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Fundamentals Grade 5-3

Examination Procedure

1. Reception

Present the admission slip for examination at the reception desk.

2. Practical Section Examination

Solfege ▾ ➔ Keyboard Work ▾ ➔ Evaluation ➤

3. Paperwork Examination

Aural Test ▾ ➔ Written Test ▾

Duration

Aural Test

- Grade 5, 4 : 20 minutes
- Grade 3 : 30 minutes

Written Test

- Grade 5 : 1 hour
- Grade 4 : 2 hours
- Grade 3 : 2 hours and 30 minutes

Note:

- In the examination room, candidates should follow the instructions of the examiners.
- Starting times for the practical section examination and the paperwork test are on the admission slip. Candidates are required to confirm the starting time of each examination.
- After all examinations, candidates are required to leave the admission slip with an examiner, or administrator. If candidates finish the paperwork test early, they may leave the room, but they may not re-enter.
- Candidates who take the paperwork test must bring their own pencils.
- In the examination rooms, candidates must switch off their mobile phones.

Subject Details

I. Practical Section

I-I. Solfege

(A) Melody Singing

Contents & Level

Grade 5

- A melody of about 8 bars is given.
 - It may include simple accidentals.
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Grade 4

- A melody of about 8-16 bars is given.
 - It may have a temporary modulation.
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Grade 3

- A melody of about 12-24 bars is given.
- It includes a temporary modulation.

Procedure

- Candidates can sing in solfege (either fixed "Do" or movable "Do"), with vowels, la-la-la or others.
- Candidates can either stand or sit at the piano when singing.
- There will be about 15 seconds for preview after which candidates wait for the examiner's cue to start.
- Candidates may play either the tonic chord or the first note of the melody for confirmation before reading the given score or before singing (one time only).

Points of Evaluation

- The ability to sing at the specified tempo, with correct pitch and rhythm.
- The ability to sing with the articulation described in the score.

(B) Melody Singing with Accompaniment

Contents & Level

Grade 5

- A melody 12-16 bars with chord names is given.
 - Chords may include: major, minor, dominant 7th (including secondary dominant).
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Grade 4

- A melody of 12-16 bars with chord names is given.
 - Chords may include: diminished, augmented, minor 7th $\flat 5(-5)$, etc.
-

Grade 3

- A melody of 12-24 bars with chord names is given.
- Any chords may be used.

Procedure

- Candidates can sing in solfege (either fixed "Do" or movable "Do"), with vowels, la-la-la or others.
- Candidates are to sing the given melody while playing a suitable piano accompaniment, following the given chords.
- Candidates cannot play the melody on the piano.
- There will be about 15 seconds for preview after which candidates wait for the examiner's cue to start.
- Candidates may play either the tonic chord or the first note of the melody for confirmation before reading the given score or before singing (one time only).
- In case the first one or two bars have rests, play either an introduction or an accompaniment rhythm before singing.

Points of Evaluation

- The ability to sing at the specified tempo, with correct pitch and rhythm.
- The ability to perform with appropriate chord progressions, chord position, and accompaniment style according to the specified chord names.
- The ability to sing with the articulation described in the score, and with consideration for the balance between the song and the accompaniment.

Examples of Solfege



I-II. Keyboard Work

(A) Accompaniment

Contents & Level

Grade 5

- A simple melody of 8 bars is given.
 - It is possible to play with primary triads and dominant 7th only.
 - Appropriate bass line for the cadence is required.
-

Grade 4

- A melody including nonharmonic tone of about 8 bars is given.
 - The choice of adequate bass line is required.
 - Secondary triads such as II, VI may be required.
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Grade 3

- A melody of about 12-16 bars is given.
 - Secondary triads and secondary dominants are required.
 - It may include a modulation.
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Procedure

- First, play only the melody, thinking of the appropriate chords.
- Then, play the melody with suitable accompaniment.
- Time for preview will not be given.

Points of Evaluation

- The ability to play correct chording and appropriate bass progressions
- The ability to play the accompaniment to the melody in an appropriate style and position
- The ability to play with articulation as described in the score

(B) Transposition

Contents & Level

Grade 5, 4

- A piece of about 8 bars is given.
 - It is possible to play with primary triads and dominant 7th only.
 - Appropriate bass line for the cadence is required.
 - The transposition may be: Major 2nd, minor 2nd, perfect 4th, or perfect 5th up or down.
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Grade 3

- A piece of about 8-12 bars is given.
- The transposition may be: in addition to the intervals given in Grade 5 & 4, major 3rd and minor 3rd up or down.

Procedure

- Play the given score first.
- Then, transpose and play as specified.
- Time for preview will not be given.

Points of Evaluation

- The ability to transpose the music to the key as instructed and play it with the correct notes, pitch, and rhythm.
- The ability to play at a specified tempo.
- The ability to play with articulation as described in the score

Examples of Keyboard Work 

II. Paperwork

II-I. Aural Test:

Dictation of a Melody with Chordal Accompaniment Played on the Electone

Length

- Grade 5,4: 4-bars (May begin on an up-beat)
- Grade 3: 8-bars (May begin on an up-beat)

Key/ Tonic Note

Key and its tonic note are given beforehand.

The time signature will not be given.

*Candidates shall identify the time signature by listening to the piece.

Harmony

Candidates are required to write the bass part and chord names or chord numbers.

- Grade 5: May includes primary triads, dominant 7th, I2 (2nd inversion of I)
- Grade 4: The Grade 5 chords plus secondary triads, simple inversions (I1, II1, etc.)
- Grade 3: The Grade 5 and 4 chords plus secondary dominant 7ths, diminished 7ths, augmented chords, etc. and various inversions

Procedure

Grade 5, 4

The entire piece is played five times with intervals of 30 seconds between each performance.

Grade 3

The piece will be played according to the following procedure, with an interval of about 20 seconds between each step.

1. The entire piece (8 bars)
 2. The first 4 bars
 3. The first 4 bars
 4. The entire piece
 5. The last 4 bars
 6. The last 4 bars
 7. The entire piece
-

Note:

- Candidates can write the dictation answer on the provided draft paper. Later, they can rewrite their final answers on the test paper.
- Candidates are not allowed to take the draft paper back.

Grade 5, 4

- The main note of the key of the assignment will be indicated by a piano tone before the first performance.
- Each of the five times it is played is preceded by a short signal tone; the first time there is one signal tone, and the fifth time, in turn, begins after the five signal tones.
- Chords and basses will be played by Strings or Horns and Strings sound, and melodies will be played by Strings, woodwinds, brass sound or etc..
- The time signature is not given, so the answer may be 2 bars or 8 bars, not necessarily 4 bars.
- When answering with harmonic symbols, VI, II, etc. can be indicated as VI^m, II^m. There is no need to indicate inversions (I², II¹, G^oC, etc.).

Grade 3

- The main note of the key of the assignment will be indicated by a piano tone before the first performance.
- The signal for the start of the performance is the same for the seven times in total, unlike Grades 5 and 4.
- Chords and basses will be played by Strings or Horns and Strings sound, and melodies will be played by Strings, woodwinds, brass sound or etc..
- The time signature is not given, so the answer may be 2 bars or 8 bars, not necessarily 4 bars.
- When answering with harmonic symbols, VI, II, etc. can be indicated as VI^m, II^m. There is no need to indicate inversions (I², II¹, G^oC, etc.).
- In the case of harmonic symbols, there are many ways to indicate various chord changes. Therefore, in Grade 3, it is recommended that you use chord names if possible.

Examples of Aural Test 

II-II. Theory (Grade 5)/Theory and 4-Part Harmony (Grade 4)/Song Arrangement (Grade 3)

Grade 5: Theory of Music

- General musical knowledge including scales, chords, rhythms, intervals, terms frequently used and music history, etc.
- The knowledge of musical symbols and notation.
- Identification of keys of a given passage of music.

Grade 4: Theory of Music 4-part Harmony

- In addition to subjects in Grade 5, reading of a score including transposing instruments and C clef, etc.
- 4-part harmony including simple inversions and cadence.

Grade 3: Song Arrangement into Mixed Chorus

- Arrange a well-known folk song, children's song, popular music, etc. into a piece for 4-voice mixed chorus without accompaniment.
- The length, style, and notation are not specified.
- Although 4-part harmony style is the basic requirement, candidates may use any style of arrangement.

Examples of Theory (Grade 5) / Theory and 4-Part Harmony (Grade 4) / Song Arrangement (Grade 3)



II-III. Chord Progression

Grade 5

(A) Chord Progression

- Fill in the chord names and bass line to the given melody.
- Chords to be used are: primary triads, dominant 7th, and secondary triads. Candidates may use other chords beside the ones stated above

(B) Counter Line

- Fill in a counter line* to the given melody with chord names.

Grade 4

(A) Chord Progression

- Fill in the chord names suitable to the given melody.
- Chords to be used in addition to those used in Grade 5 are: secondary dominants, passing chords, etc.

(B) Bass Line

- Provide an adequate bass line or accompaniment to the given melody with chord names.

(C) Counter Line

- Fill in a counter line* to the given melody with chord names.

Grade 3

(A) Chord Progression

- Fill in the chord names and bass line to the given melody.

(B) Motif Composition

- Compose a melody continuing from the given motive using the specified chords and bars.

(C) Obligato & Accompaniment

- Fill in obligato and bass line to the given melody with chord names.

*Basic line for a counter melody is called the “counter line”. The note value of the counter line follows the chord shown.

When the Saints Go Marching in

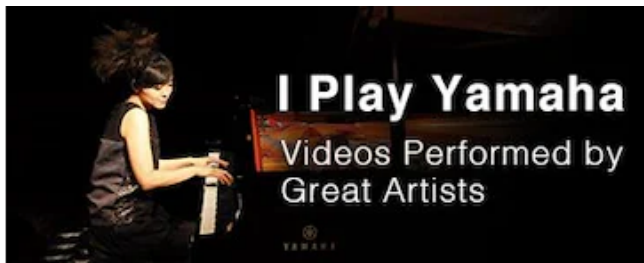
The image shows a musical score for the hymn 'When the Saints Go Marching in'. It consists of two staves: a treble staff for the melody and a bass staff for the counter line. The melody is written in C major and consists of five measures. The counter line is written in C major and consists of five measures. The chord progressions are indicated above the melody: C, C7, F, Fm, and C. The counter line is a simple bass line that follows the chord progressions.

Examples of Chord Progression 

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