

SAMPLE Placement Exam for Incoming Grads

Name: _____

(Compiled by David Bashwiner, University of New Mexico, June 2013)

WRITTEN EXAM

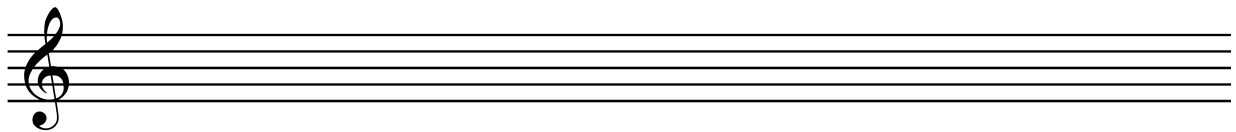
I. Scales

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

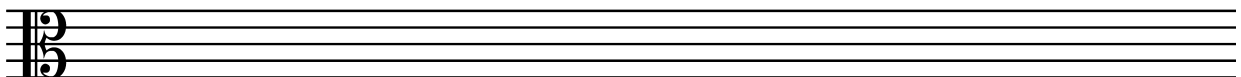
B major



F melodic minor



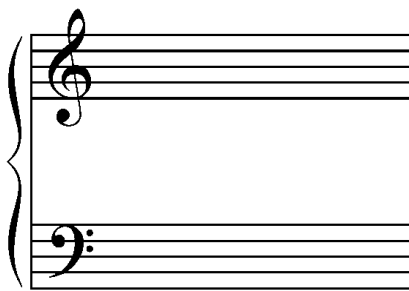
C-sharp harmonic minor



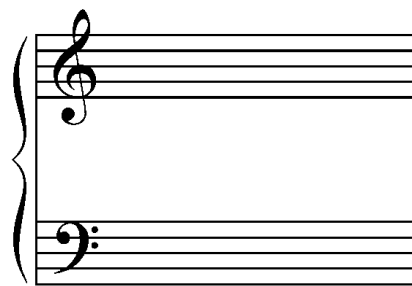
II. Key Signatures

Notate the following key signatures on both staves.

E-flat minor



F-sharp major



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.

Root:										
Quality:										
Figured Bass:										

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

E-flat Mm⁷ G# dm⁴₃ A M⁶₃ G dd⁴₂ B mm⁷ E MM⁶₅ C# m⁶₄ C d⁵₃

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.

Figured bass for the first chord: $\#5$

A maj: $\text{vii}^{\circ}_5/\text{V}$ _____

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.

