

## **Aural Skills Placement: Undergraduate**

Historically, freshmen and transfer students, with one to two years (or less) of previous aural skills study, should enroll in 106A with no placement exam needed. For alternative placement consideration, students should be proficient with performing the following topics and techniques. Please contact Shirley Valencia Gutierrez, Student Services Coordinator ([svalenci@sdsu.edu](mailto:svalenci@sdsu.edu)) for further information.

Topics and Techniques Studied in the M106A-206B Aural Skills Curriculum:

### **M106A Topics and Techniques**

- 1) Proficiency with singing and conducting melodies in treble and bass clefs using fixed do solfège. Melodies often include ornamentation, dynamic contrasts, articulations, simple and compound meters, chromaticism, and subdivision to the 32<sup>nd</sup> note.
- 2) Ability to perform a single voice of a J.S. Bach chorale (SATB, treble and bass clefs) at the piano while singing a different voice.
- 3) Sing and conduct rhythms with precision in simple and compound meters at advanced tempos with metronome.
- 4) Sing any major or minor (three forms) scales using fixed do solfège in all keys.
- 5) Sing any major, minor, diminished, or augmented triad using fixed do solfège in all keys.
- 6) Sing any MM7, Mm7, mm7, mM7, half or fully-diminished seventh chord using fixed do solfège in all keys.
- 7) Demonstrate fluency in appropriate music theory concepts as it relates to assignments and quiz material.
- 8) Ability to transcribe easy to moderate single-line, two-part, and 4-part (outer voice) dictations.
- 9) Aural identification of triads, seventh chords, (as listed above) and intervals (m2-P8).

### **M106B Topics and Techniques**

- 1) Proficiency with singing and conducting melodies in alto and tenor clefs using fixed do solfège. Melodies often include ornamentation, dynamic contrasts, articulations, simple and compound meters, chromaticism, and subdivision to the 32<sup>nd</sup> note.
- 2) Ability to perform two voices of a J.S. Bach chorale (SATB, treble and bass clefs) at the piano while singing a different voice.
- 3) Sing and conduct rhythms with precision in simple, compound, and odd meters at advanced tempos with metronome.
- 4) Sing any descending major, minor, diminished, or augmented triad (in root position, 1<sup>st</sup> or 2<sup>nd</sup> inversion) using fixed do solfège in all keys.
- 5) Sing any descending MM7, Mm7, mm7, mM7, half or fully-diminished seventh chord (in root position, 1<sup>st</sup>, 2<sup>nd</sup>, or 3<sup>rd</sup> inversion) using fixed do solfège in all keys.
- 6) Sing any interval ascending or descending between m2 to P8.
- 7) Demonstrate fluency in appropriate music theory concepts as it relates to assignments and quiz material.
- 8) Ability to transcribe moderate level single-line, two-part, and 4-part (outer voice) dictations.

### **M206A Topics and Techniques**

- 1) Proficiency with singing and conducting melodies in treble, bass, alto, tenor, and soprano clefs using fixed do solfège. Melodies often include ornamentation, dynamic contrasts, articulations, simple and compound meters, chromaticism, and subdivision to the 64<sup>th</sup> note.
- 2) Ability to perform two voices of a J.S. Bach chorale (SATB, open score) at the piano while singing a different voice.
- 3) Sing and conduct rhythms with precision in simple, compound, and odd meters at advanced tempos with metronome.
- 4) Sing a whole tone and octatonic scale beginning on any pitch using fixed do solfège.
- 5) Sing “cadential” harmonic resolutions of V7 or vii using fixed do solfège in all major keys.
- 6) Perform a duet project in the style of a motet or invention.
- 7) Demonstrate fluency in appropriate music theory concepts as it relates to assignments and quiz material.
- 8) Ability to transcribe advanced level single-line, two-part, and 4-part (outer voice) dictations.

### **M206B Topics and Techniques**

- 1) Proficiency with singing and conducting material that utilizes treble, bass, alto, tenor, and soprano clefs in a single melody, using fixed do solfège. Melodies often include ornamentation, dynamic contrasts, articulations, simple and compound meters, chromaticism, and subdivision to the 64<sup>th</sup> note.
- 2) Ability to perform two voices of a J.S. Bach & Messiaen chorale (SATB, open score) at the piano while singing a different voice.
- 3) Sing and conduct difficult rhythms with precision in simple, compound, and odd meters at advanced tempos with metronome.
- 4) Sing harmonic resolutions of German 6<sup>th</sup> to i 6/4 using fixed do solfège in all minor keys.
- 5) Sing harmonic resolutions of French 6<sup>th</sup> to V using fixed do solfège in all minor keys.
- 6) Sing any series of five intervals, ascending and descending, between m2-P8 (including augmented and diminished intervals) in fixed do solfège.
- 7) Demonstrate fluency in appropriate music theory concepts as it relates to assignments and quiz material.
- 8) Ability to transcribe advanced level single-line, two-part, and 4-part (outer voice) dictations.