

## Study Guide for Undergraduate Placement Exams in Aural Skills

University of Oregon School of Music and Dance

To place out of **Aural Skills 1** (MUS 134), demonstrate high proficiency with the following:

- Aurally identify intervals within a triad (for example, the instructor might play a C-major triad, then play E–C ascending, and you'll have to identify that interval as a minor 6<sup>th</sup>)
- Aurally identify whether a chord is a major or minor triad (root position)
- Melodic dictation: notate a melody you hear, with stepwise motion plus leaps within the tonic triad and simple rhythms (quarters and eighth notes, for example)
- Sightsinging: perform a notated melody that is mostly stepwise with some leaps within the tonic triad with simple rhythms (quarters and eighth notes, e.g.). Solfège is encouraged, but not required.

To place out of **Aural Skills 2** (MUS 135), demonstrate high proficiency with the following:

- Aurally identify whether a chord is a major, minor, diminished, or augmented triad (root position or first inversion)
- Melodic dictation: notate a melody you hear, diatonic with leaps outside of the tonic triad and more complex rhythms (sixteenth notes, dotted eighths, etc.)
- Sightsinging: perform a notated melody that is diatonic with leaps outside of the tonic triad and more complex rhythms (sixteenth notes, dotted eighths, etc.)

To place out of **Aural Skills 3** (MUS 136), demonstrate high proficiency with the following:

- Melodic dictation: notate a melody you hear, diatonic with some chromatic neighboring and passing tones, more frequent and larger leaps, and more complex rhythms (notes tied over the barline, e.g.)
- Harmonic dictation: notate the soprano and bass line and provide Roman numerals to a diatonic chord progression played on the piano.
- Sightsinging: perform a notated melody that is diatonic with some chromatic neighboring and passing tones, more frequent and larger leaps, and more complex rhythms (notes tied over the barline, e.g.)

To place out of **Aural Skills 4** (MUS 234), demonstrate high proficiency with the following:

[*Musician's Guide to Aural Skills*, 4<sup>th</sup> edition, chapters 20–24, 29, 32]

- contextual listening and harmonic dictation with all secondary dominants
- contextual listening and harmonic dictation with modulations to closely related keys
- aurally identifying simple forms
  - simple binary
  - rounded binary
  - simple ternary
  - composite (compound) ternary
  - sectional vs. continuous
  - balanced binary
- aurally identifying basic components of fugue
  - subject

- answer (real vs. tonal)
- link vs. bridge
- exposition, episodes, entries, return
- stretto
- aurally identifying components of song forms
  - break
  - bridge
  - chorus vs. refrain
  - hook
  - postchorus
  - prechorus
  - verse
- aurally identifying song forms
  - strophic
  - modified strophic
  - through-composed
  - three-part song form
  - quaternary form
  - simple verse-chorus form
  - contrasting verse-chorus form

To place out of **Aural Skills 5** (MUS 235), demonstrate high proficiency with the following:

[*Musician's Guide to Aural Skills*, 4<sup>th</sup> edition, chapters 26–28, 30–31]

- aurally identifying chromatic mediants, altered dominants, and common-tone diminished seventh chords
- contextual listening and harmonic dictation with Neapolitan sixth chords ( $N^6$ )
- contextual listening and harmonic dictation with augmented-sixth sonorities
  - $It^{+6}$
  - $Fr^{+6}$
  - $Gr^{+6}$ ,  $Gr^{++4}$
  - $Gr^{o3}$
- contextual listening and harmonic dictation with enharmonic modulation via
  - reinterpreted augmented-sixth/ $Mm7$
  - reinterpreted  $LT^{o7}$
- aurally identifying components of large forms
  - rondo: refrain & episode
  - sonata-allegro
    - exposition
    - first and second theme groups
    - transition (dependent vs. independent)
    - closing zone
    - development and retransition
    - recapitulation
- aurally identifying large forms
  - rondo (5- and 7-part)
  - sonata-allegro (types 1–4)