

AAGO – Aural Perception Test 2023

- There are two parts to this question (10 points each)
- Part ONE: A short piece of tonal organ music written *after* 1750
- Part TWO: A short piece of tonal organ music written *before* 1750
- Questions ask you to recognize compositional and technical aspects of the piece: harmonies, cadence types, stylistic characteristics, modulations, registration, possible composer and date
- The key at the beginning is given in the instructions
- *Do not leave your preparation to the last minute*

Score Details

- A skeleton score is provided for both Part ONE and part TWO.
- The score denotes the *rhythm only* of the highest voice you will hear. It does not indicate pitch.
- Part ONE (post-1750) will be played THREE times. 30 seconds will be given between playings.
- Part TWO (pre-1750) will be played FOUR times. 60 seconds will be given between playings.

Types of Questions you might be asked

- HARMONY

- Modulations
- Suspensions
- Cadence types
- Identifying different chord types, i.e. first and second triad inversions, diminished 7th, dominant 7th, augmented 6th, etc.
- Pedal points
- Identifying short chord progressions (use conventional chord names, figured bass or Roman numeral naming conventions)

Types of Questions (continued)

- Melody (encompasses different types of melodic decoration)
 - Types of ornaments (mordent, trill, turn, etc.)
 - Passing notes (accented and unaccented)
 - Pickup notes
 - Melodic intervals (M/m 2, 3, 6, 7, P4 and P5)
 - Appoggiatura
 - Anticipations

Types of Questions (continued)

- Compositional devices/techniques
 - Identify overall form of the piece (binary, ternary, fugue, etc.)
 - Sequences
 - Suspensions
 - Imitation
- Texture
 - How many parts are sounding
 - How the different parts sounding simultaneously contrast with one another
 - Registration

During the Exam

- Please read **ALL** instructions and questions before the first playing. Additionally note the metronome marking and other tempo details. Time to do this will be given by the proctor.
- Use the first playing to get used to following the skeleton score rather than trying to answer lots of questions. Tap the pulse from the metronome marking to help you keep your place in the score.
- Use each subsequent playing to answer more questions.
- Avoid getting stuck on one question and losing your place in the score.
- There are no trick questions! Sometimes go with your gut and don't be afraid to state the simplest answer.

Preparation and Practice

- Work on individual aspects of what you might be asked
 - Identifying short chord progressions
 - Identifying modulations
 - Cadence types
 - Identifying unique chords (different triad inversions, different types of 7th and cadential chords)
 - Recognizing compositional forms, techniques, and harmonies.
- Analyze musical examples (even repertoire pieces you are learning for AAGO)
 - Melodic embellishments/decorations, ornament types
 - Play cadences and the chords leading up to them (Bach chorales, hymns, etc.)
 - Can you improvise examples of these?
 - Play and aurally digest the feel and character of modulatory passages
 - Analyze chord progressions both visually AND aurally (listening to the bass line helps greatly with this)

Post-1750 (10 points)

A piece of organ music approximately three minutes in length will be played **three times**. There will be an interval of 30 seconds between playings. **Please read all questions before the first playing.** The piece has a key signature of four flats. Answer all questions in the space provided.

- 1) A skeleton score of the first few measures for the right hand is provided below. Determine the time signature of the opening bars by writing in the bar lines on the score below and writing the time signature on the staff. (1 point)

Vivace $\text{♩} = 69$

1

- 2) Name the registration of the right hand through the opening measures. (1 point). _____
- 3) When the right hand changes texture to flute stops what are the two melodic intervals heard in the highest voice? (2 points)
- _____
- 4) At the conclusion of the piece identify the cadence type and tonality of the final chord. (2 points) _____
- 5) Toward the end of the piece the fast sixteenth notes disappear for several measures. What is the registration heard in these measures? (1 point). _____
- 6) What is the genre and nationality of this piece? (2 points). _____
- 7) Identify a possible composer and date of composition. (1 point) _____

Post-1750 (10 points)

A piece of organ music approximately three minutes in length will be played **three times**. There will be an interval of 30 seconds between playings. **Please read all questions before the first playing.** The piece has a key signature of four flats. Answer all questions in the space provided.

- 1) A skeleton score of the first few measures for the right hand is provided below. Determine the time signature of the opening bars by writing in the bar lines on the score below and writing the time signature on the staff. (1 point)

Vivace ♩ = 69

1



- 2) Name the registration of the right hand through the opening measures. (1 point). *8, 4, 2 2/3 flutes*
- 3) When the right hand changes texture to flute stops what are the two melodic intervals heard in the highest voice? (2 points)
Seconds and Thirds (major and minor of both)
- 4) At the conclusion of the piece identify the cadence type and tonality of the final chord. (2 points) *PAC and A-flat open fifths*
- 5) Toward the end of the piece the fast sixteenth notes disappear for several measures. What is the registration heard in these measures? (1 point). *8' gamba, or 8' viola*
- 6) What is the genre and nationality of this piece? (2 points). *Scherzo, French*
- 7) Identify a possible composer and date of composition. (1 point) *André Fleury, 1946*

Pre-1750 (10 points)

A piece of organ music will be played **four times**. There will be an interval of 60 seconds between playings. **Please read all nine questions before the first playing.** The passage begins in C major and is in cut time. A skeleton score is provided notating the rhythm of the highest part. Answer all questions in the spaces provided on the score.

♩ = ca. 85



1. What compositional technique does the composer use in bars 3-4 when the second voice enters? (1 point)

2. Identify the registration in each hand from m. 5 through the conclusion of the piece. (2 points)

a) Right Hand _____

b) Left Hand _____

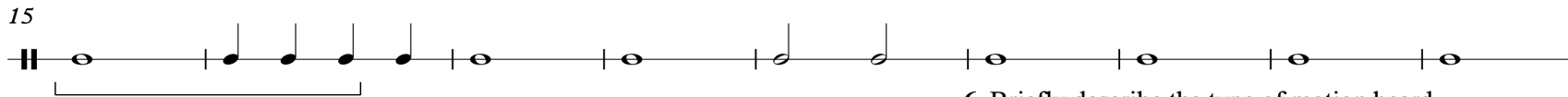


3. Choose the best genre that best fits this piece? (1 point)

- a) Trio
- b) Basse de Trompette
- c) Duet
- d) Basse de Cromorne

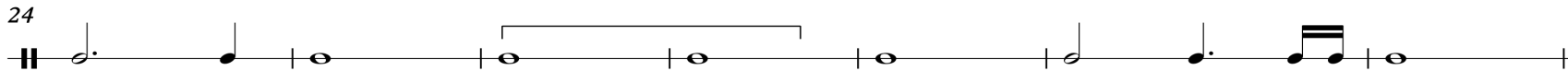
4. Choose the best answer to identify the cadence in m. 14, marked (*). (1 point)

- a) Modal Cadence
- b) 7-6 Cadence
- c) Phrygian Cadence
- d) None of the above



5. Identify the prevailing harmony marked [] (1 point) _____

6. Briefly describe the type of motion heard in the Left Hand in mm. 21-23. (1 point)



7. Describe the performance practice technique heard in the Left Hand marked [] (1 point) _____

8. Identify a possible composer and date of composition. (2 points) _____

Pre-1750 (10 points)

A piece of organ music will be played **four times**. There will be an interval of 60 seconds between playings. **Please read all nine questions before the first playing.** The passage begins in C major and is in cut time. A skeleton score is provided notating the rhythm of the highest part. Answer all questions in the spaces provided on the score.

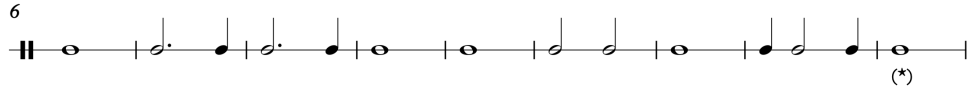
♩ = ca. 85



1. What compositional technique does the composer use in bars 3-4 when the second voice enters? (1 point) 2. Identify the registration in each hand from m. 5 through the conclusion of the piece. (2 points)

Inverted imitation, canon, etc.

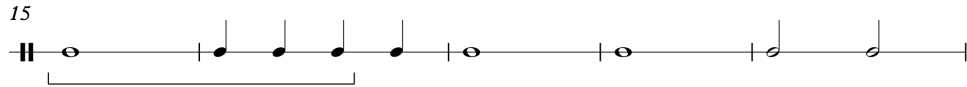
- a) Right Hand 8, 4, Flutes
b) Left Hand 8 Trompette



3. Choose the best genre that best fits this piece? (1 point) 4. Choose the best answer to identify the cadence in m. 14, marked (*). (1 point)

- a) Trio
b) **Basse de Trompette**
c) Duet
d) Basse de Cromorne

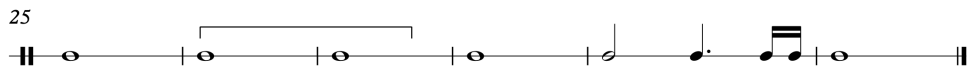
- a) Modal Cadence
b) 7-6 Cadence
c) **Phrygian Cadence**
d) None of the above



5. Identify the prevailing harmony marked (1 point) vi or A minor



6. Briefly describe the type of motion heard in the Left Hand in mm. 21-23. (1 point) Arpeggiated leaps



7. Describe the performance practice technique heard in the Left Hand marked. (1 point) Notes Inegale
8. Identify a possible composer and date of composition. (2 points) Louis Marchand, 1710

Preparation and Practice

- Work on individual aspects of what you might be asked
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Time for Q & A

Above all – *ENJOY* your preparation and practice for AAGO Aural Perception!