Write the scales indicated (both ascending and descending) using a key signature and any necessary accidentals. (2 minutes; 4%)

G♯ natural minor:

| G♯ | ♮ | G♯ |

E♭ melodic minor:

| E♭ | ♭ | E♭ |

Fill in the blanks. Notice that the left column uses scale-degree names while the right column uses scale-degree numbers. (4 minutes; 8%)

C♯ is the dominant of ____ major. In D♭ major, ♯2 is ____.

G is the leading-tone of ____ minor. In A♭ minor, ♯6 is ____.

F♯ is the _____________ of A major. In ____ major, ♯3 is D.

G is the _____________ of D minor. In ____ minor, ♭♭7 is B.

Identify the four intervals written below, then name the inversion of each. (4 minutes; 8%)

| ♬ | ♮ | ♬ | ♮ |

interval: ________ ________ ________ ________

inversion: ________ ________ ________ ________
Write the correct pitch to create the specified harmonic interval. Pay attention to whether you should be writing above or below the given note. Then indicate whether each interval is harmonically consonant or dissonant and identify its interval class.  

\[ \begin{align*} 
\text{interval:} & & \text{M3} & & \text{d5} & & \text{m10} & & \text{A6} \\
\text{cons./diss.:} & & \_ & & \_ & & \_ & & \_ \\
\text{interval class:} & & \_ & & \_ & & \_ & & \_ 
\end{align*} \]

Supply the correct key signature, observing all notational conventions.  

\[ \text{E major A}_b \text{ major F}_# \text{ minor B}_b \text{ minor} \]

Given a chord member and a triad quality, construct the rest of the chord.  

\[ \begin{align*} 
\text{chord member:} & & \text{third} & & \text{third} & & \text{root} & & \text{fifth} \\
\text{triad quality:} & & \circ & & \text{m} & & \_ & & \text{M} 
\end{align*} \]

Using accidentals (not key signatures), write the chords indicated.  

\[ \text{G: V}_6 \quad \text{C}_b: \ I_4^6 \quad \text{b: vii}_6^6 \quad \text{d: III} \]
Fill in the metrical information missing from the table below. The first line has been completed as an example.

(5 minutes; 15%)

<table>
<thead>
<tr>
<th>Meter Type</th>
<th>Meter Signature</th>
<th>Beat</th>
<th>Beat Division</th>
<th>Whole Measure</th>
</tr>
</thead>
<tbody>
<tr>
<td>simple duple</td>
<td>$\frac{2}{4}$</td>
<td>$\bullet$</td>
<td>$\bullet\bullet$</td>
<td>$\bullet$</td>
</tr>
<tr>
<td>compound ____________</td>
<td></td>
<td></td>
<td></td>
<td>$\circ\bullet$</td>
</tr>
<tr>
<td>____________ duple</td>
<td>$3$</td>
<td>$\bullet\bullet\bullet$</td>
<td></td>
<td></td>
</tr>
<tr>
<td>____________ duple</td>
<td>$\frac{16}{4}$</td>
<td>$\bullet$</td>
<td></td>
<td>$\bullet$</td>
</tr>
</tbody>
</table>

Provide an illustration for each of the terms below. The first illustration is shown as an example.

(3 minutes; 5%)

\[
\text{contrary motion} \quad \text{voice exchange} \quad \text{parallel fifths}
\]
Add first-species counterpoint to the *cantus firmus* provided. Please label all harmonic intervals.  

Start the rhythm below to reflect $\frac{6}{8}$ correctly. You will need to add barlines and use beams, dots, ties, etc. appropriately. If the last measure is incomplete, you should correct it by adding a rest (or rests). You may change the notation (for instance, you could replace a whole-note with two tied half-notes or vice versa), but you must not alter the sound of the given rhythm.

Circle a syncopation in the rhythm above.