

Musicianship and Harmony III Validation Exam

Aural Theory Individual Exam

Melodies and rhythms are from *Music for Sight Singing* by Robert Ottman, 6th edition (Prentice Hall, 2004).

1. **Technical exercises.** These are the building blocks of aural work and need to be performed with fluency and accuracy. Singing may be done with solfège, on a neutral syllable (“la” or “du”), with numbers or note names.

a. Sing all 6 church modes from the same pitch and their intervals (here from D):

Intervals to sing with the above scales, using solfège:

- Ionian: d-r (M2), d-m (M3), d-f (P4), d-s (P5), d-l (M6), d-t (M7)
- Dorian: r-m (M2), r-f (m3), r-s (P4), r-l (P5), r-t (M6), r-d (m7)
- Phrygian: m-f (m2), m-s (m3), m-l (P4), m-t (P5), m-d (m6), m-r (m7)
- Lydian: f-s (M2), f-l (M3), f-t (A4), f-d (P5), f-r (M6), f-m (M7)
- Mixolydian: s-l (M2), s-t (M3), s-d (P4), s-r (P5), s-m (M6), s-f (m7)
- Aeolian: l-t (M2), l-d (m3), l-r (P4), l-m (P5), l-f (m6), l-s (m7)
- Locrian: t-d (m2), t-r (m3), t-m (P4), t-f (d5), t-s (m6), t-l (m7)

b. Sing major scales in the keys of C, C[♯], C[♭], F, F[♯], B[♭], B, E[♭], E with note names while clapping this ostinato: ♪ ♪ ♪ ♪. For example, an F major scale:

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- c. Sing minor scales in the keys of c, c#, f, f# b, bb, e, eb with note names + conduct.
Repeat the top tetrachord and sing a rhythm pattern (♪ ♪ ♪)

For example, a c minor scale:

l t d r m f s l s f m f si l si
d r me f s le te d te le s le t d t

f m fi si l s f m r d t l
le s l t d te le s f me r d

- d. Sing 7th chord qualities from the same pitch and give the Roman numerals in major and in minor:

Dominant 7th, Major 7th, minor 7th, half dim., full dim.

2. Rhythm reading.

- a. At the keyboard, improvise melodies in the right hand for the top voice and in the left hand for the bottom voice (Ottman #509)

- b. Sight reading. For example (Ottman #523):

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3. **Prepared singing.** Examples are from *Music for Sight Singing* by Robert Ottman, 6th edition (Prentice Hall, 2004).

a. Sing a modulating melody (Ottman #754)

Andante espressivo France

The musical score for exercise a consists of three staves of music in bass clef. The key signature has three sharps (F#, C#, G#) and the time signature is common time. The tempo is 'Andante espressivo' and the origin is 'France'. The melody is written in eighth and quarter notes, featuring various accidentals and slurs.

b. Sing a melody with syncopations (Ottman #889)

Moderato Cuba

The musical score for exercise b consists of three staves of music in bass clef. The key signature has three flats (Bb, Eb, Ab) and the time signature is 2/4. The tempo is 'Moderato' and the origin is 'Cuba'. The melody includes syncopations and dynamic markings: *f*, *p*, *mf*, *ff*, and *pp*.

c. Sing a melody in a C clef with note names (Ottman #726)

Andantino Germany

The musical score for exercise c consists of two staves of music in C-clef. The key signature has one sharp (F#) and the time signature is common time. The tempo is 'Andantino' and the origin is 'Germany'. The melody consists of quarter and eighth notes with slurs.

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d. Sing a duet with a partner (Ottman #780)

Mozart, Mass in C minor, K. 427

3. Sight singing an unprepared melody with altered tones or a simple modulation.

Singing may be done with solfège, on a neutral syllable (“la” or “du”), with numbers or note names.

For example, a melody of this difficulty (Ottman #670):

Frisch Schubert, *Der Alpenjäger*, Op. 13, No. 3

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4. Memory work

- a. Sing this modulating melody: #735 (mm. 1–8 only) + transpose to (modulate near the beginning of the second phrase)

Mozart: Quintet, K. 406

- b. chord progressions:

Sing the bass with solfège (or numbers) and Roman numerals. Then sing each chord up and down in close position with solfège (or numbers).

1) Secondary dominants in major:

I – V[♯] – I – V[♯]/V – V – vii^{o7}/vi – vi – V[♯]/ii – ii⁶ – V⁷ – I

Bass solfège: d t d l s si l s f s d

For example, in C:

2) Modulating progression in major:

Tonic: I – V[♯] – I⁶ – ii[♯] – V – I – vi⁶ – V – I⁶ – IV – I[♯] – V – I

Dom: ii⁶

Bass solfège: d f m f s d d s m f s s d
f