

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

Please note that Music Core Placements Exams are offered only once per year during Week of Welcome (WOW) – the week prior to the beginning of fall term. Typically, the Theory and Aural Skills placement exams take place Wednesday of WOW, and the Keyboard Skills placement takes place on Friday of WOW. By early September, WOW schedule details should be viewable on the SOMD website: <https://music.uoregon.edu>.

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, \emptyset 7, o7) 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 viio⁷/V)
- diatonic sequences
 - falling thirds
 - ascending seconds
 - falling fifths
 - 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
 - displaced accents
 - metric shift
 - 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 20th-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