PART I: WRITTEN SKILLS

KEY SIGNATURES
1. Write the correct key signature for each of the following major and minor keys.

- A major
- g minor
- B major
- b minor

- f minor
- c# minor
- Ab major
- G major

SCALES
2. Write these scales ascending and descending. Be sure to observe clef changes.

(a) Using the correct key signature, write the major scale that has a key signature of three sharps;
(b) Using the correct key signature, write the minor scale that has a key signature of four flats, harmonic form:
(c) Using the correct key signature, write the minor scale that has a key signature of one sharp, melodic form.
INTERVALS

3. Write the intervals indicated above the given note. In the space next to it, write the inversion and name it. The first is done as an example. M=Major; m=minor; A=augmented; d=diminished.

4. Write the intervals indicated below the given note. In the space next to it, write the inversion and name it. The first is done as an example. M=Major; m=minor; A=augmented; d=diminished.

TRIADS

5. Form the triads indicated on the following roots. The first is done as an example. M=Major; m=minor; A=augmented; d=diminished.
SEVENTH CHORDS
6. Form the seventh chords indicated on the following roots. The first is done as an example. Mm=major/minor or dominant seventh; mm=minor/minor or minor seventh.

Meter Signatures & Rhythm
7. Determine the proper meter signature for each of the following rhythms. Place your answer in the blank above the staff to the right.

8. Write two complete measures of the meter indicated. Your measures should include a combination of notes and rests.
PART II: AURAL SKILLS

1. You will hear two pitches, the first of which is given below. Write the second note of each pair as it is played on the piano. It is not necessary to notate the rhythm.

![Piano notation](image1)

2. Listen to and identify the following triads as Major (M), minor (m), diminished (d), or augmented (A).

   (a) ________________

   (b) ________________

   (c) ________________

3. You will hear three rhythmic phrases, each two measures in length. Notate them on the staves below in the meter indicated.

   ![Rhythmic notation](image2)
RELAX! THIS IS NOT A TEST!

We wish to help you find the most appropriate classes for you, so complete only the examples of which you feel fairly certain. Educated guesses are good but wild guessing will be of no value to you or to us. We will place you in the most challenging class in which we feel you can succeed. If you disagree with our judgment, please speak with Professor Duerksen.

In general, if you feel you know pretty well pitches in treble and bass clefs, rhythmic values, intervals, major and minor scales, key signatures and meter signatures, then you probably belong in Musicianship I or higher. If, however, you feel uncertain about some of these topics, then perhaps the course Fundamentals of Music Literacy is the place for you. Do the best you can but don’t worry. Our goal is to help you succeed in music at Willamette University.

Please complete the form below. WRITE NEATLY!!

Name: __________________________________________

Advisor: _________________________________________

Email: ___________________________________________

How would you rate your understanding of music theory? GOOD  SO-SO  POOR

If “GOOD” or “SO-SO”, how did you acquire your present understanding of music theory?

In private lessons:

If so, on which instrument or voice? _______________________

How many years? ____________________________

In school:

If so, at which school? ___________________________  

How many years? ____________________________

Have you studied piano?

If yes, group or private lessons? __________________________

How many years? ____________________________