I. Scales
Notate the following scales using accidentals but no key signatures. Write the scale in both ascending and descending forms only if they differ.

B major

\[ \text{\textbf{C major}} \]

F melodic minor

\[ \text{\textbf{F major}} \]

C-sharp harmonic minor

\[ \text{\textbf{G major}} \]

II. Key Signatures
Notate the following key signatures on both staves.

E-flat minor

\[ \text{\textbf{E major}} \]

F-sharp major

\[ \text{\textbf{F sharp major}} \]
III. Intervals
Identify the specific interval between the given pitches (e.g., m2, M2, d5, P5, A5).

\[ \text{Interval: } \quad \quad \quad \quad \quad \quad \quad \quad \quad \]

\[ \text{Note: the sharp is on the A, not the G.} \]

Interval: \[ \quad \quad \quad \quad \quad \quad \quad \quad \quad \]

IV. Rhythm and Meter
Write the following rhythmic series first in 3/4 and then in 6/8. You may have to break larger durations into smaller ones connected by ties. Make sure to use beams and ties to clarify the meter (i.e. divide six-eight bars into two, and divide three-four bars into three).

\[ \text{Note: the sharp is on the A, not the G.} \]

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V. Triads and Seventh Chords
A. For each of the following sonorities, indicate the root of the chord, its quality, and its figured bass (being sure to include any necessary accidentals in the figures). For quality of chord use the following abbreviations: M= major, m= minor, d= diminished, A= augmented, MM= major-major (major triad with a major seventh), Mm= major-minor, mm= minor-minor, dm= diminished-minor (half-diminished), dd= fully diminished.

<table>
<thead>
<tr>
<th>Root:</th>
<th>Quality:</th>
<th>Figured Bass:</th>
</tr>
</thead>
</table>

B. Write the following triads and seventh chords in close position.

E-flat Mm\(^7\)     G# dm\(^4\)_3     A M\(^6\)_3     G dd\(^4\)_2     B mm\(^7\)     E MM\(^6\)_5     C# m\(^6\)_4     C d\(^5\)_3

VI. Figured Bass
Realize the following figured bass in four voices using proper voice leading. Analyze using roman numerals and specify the type of cadence.
VII. Diatonic, Applied, Mixture, Augmented Sixth, and Neapolitan Chords
Analyze the following harmonies (diatonic and chromatic) as if they were in A major. Provide a roman numeral and figured bass for each. The first is done for you.

\[
\begin{align*}
\text{A maj: } & \quad \text{vii}^6_5 / \text{V} \\
\end{align*}
\]

VIII. Short Answer: Definitions
1. List and describe at least three types of cadence (once sentence each).

2. Define the terms phrase, period, double period, sentence.

3. Define the terms modulation, tonicization, and applied chord (or secondary dominant).

4. Describe the structure of the following formal types: binary form, ternary form, rondo form, sonata form.

IX. Analysis
Provide an analysis of the passage below, which is from a chorale by J. S. Bach. Determine the key that the work is in and use roman numerals and figures (figured bass) to identify the function of each harmony. Circle and label any nonchord tones.
Sample Placement Exam for Incoming Grads  Name: _______________________

**AURAL SKILLS EXAM**

**A. Sight-Singing.** Sing the following melody on a neutral syllable or using a solfège method of your preference. You may transpose the excerpt to whatever range is most comfortable to you.

![Melody](image)

**B. Rhythm Reading**
Clap, tap, or speak the following rhythm.

![Rhythm](image)

**C. Dictation**

*Scales*
Identify whether the scale heard is major or minor. If minor, indicate whether the form is natural, harmonic, or melodic.

1. ________________  3. ________________
2. ________________  4. ________________

*Intervals*
Provide the number and quality for the interval heard. Use these abbreviations: m2, M2, m3, M3, P4, A4/d5, P5, m6, M6, m7, M7.

1. ________________  4. ________________
2. ________________  5. ________________
3. ________________  6. ________________
**Chord Quality**
Record the quality of each of these triads and seventh chords. All are played in root position (not inverted) and in close position (not open position). For quality of chord use the following abbreviations: M=major, m=minor, d=diminished, A=augmented, MM=重大-重大 (major triad with a major seventh), Mm=重大-小, mm=小-小, dm=小-小 ("half-diminished"), dd=小-小-小 ("fully diminished").

1. ___________________  
2. ___________________  
3. ___________________  
4. ___________________  
5. ___________________  
6. ________________

**Melody**
Transcribe the melody heard.

![Melody](image)

**Rhythm**
Transcribe the rhythm heard.

![Rhythm](image)

**Harmony and Outer Voices**
Transcribe the outer voices of a chorale heard and label the harmonies with roman numerals and figures. *You may add inner voices if desired but they will not be graded.*

![Harmony](image)