

**STUDY GUIDE FOR THE  
UNIVERSITY OF OREGON UNDERGRADUATE ADVANCED AURAL SKILLS PLACEMENT EXAM**

Note: This study guide includes topics that could be included on the placement exam—not all topics will be covered.

To place out of **Aural Skills I**, demonstrate high proficiency singing or notating the following:

- size and quality of intervals in a tonal context
- quality of triads (major, minor, augmented, and diminished) and seventh chords (MM7, Mm7, mm7, <sup>°</sup>7, <sup>°</sup>7) in tonal context (Roman numerals are encouraged but optional)
- major and minor keys; diatonic modes
- simple and compound meters
- tonic and dominant chord functions
- notate pitches and rhythms of a short melody and answer questions on the above topics
- sight-sing a melody that exemplifies the above topics (solfège or numbers are not required)

To place out of **Aural Skills II**, demonstrate high proficiency singing or notating the following:

- non-chord tones (NCTs)
  - unaccented and accented passing tones
  - unaccented and accented neighbor tones
  - appoggiatura and escape tone
  - suspensions (9-8, 7-6, 6-5, 4-3, 2-3)
  - double neighbor
  - retardations
  - anticipation (ant.)
  - pedal tone (ped.)
  - cambiata (camb.)
- cadences: imperfect authentic, perfect authentic, Phrygian half, half, and plagal
- chord progressions involving tonic, predominant, and dominant chord functions
- substituted beat division (e.g., triplets)
- notate a short excerpt for two voices and answer questions on the above topics
- sight-sing a melody with these features

To place out of **Aural Skills III**, demonstrate high proficiency singing or notating the following:

- phrase structure
  - sentence
  - parallel period
  - contrasting period
  - parallel double period
  - contrasting double period
  - asymmetrical period
  - phrase group
- harmonic progressions involving secondary dominants of V (e.g., V/V and vii<sup>°</sup>/V)
- diatonic sequences
  - falling thirds
  - falling fifths
  - ascending seconds
  - ascending fifths
- hypermeter and phrase rhythm
  - regular, if phrases are of equal length
  - irregular due to cadential extension, internal expansion, elision
- motivic operations (transposition, inversion, augmentation, diminution, truncation, extension)
- rhythmic and metric dissonance
  - polymeter
  - metric shift
  - displaced accents
  - hemiola
- notate outer voices of a short excerpt and answer questions on the above topics
- sight-sing a melody with these features

To place out of **Aural Skills IV**, demonstrate high proficiency singing or notating the following:

- harmonic progressions involving secondary dominants of *all* triads
- harmonic progressions involving borrowed chords
- notate outer voices of a longer excerpt and answer questions on the above topics
- sight-sing a melody with these features

To place out of **Aural Skills V**, demonstrate high proficiency singing or notating the following:

- harmonic progressions involving modulation to closely related keys (pivot-chord and direct)
- harmonic progressions involving Neapolitan and augmented-sixth chords
- simple forms, including binary, rounded binary, and ternary
- notate outer voices of a longer excerpt and answer questions on the above topics
- sight-sing a melody with these features

To place out of **Aural Skills VI**, demonstrate high proficiency singing or notating the following:

- harmonic progressions involving modulation to distantly related keys (by common tone, through mixture, by enharmonically reinterpreting augmented-sixth and fully diminished-seventh chords)
- harmonic progressions involving altered dominants and extended tertian chords
- longer forms, including sonata form and rondo form
- passages from 20<sup>th</sup>-century music involving diatonic modes, pentatonic scales, and octatonic and whole-tone collections
- notate outer voices of a longer excerpt and answer questions on the above topics
- sight-sing a melody with these features