

Musicianship and Harmony IV Validation Exam

Aural Theory Individual Exam

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. singing scales

- 1) all major and minor scales
- 2) 7 church modes
- 3) anhemitonic pentatonic (d-r-m-s-l or s-l-d-r-m)
- 4) octatonic (half-step–whole-step or whole-step—half-step)
- 5) whole tone (beginning on C or C f)

b. singing intervals from the same bottom pitch

The image shows two musical staves in treble clef, each with a common bottom pitch (C4). The first staff contains six intervals: m2 (C4 to D4), M2 (C4 to E4), m3 (C4 to E♭4), M3 (C4 to F4), P4 (C4 to G4), and A4 (C4 to C5). The second staff contains seven intervals: d5 (C4 to F4), P5 (C4 to G4), m6 (C4 to A♭4), M6 (C4 to A4), m7 (C4 to B♭4), M7 (C4 to B4), and P8 (C4 to C5).

c. singing modulating chord progressions in major and minor (bass line Roman numerals, chords in close position, note names in easy keys).

For example, a modulation from tonic to dominant in major:

tonic: I vi ii⁶ V I vi⁶ V I IV V I
 dom: ii⁶

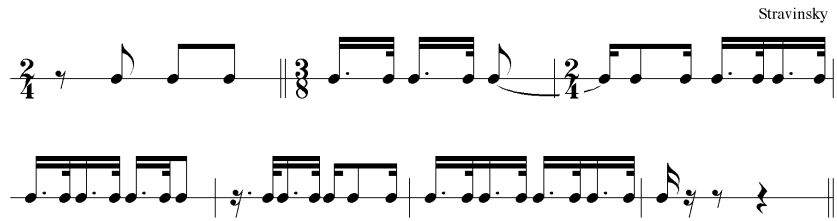
2. **Rhythm reading.** Examples are from *Music for Sight Singing* by Robert Ottman, 6th edition (Prentice Hall, 2004).

a. Prepared two-part exercises, such as this duet (Ottman #809)

The image shows a two-part musical exercise in 2/4 time. The top part is a melody with eighth and quarter notes, and the bottom part is a bass line with quarter and eighth notes. The exercise consists of 8 measures.

b. Prepared twentieth-century rhythm (Ottman #1153)

Stravinsky



c. Sight reading. For example (Ottman #978):



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

a. melody with further beat subdivisions (Ottman #1057)

Andante Mozart, *The Abduction from the Seraglio*, K. 384



b. melody with altered tones (Ottman #1086)

Allegro ben moderato Meyerbeer, *L'Africaine*

f

c. melody with remote modulations (Ottman #1104)

Allegro Berlioz, *The Damnation of Faust*

f

b. duet (Ottman #878)

Handel, Trio Sonata, Op. 5, No. 4

The image shows a musical score for Handel's Trio Sonata, Op. 5, No. 4. It consists of three staves of music in 3/4 time. The key signature has one flat (B-flat). The first staff begins with a whole rest, followed by a series of chords and eighth notes. The second and third staves continue the piece with various rhythmic patterns and melodic lines.

3. **Sight singing a modulating melody** (Ottman #761). Singing may be done using solfège, a neutral syllable (“la” or “du”), numbers, or note names.

For example:

The image shows a musical score for Haydn's Piano Sonata (1776), marked Presto. It consists of three staves of music in 2/4 time. The key signature has three sharps (F#, C#, G#). The first staff begins with a half note, followed by a series of eighth notes. The second and third staves continue the piece with various rhythmic patterns and melodic lines, including some chromaticism.