

Viva Voce

Aural Skills

Carol McClure, Editor



Viva Voce Aural Skills 1

Echo Singing

$\text{♩} = 72$

1
2
3
4
5
6

Use each of the above lines in its entirety as an echo singing exercise.
Demonstrate for the choristers how they will do the exercise.
Count aloud a bar of 4/4 time before you begin. Play a measure on the piano;
have the choristers sing the echo exactly in rhythm on the syllable "loo",
with no help from the piano; continue until the line is completed.

Interval Identification - Octaves

Play the first two bars of the exercise below, identifying the interval
played as an octave.
Have the choristers sing the octave with the piano several times.
Then, play the final six bar melody, asking the choristers to raise
their hands each time they hear the octave played.

37

1

Viva Voce Aural Skills 2

Echo Singing

45 $\text{♩} = 72$

51

57

63

69

75

Use each of the above lines in its entirety as an echo singing exercise.
 Demonstrate for the choristers how they will do the exercise.
 Count aloud a bar of 4/4 time before you begin. Play a measure on the piano;
 have the choristers sing the echo exactly in rhythm on the syllable "loo",
 with no help from the piano; continue until the line is completed.

Interval Identification - 4ths and 5ths

Play the first bar of the exercise below, identifying the interval
 played as a fifth.
 Have the choristers sing the fifth with the piano several times.
 Then, play the final six bar melody, asking the choristers to raise
 their hands each time they hear the fifth played.
 Repeat the same procedure with bar 2, identifying fourths.

81

Viva Voce Aural Skills 3

Echo Singing

♩ = 72

89

95

101

107

113

119

Use each of the above lines in its entirety as an echo singing exercise.
 Demonstrate for the choristers how they will do the exercise.
 Count aloud a bar of 4/4 time before you begin. Play a measure on the piano;
 have the choristers sing the echo exactly in rhythm on the syllable "loo",
 with no help from the piano; continue until the line is completed.

Interval Identification - 2nds and 3rds

Play the first two bars of the exercise below, identifying the intervals played as a third and a second.
 Have the choristers sing these with the piano several times.
 Then, play the final six bar melody, asking choristers to raise their hands each time they hear one of these intervals played.

125

Viva Voce Aural Skills 4

Echo Singing

♩ = 72

134

140

146

152

158

164

Use each of the above lines in its entirety as an echo singing exercise.
 Demonstrate for the choristers how they will do the exercise.
 Count aloud a bar of 4/4 time before you begin. Play a measure on the piano;
 have the choristers sing the echo exactly in rhythm on the syllable "loo",
 with no help from the piano; continue until the line is completed.

Interval Identification - Major/Minor 3rds & 6ths

Play each bar of the exercise below, identifying the interval
 played as a major or minor sixth or third.
 Have the choristers sing each interval with and without the piano several times.
 Then, play one of the intervals, asking the choristers to identify the interval.
 Repeat until interval identification is secure.

170

Viva Voce Aural Skills 5

Echo Singing

♩ = 72

174

180

186

192

198

204

Use each of the above lines in its entirety as an echo singing exercise.
 Demonstrate for the choristers how they will do the exercise.
 Count aloud a bar of 4/4 time before you begin. Play a measure on the piano;
 have the choristers sing the echo exactly in rhythm on the syllable "loo",
 with no help from the piano; continue until the line is completed.

Interval Identification - Major/Minor 7ths, Augmented 4ths/Diminished 5ths

Play each bar of the exercise below, identifying the interval
 played as a major or minor seventh or augmented fourth/diminished fifth.
 Have the choristers sing each interval with and without the piano several times.
 Then, play one of the intervals, asking the choristers to identify the interval.
 Repeat until interval identification is secure.

210

Viva Voce Aural Skills 6

Echo Singing

♩ = 72

214

220

226

232

238

244

Use each of the above lines in its entirety as an echo singing exercise.
 Demonstrate for the choristers how they will do the exercise.
 Count aloud a bar of 4/4 time before you begin. Play a measure on the piano;
 have the choristers sing the echo exactly in rhythm on the syllable "loo",
 with no help from the piano; continue until the line is completed.

Interval Identification - 2nds and 3rds

Play the first two bars of the exercise below, identifying the intervals played as a third and a second.
 Have the choristers sing these with the piano several times.
 Then, play the final six bar melody, asking the choristers to raise their hands each time they hear one of these intervals played.

250

Viva Voce Aural Skills 7

Echo Singing

259 $\text{♩} = 72$

265

271

277

283

289

Use each of the above lines in its entirety as an echo singing exercise.

Demonstrate for the choristers how they will do the exercise.

Count aloud a bar of 4/4 time before you begin. Play a measure on the piano;

have the choristers sing the echo exactly in rhythm on the syllable "loo",
with no help from the piano; continue until the line is completed.

Interval Identification - 2nds and 3rds

Play the first two bars of the exercise below, identifying the intervals
played as a third and a second.

Have the choristers sing these with the piano several times.

Then, play the final six bar melody, asking the choristers to raise their
hands each time they hear one of these intervals played.

295

Viva Voce Aural Skills 8

Echo Singing

304 $\text{♩} = 72$

308

314

320

326

332

Use each of the above lines in its entirety as an echo singing exercise.
 Demonstrate for the choristers how they will do the exercise.
 Count aloud a bar of 4/4 time before you begin. Play a measure on the piano;
 have the choristers sing the echo exactly in rhythm on the syllable "loo",
 with no help from the piano; continue until the line is completed.
 Periodically, ask choristers to identify intervals between pitches as half
 or whole steps.

Interval Identification - Scale Steps

Play the first two bars of the exercise below, identifying the intervals
 by scale step (degree).
 Have the choristers sing these with the piano several times.
 Then, play the final six bars individually, asking the choristers
 to first sing, then identify the scale steps/intervals played.

338

Viva Voce Aural Skills 9

Echo Singing

346 $\text{♩} = 72$

352

358

364

370

376

Use each of the above lines in its entirety as an echo singing exercise.
 Demonstrate for the choristers how they will do the exercise.
 Count aloud a bar of 4/4 time before you begin. Play a measure on the piano;
 sing the echo exactly in rhythm on the syllable "loo", with no help from
 the piano; continue until the line is completed.

Interval Identification - Major/Minor 6ths & Major 3rds

Play the first three bars of the exercise below, identifying the intervals
 played as a major thirds or major/minor sixths.
 Have the choristers sing these with the piano several times.
 Then, play the final seven bar melody, asking the choristers to raise their
 hands each time they hear one of these intervals played.

382

Viva Voce Aural Skills 10

Echo Singing

392 $\text{♩} = 72$

398

404

410

416

422

Use each of the above lines in its entirety as an echo singing exercise. Demonstrate for the choristers how they will do the exercise. Count aloud a bar of 4/4 time before you begin. Play a measure on the piano; have the choristers sing the echo exactly in rhythm on the syllable "loo", with no help from the piano; continue until the line is completed.

Interval Identification - Major/Minor 7ths & Major 3rds

Play the first two bars of the exercise below, identifying the intervals played as major/minor sevenths.
Have the choristers sing these with the piano several times.
Then, play the final seven bar melody, asking the choristers to raise their hands each time they hear one of these intervals played.

A musical score for exercise 428, page 113. It features a single staff of music in G major, indicated by a treble clef and a key signature of one sharp. The music consists of a series of eighth and sixteenth notes, primarily on the A and B strings of a violin. The notes are grouped by vertical bar lines and some by double bar lines. The first measure starts with an eighth note on A, followed by a sixteenth note on B, then an eighth note on A, and a sixteenth note on B. The second measure starts with an eighth note on A, followed by a sixteenth note on B, then an eighth note on A, and a sixteenth note on B. The third measure starts with an eighth note on A, followed by a sixteenth note on B, then an eighth note on A, and a sixteenth note on B. The fourth measure starts with an eighth note on A, followed by a sixteenth note on B, then an eighth note on A, and a sixteenth note on B. The fifth measure starts with an eighth note on A, followed by a sixteenth note on B, then an eighth note on A, and a sixteenth note on B. The sixth measure starts with an eighth note on A, followed by a sixteenth note on B, then an eighth note on A, and a sixteenth note on B. The seventh measure starts with an eighth note on A, followed by a sixteenth note on B, then an eighth note on A, and a sixteenth note on B. The eighth measure starts with an eighth note on A, followed by a sixteenth note on B, then an eighth note on A, and a sixteenth note on B. The ninth measure starts with an eighth note on A, followed by a sixteenth note on B, then an eighth note on A, and a sixteenth note on B. The tenth measure starts with an eighth note on A, followed by a sixteenth note on B, then an eighth note on A, and a sixteenth note on B. The eleventh measure starts with an eighth note on A, followed by a sixteenth note on B, then an eighth note on A, and a sixteenth note on B. The twelfth measure starts with an eighth note on A, followed by a sixteenth note on B, then an eighth note on A, and a sixteenth note on B. The thirteenth measure starts with an eighth note on A, followed by a sixteenth note on B, then an eighth note on A, and a sixteenth note on B. The fourteenth measure starts with an eighth note on A, followed by a sixteenth note on B, then an eighth note on A, and a sixteenth note on B. The fifteenth measure starts with an eighth note on A, followed by a sixteenth note on B, then an eighth note on A, and a sixteenth note on B. The sixteenth measure starts with an eighth note on A, followed by a sixteenth note on B, then an eighth note on A, and a sixteenth note on B. The seventeenth measure starts with an eighth note on A, followed by a sixteenth note on B, then an eighth note on A, and a sixteenth note on B. The eighteenth measure starts with an eighth note on A, followed by a sixteenth note on B, then an eighth note on A, and a sixteenth note on B. The nineteenth measure starts with an eighth note on A, followed by a sixteenth note on B, then an eighth note on A, and a sixteenth note on B. The twentieth measure starts with an eighth note on A, followed by a sixteenth note on B, then an eighth note on A, and a sixteenth note on B. The twenty-first measure starts with an eighth note on A, followed by a sixteenth note on B, then an eighth note on A, and a sixteenth note on B. The twenty-second measure starts with an eighth note on A, followed by a sixteenth note on B, then an eighth note on A, and a sixteenth note on B. The twenty-third measure starts with an eighth note on A, followed by a sixteenth note on B, then an eighth note on A, and a sixteenth note on B. The twenty-fourth measure starts with an eighth note on A, followed by a sixteenth note on B, then an eighth note on A, and a sixteenth note on B. The twenty-fifth measure starts with an eighth note on A, followed by a sixteenth note on B, then an eighth note on A, and a sixteenth note on B. The twenty-sixth measure starts with an eighth note on A, followed by a sixteenth note on B, then an eighth note on A, and a sixteenth note on B. The twenty-seventh measure starts with an eighth note on A, followed by a sixteenth note on B, then an eighth note on A, and a sixteenth note on B. The twenty-eighth measure starts with an eighth note on A, followed by a sixteenth note on B, then an eighth note on A, and a sixteenth note on B. The twenty-ninth measure starts with an eighth note on A, followed by a sixteenth note on B, then an eighth note on A, and a sixteenth note on B. The thirtieth measure starts with an eighth note on A, followed by a sixteenth note on B, then an eighth note on A, and a sixteenth note on B. The thirtieth measure ends with a double bar line and repeat dots, indicating the music continues on the next page.

Viva Voce Aural Skills 11

Echo Singing

♩ = 72

438

446

454

462

468

474

478

482

Use each of the above lines in its entirety as an echo singing exercise.
 Demonstrate for the choristers how they will do the exercise.
 Count aloud a bar of 4/4 time before you begin. Play a measure on the piano;
 have the choristers sing the echo exactly in rhythm on the syllable "loo",
 with no help from the piano; continue until the line is completed.

Interval Identification - Major/Minor 7ths & 9ths

Play each bar of the exercise below, identifying the interval
 played as a major or minor seventh or augmented fourth/diminished fifth.
 Have the choristers sing each interval with and without the piano several times.
 Then, play one of the intervals, asking the choristers to identify the interval.
 Repeat until interval identification is secure.

486

Viva Voce Aural Skills 12

Echo Singing/Interval Identification

Skills Review

1. Choose a random set of twenty-two echo-singing exercises (two lines each) from *Viva Voce Aural Skills 1-11* for the choristers to sing.
2. Have the choristers (as individuals or as a group) identify individual intervals (all listed in #4) and groups of two and three different intervals.
3. Have the choristers sing (as individuals or as a group) the following scales.
 - a. ascending major scale
 - b. ascending harmonic minor scale
 - c. descending major scale
 - d. descending harmonic minor scale
 - e. ascending/descending melodic minor scale
4. Have the choristers sing (as individuals or as a group) the following intervals in either ascending or descending form, or both.
 - a. octave
 - b. perfect fifth
 - c. perfect fourth
 - d. major third
 - e. minor third
 - f. major sixth
 - g. minor sixth
 - h. major second
 - i. minor second
 - j. major seventh
 - k. minor seventh
 - l. major ninth
 - m. minor ninth
 - n. augmented fourth
 - o. diminished fifth

Viva Voce Aural Skills 13

Time Signature (Meter) Recognition

1. Play musical examples in 4/4 and 3/4 time, asking the choristers to count aloud, emphasizing the accented first beat of each bar of each of the examples played. Then, play examples of each time signature for the choristers; have the choristers clap along and identify (either as individuals or as a group) the correct time signature of each example.
2. Play musical examples in 4/4, 2/4 and 3/4 time, asking the choristers to count aloud, emphasizing the accented first beat of each bar of each of the examples played. Then, play examples of each time signature for the choristers; have the choristers clap along and identify (either as individuals or as a group) the correct time signature of each example.
3. Play musical examples in 4/4, 2/4, 5/4 and 3/4 time, asking the choristers to count aloud, emphasizing the accented first beat of each bar of each of the examples played. Then, play examples of each time signature for the choristers; have the choristers clap along and identify (either as individuals or as a group) the correct time signature of each example.
4. Play musical examples in 4/4 and 4/2 time, asking the choristers to count aloud, emphasizing the accented first beat of each bar of each of the examples played. Then, play examples of each time signature for the choristers; have the choristers clap along and identify (either as individuals or as a group) the correct time signature of each example.
5. Play musical examples in 4/4, 3/4, 3/2 and 4/2 time, asking the choristers to count aloud, emphasizing the accented first beat of each bar of each of the examples played. Then, play examples of each time signature for the choristers; have the choristers clap along and identify (either as individuals or as a group) the correct time signature of each example.
6. Play musical examples in 3/8 and 6/8 time, asking the choristers to count aloud, emphasizing the accented first beat of each bar of each of the examples played. Then, play examples of each time signature for the choristers; have the choristers clap along and identify (either as individuals or as a group) the correct time signature of each example.
7. Play musical examples in 3/8, 6/8 and 9/8 time, asking the choristers to count aloud, emphasizing the accented first beat of each bar of each of the examples played. Then, play examples of each time signature for the choristers; have the choristers clap along and identify (either as individuals or as a group) the correct time signature of each example.
8. Play musical examples in 3/8, 6/8, 9/8 and 12/8 time, asking the choristers to count aloud, emphasizing the accented first beat of each bar of each of the examples played. Then, play examples of each time signature for the choristers; have the choristers clap along and identify (either as individuals or as a group) the correct time signature of each example.
9. Review all duple and triple time signatures with choristers; have them differentiate between examples and how they are recognized.

Viva Voce Aural Skills 14

Comprehensive Interval & Time Signature (Meter) Recognition

Student Name _____ Date _____

Circle the interval you hear being played or sung.

A.	2 nd	3 rd	4 th	5 th	6 th	7 th	8 th
B.	2 nd	3 rd	4 th	5 th	6 th	7 th	8 th
C.	2 nd	3 rd	4 th	5 th	6 th	7 th	8 th
D.	2 nd	3 rd	4 th	5 th	6 th	7 th	8 th
E.	2 nd	3 rd	4 th	5 th	6 th	7 th	8 th
F.	2 nd	3 rd	4 th	5 th	6 th	7 th	8 th
G.	2 nd	3 rd	4 th	5 th	6 th	7 th	8 th
H.	2 nd	3 rd	4 th	5 th	6 th	7 th	8 th

Circle the time signature you hear being played.

A.	2/4	3/4	4/4	5/4	7/4	6/8/	9/8	other _____
B.	2/4	3/4	4/4	5/4	7/4	6/8/	9/8	other _____
C.	2/4	3/4	4/4	5/4	7/4	6/8/	9/8	other _____
D.	2/4	3/4	4/4	5/4	7/4	6/8/	9/8	other _____
E.	2/4	3/4	4/4	5/4	7/4	6/8/	9/8	other _____
F.	2/4	3/4	4/4	5/4	7/4	6/8/	9/8	other _____
G.	2/4	3/4	4/4	5/4	7/4	6/8/	9/8	other _____
H.	2/4	3/4	4/4	5/4	7/4	6/8/	9/8	other _____