 time). Cadences: Perfect/Finished, Plagal/Finished, Imperfect/Unfinished, Interrupted/Unfinished.
- Example 2: Key of A major (3/4 time). Cadences: Perfect/Finished, Plagal/Finished, Imperfect/Unfinished, Interrupted/Unfinished.
- Example 3: Key of B major (4/4 time). Cadences: Perfect/Finished, Plagal/Finished, Imperfect/Unfinished, Interrupted/Unfinished.

# Grade 6

## Aural Tests

### Test 1

**Test 1**

A short harmonised passage will be played twice. The passage will be in simple time and will contain some syncopated patterns.

You will be asked to:

- identify the time signature
- identify whether the passage is in a major or minor key
- identify, by number and type, any interval within the octave occurring in the melody (these pitches will be played again, first successively and then with the pitches sounded together)

**Semplice**

1

*mp*

4

**Scherzando**

2

*mp*

4

*mf*

**Semplice**

3 *mp*

4

**Scherzando**

4 *mp*

4 *mf*

**(Test 1)**

An unharmonised version of a short phrase (1 to 2 bars) from the passage will be played.

You will be asked to:

- d. clap or tap back the rhythm of the phrase
- e. identify and describe the note values (rhythmic values) in the phrase

# Aural Tests

## Test 2

### Test 2

- a. The key-chord of a major key will be played, followed by a short melody in the same key. The melody will finish with a harmonised cadence in the home key. You will be asked to identify the cadence either perfect, imperfect or interrupted.

1

(Perfect) (Imperfect) (Interrupted)

2

(Perfect) (Imperfect) (Interrupted)

3

(Perfect) (Imperfect) (Interrupted)

- b. The key-chord of a major key will be played and the key named. A short, harmonised passage in the same key will be played. The passage will contain one modulation to a related key (subdominant, dominant or relative minor), finishing with a cadence in that key. You will be asked to identify the key into which the passage has modulated, either by name or relationship to the home key.

1

(Dominant / G major)

(Subdominant / F major)

(Relative minor / A minor)

Aural Tests: Grade 6

2

(Dominant / D major)

(Subdominant / C major) (Relative minor / E minor)

3

(Dominant / C major)

(Subdominant / B major) (Relative minor / D minor)

# Grade 7

## Aural Tests

### Test 1

#### Test 1

a. A short harmonised passage will be played. You will then be asked a selection of the questions below:

- to identify the time signature
- to identify whether the passage is in a major or minor key
- to describe the overall dynamics
- to describe the basic overall form (either AB, ABA, AAB, ABAB or AABA)

**Risoluto e con anima**

1

*f*

*accel.*

*rit.*

[modulation to relative minor]

*p* *cresc.* *f*

*a tempo*

*rit.*

*mf* *p*

[Form: ABA (ternary)]

Andante

2

*mp*

This system consists of two staves. The right staff has a treble clef and a key signature of two flats (B-flat and E-flat). The left staff has a bass clef. The music is in 6/8 time. The right hand plays a melody of eighth notes with slurs, while the left hand provides a harmonic accompaniment of chords and single notes.

[modulation to dominant] #

*mf*

This system continues the piece. It features a modulation to the dominant key, indicated by a sharp sign (#) above the staff. The right hand continues with eighth-note patterns, and the left hand has a more active accompaniment. The dynamic is marked *mf*.

a tempo

rit.

*f* *sub. p* *mf*

This system concludes the 'Andante' section. It includes a *f* dynamic marking, a *sub. p* (sub-piano) marking, and a *mf* marking. The tempo changes from *a tempo* to *rit.* (ritardando). The piece ends with a final chord in the right hand.

[Form: AAB (modified binary)]

Alla marcia

3

*f* *mf*

This system begins the 'Alla marcia' section. It has a 2/4 time signature. The right hand plays a melody of eighth notes, and the left hand plays a steady accompaniment of quarter notes. Dynamics are marked *f* and *mf*.

rit.

[modulation to subdominant]

a tempo

*mp* *f* *p*

This system continues the 'Alla marcia' section. It includes a modulation to the subdominant key. Dynamics are marked *mp*, *f*, and *p*. The tempo returns to *a tempo*.

rit.

a tempo

*tr* *mf* *ff*

This system concludes the 'Alla marcia' section. It features a trill (*tr*) in the right hand. Dynamics are marked *mf* and *ff*. The tempo changes from *a tempo* to *rit.* (ritardando).

[Form: AABA (modified ternary)]

(continued)

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# Aural Tests

## Test 1 (cont.)

### Test 1 (cont.)

- b. You will be given a copy of the score for the passage played in Test 1a, without phrasing, tempo, articulation or dynamic markings.

The passage will be played once again in full; further shorter sections may also be played again. You will be asked a selection of the questions below:

- to suggest an appropriate tempo marking
- to describe changes in tempo
- to name the key
- to describe phrasing patterns
- to describe dynamics
- to describe articulation
- to identify modulations
- to identify ornaments
- to confirm your description of the form from Test 1a

# Aural Tests

## Test 2

### Test 2

The key-chord of a major or minor key will be played, followed by a short harmonised passage in the same key. The passage will finish with a harmonised cadence in the home key. You will be asked to identify the cadence as either perfect, imperfect, plagal or interrupted.

The test will then be repeated using a different passage of music.

1

(Perfect) (Imperfect) (Plagal) (Interrupted)

2

(Perfect) (Imperfect) (Plagal) (Interrupted)

3

(Perfect) (Imperfect) (Plagal) (Interrupted)

# Grade 8

## Aural Tests

### Test 1

**Test 1**

A harmonised passage, approximately 12 to 16 bars in length, in either simple or compound time, will be played. You will then be asked a selection of the questions below:

- to identify the time signature
- to identify whether the passage is in a major or minor key
- to suggest an appropriate tempo marking
- to describe and identify any particularly noticeable aspects of the dynamics, phrasing, articulation, modulation, ornamentation, texture etc
- to suggest a musical style (Renaissance, Baroque, Classical, Romantic, twentieth century or modern, jazz/popular)
- to identify any interval in the melodic line between two successive notes, up to and including a major 10th (the two pitches will be played again, as occurring in the melody)
- to clap back, or identify and describe, the note values (rhythmic values) of a short phrase (1 to 2 bars), taken from the passage and played again as an unharmonised version
- to identify a cadence, taken from the passage, played again by the examiner

**Adagio**

1

11

16

Baroque

[Form: ABA'C]

**Allegro**

2

*f* *p*

6

*f*

11

*p*

16

*pp* *rit.*

Classical

[Form: ABAB+Coda]

(continued)

# Aural Tests

## Test 1 (cont.)

**Affettuoso**

3

*mp*

6

*f* *p* *mf*

*p* *mf* *f*

Romantic

[Form: AABB (binary)]

Andante sostenuto

4

*p legato*

*mf*

*pp*

11

*p*

14

*f*

*f*

Renaissance

[Form: ABA (imitative)]

(continued)

# Aural Tests

## Test 1 (cont.)

### Ritmico e con anima

5

mf

Musical score for measures 5-7. The piece is in 4/4 time with a key signature of one sharp (F#). The melody in the right hand consists of eighth-note chords and eighth-note runs. The bass line features a steady eighth-note accompaniment. Measure 7 includes a first ending bracket.

4

mf

Musical score for measures 8-10. The melody continues with eighth-note chords and runs. The bass line maintains the eighth-note accompaniment. Measure 10 includes a first ending bracket.

10

sub. f

f

Musical score for measures 11-14. The melody features more complex rhythmic patterns and dynamic markings. The bass line continues with eighth-note accompaniment. Measure 11 starts with a *sub. f* marking, and measure 12 starts with a *f* marking. Measure 14 includes a first ending bracket.

14

p

pp

Musical score for measures 15-18. The melody continues with eighth-note chords and runs. The bass line features eighth-note accompaniment. Measure 15 starts with a *p* marking. Measure 18 ends with a *pp* marking and a double bar line.

Modern / 20th Century

[Form: AABA' (modified ternary)]

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## Aural Tests

### Test 2

#### Test 2

You will be given a copy of the score for the passage played in Test 1; without phrasing, tempo, articulation or dynamic markings.

The passage will be played once again in full, further shorter sections may also be played again, sometimes with changes in phrasing, tempo, articulation and/or dynamics. You will be asked a selection of the questions below:

- to name the key
- to identify modulations
- to identify ornaments
- to describe the overall form (in addition to those specified for Grade 7, these may include ABCA, ABCBA, AA'BA, ABA'B and similar structures, as well as more organic forms, or forms based on imitative or fugal procedures)
- to identify simple melodic, rhythmic or harmonic devices such as sequence, inversion, repetition, pedal points, augmentation/diminution, motivic development etc.
- to identify changes in phrasing, tempo, articulation and/or dynamics in short passages (up to 2 bars), played in two different styles by the examiner







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