SIU-Carbondale School of Music  
Undergraduate Transfer Student  
Music Theory Placement Exam

PROCTOR INSTRUCTIONS: Allow 60 minutes maximum. Staff paper is permitted for scratch work, but no texts or reference materials. Return completed exam to Music Theory Coordinator.

STUDENT BACKGROUND: List all college-level theory and ear training courses you have completed, or that you are currently taking.

<table>
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<tr>
<th>Institution</th>
<th>Course name or level (100, 200, etc.)</th>
<th>Grade received</th>
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1. Identify each key signature.

![Key Signatures Image]

_____ Major  
_____ Major  
_____ Major  
_____ Minor  
_____ Minor  
_____ Minor

2. Identify the quality of each interval. The first has been completed.

![Interval Image]

__p5__  
____  
____  
____  
____

3. Add **accidentals** to make the following scale **F melodic minor**.

![Scale Image]
4. Write each triad in root position. The first has been completed.

\[
\begin{array}{c}
g\text{ min:} \\
\begin{array}{c}
A^\# \text{ maj} \\
C^+ \\
B \text{ maj} \\
c \text{ min} \\
g^0
\end{array}
\end{array}
\]

5. Add soprano, alto, and tenor voices based on the following figured bass. Below the figured bass, provide a Roman numeral analysis.

\[
\begin{array}{c}
g \text{ min:} \\
\begin{array}{c}
7 \\
6 \\
6 \\
4 \\
7
\end{array}
\end{array}
\]

6. Analyze the following chorale using Roman numerals in E-flat major (do not modulate). Circle and label all non-chord tones (PT, NT, SUS, etc.)

\[
\begin{array}{c}
E^\flat: \\
I
\end{array}
\]

7. Write each seventh chord in root position. The first has been completed.

\[
\begin{array}{c}
A \text{ dom7} \\
g^\#7 \\
c^\# \text{ mm7} \\
a^7 \\
A^\# \text{ MM7}
\end{array}
\]
8. Provide a Roman numeral analysis for the following musical excerpt. (It is not necessary to label non-chord tones.) NOTE: The piece begins and ends in D major, and there is one additional key area in the middle. Your harmonic analysis should include notation to indicate a modulation away from D major, then a modulation returning to D major.

9. In the excerpt above, circle one instance of a 4-3 suspension.

10. In the excerpt above, how many phrases appear? __________

11. What form best describes the excerpt above?
   a. sonata
   b. rondo
   c. sonata-rondo
   d. minuet
   e. simple binary
   f. rounded binary
   g. fugue
   h. invention
12. Write each chord in simple position. The first has been completed.

\[ \text{C Maj: } V^7/V \quad \text{vii}^9/7/V \quad \text{vii}^9/7/ii \quad V^7/IV \quad iv \quad N^6 \quad Fr^6 \]

13. Circle the chord in #12 above that can be considered a **borrowed chord**.

14. Match each chord type with the corresponding harmonic progression in which it occurs below. (Write the letters in the blanks.)

   a. German augmented 6th
   b. dominant 9th
   c. dominant 11th
   d. chromatic mediant
   e. common tone \(^7\)

15. Match the following with the corresponding scale patterns below. (Write the letters in the blanks.)

   a. pentatonic
   b. whole-tone
   c. Lydian mode
   d. octatonic
   e. possible transposition of: