# 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

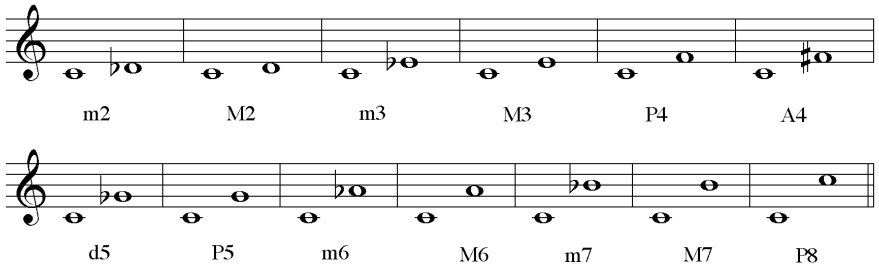
      2) 7 church modes

      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♯)

   b. singing intervals from the same bottom pitch



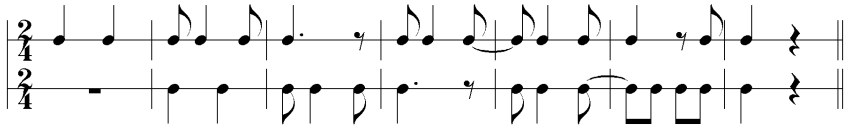

   c. singing modulating chord progressions in major and minor (bass line Roman numerals, chords in close position, note names in easy keys).

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

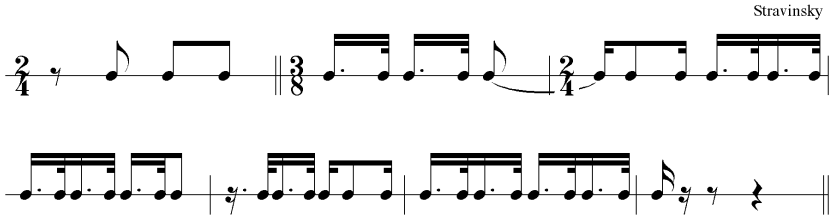
      tonic: I vi $ii^6$ V I $vi^6$ V I IV V I
      dom: $ii^6$

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

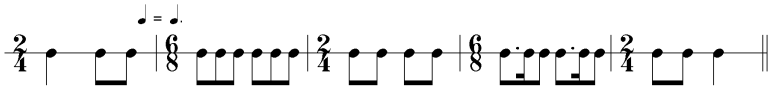
   a. Prepared two-part exercises, such as this duet (Ottman #809)



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

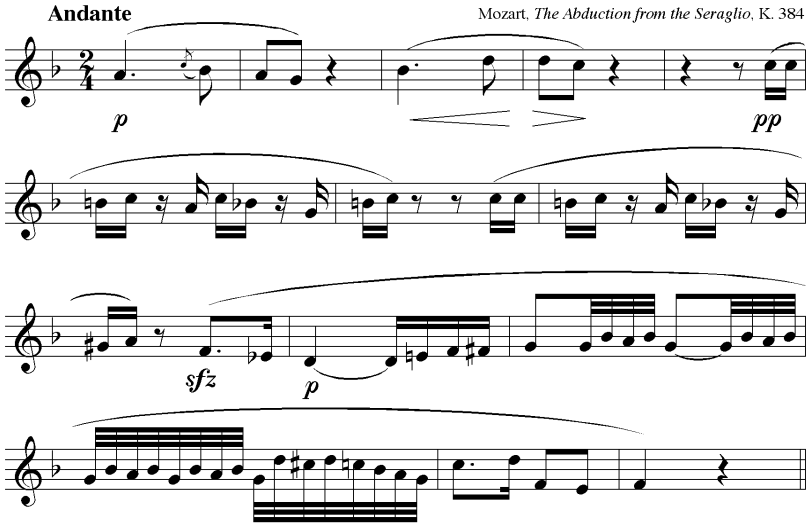



c. Sight reading. For example (Ottman #978):

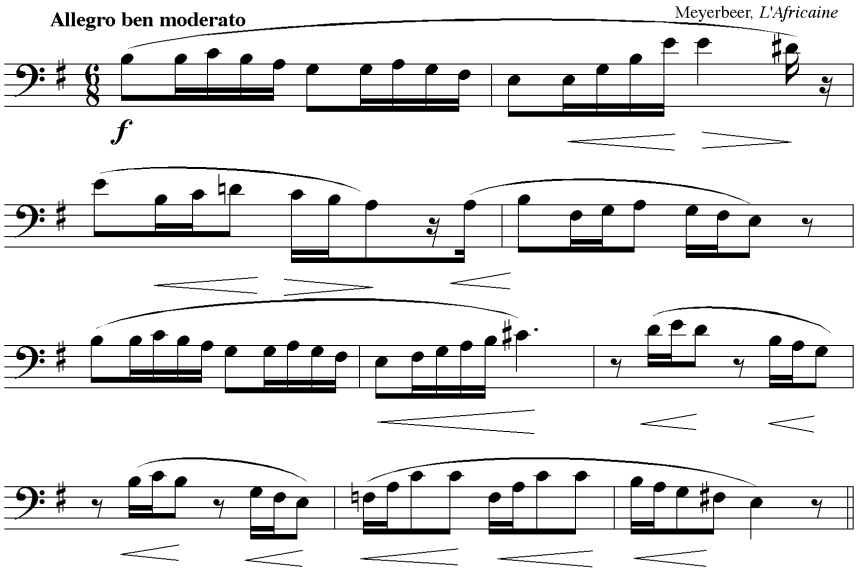


3. **Prepared singing**. Examples are from *Music for Sight Singing* by Robert Ottman, 6th edition (Prentice Hall, 2004).

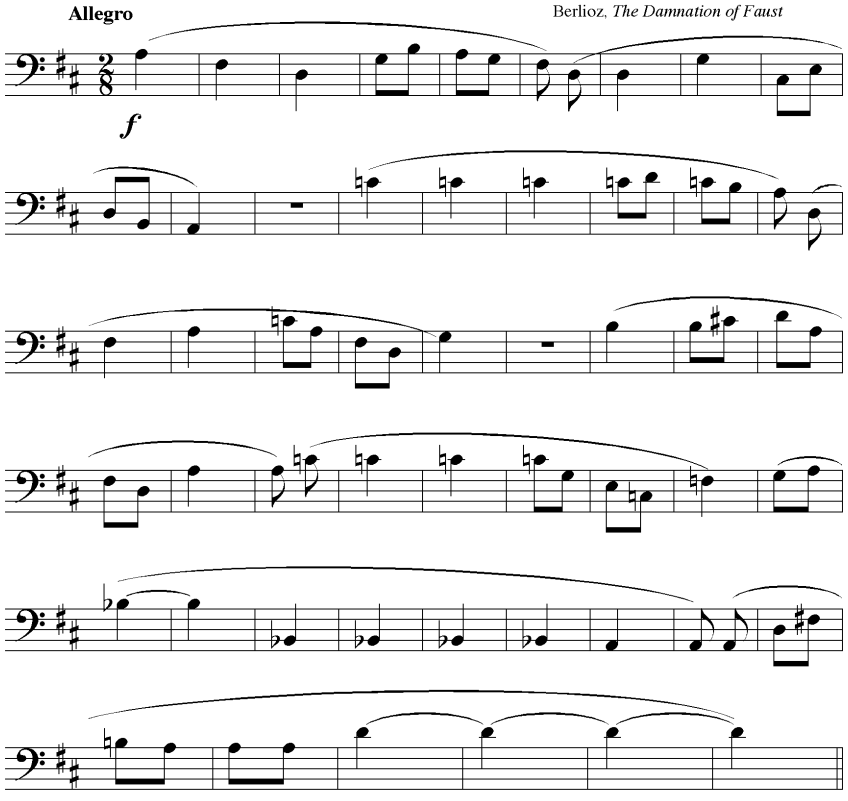
a. melody with further beat subdivisions (Ottman #1057)



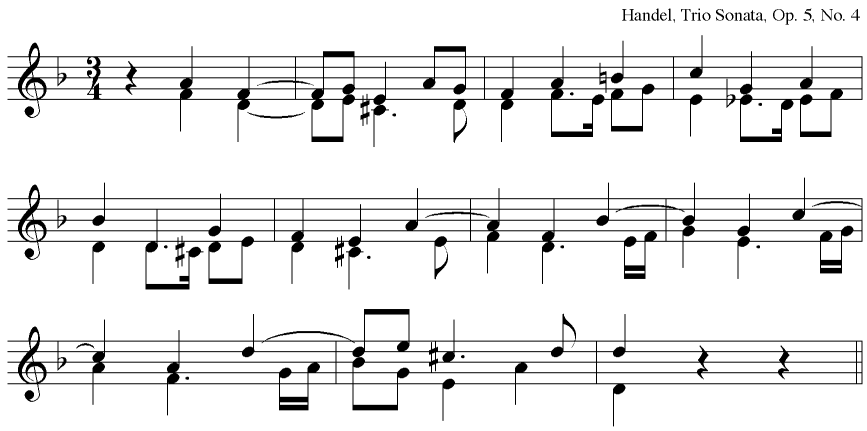
b. melody with altered tones (Ottman #1086)

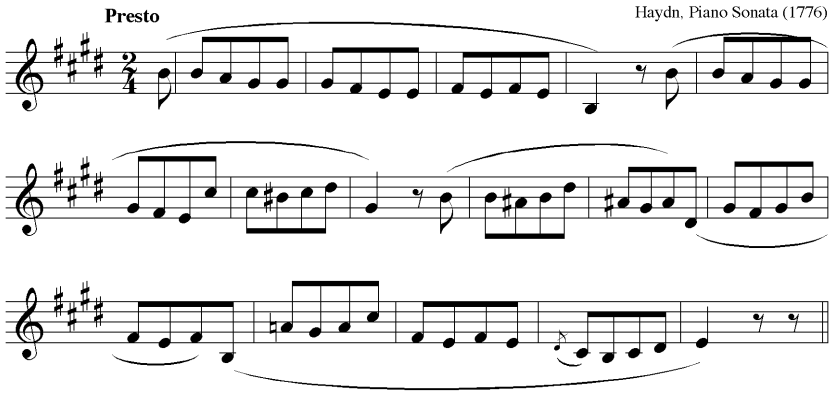



c. melody with remote modulations (Ottman #1104)



b. duet (Ottman #878)




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: