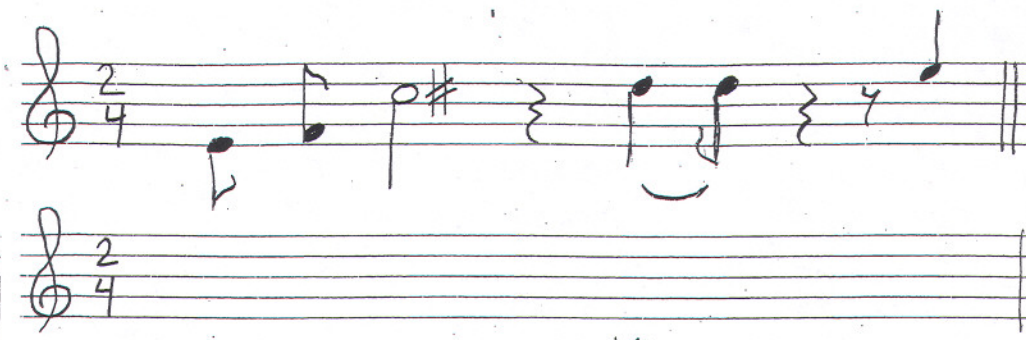


Rudiments of Music: Sample Placement Test

The following websites, some providing not only definitions and illustrations, but interactive writing and listening drills, assist students at various stages of their theory experience.

- <http://library.thinkquest.org/15413/theory/theory.htm>
- <http://www.musictheory.net/>
- <http://www.emusictheory.com/practice.html>
- <http://smu.edu/totw/toc.htm>
- <http://www.zentao.com/guitar/theory/>
- <http://www.mhhe.com/socscience/music/benward7/index.htm>

1. The following exercise is notated incorrectly. Rewrite it to show correct handling of (1) barlines, (2) tied notes, (3) stems, (4) flags, (5) beams, (6) beat groupings, and (7) accidentals.



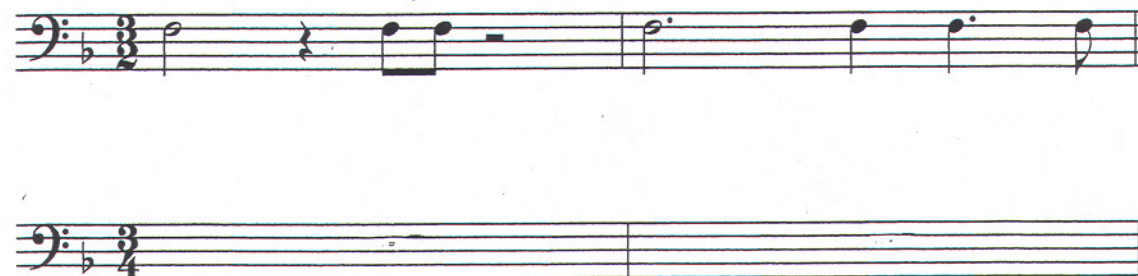
2. Complete the following exercise by adding a single note in the box provided.



3. Write in the correct time signature.



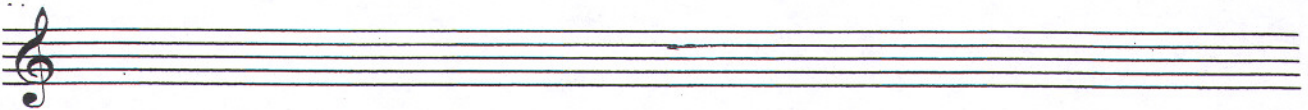
4. In the following exercise,
- a. Rewrite the rhythms in the time signature indicated so that they will sound **exactly** the same as the original rhythms.
 - b. Underneath your answer ONLY, write in rhythmic counts (you may use any counting system you were taught)



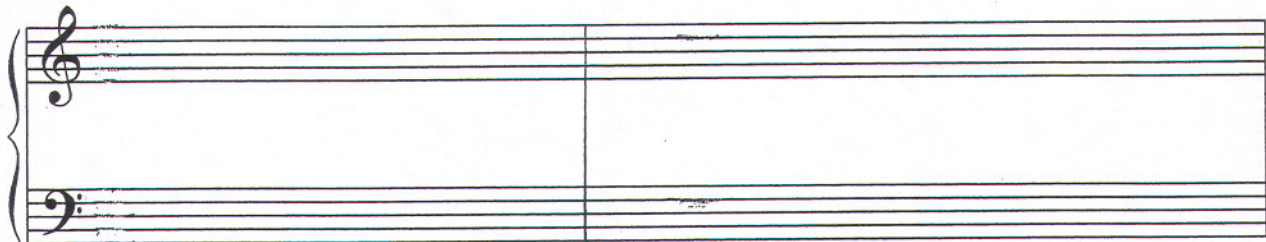
5. Construct an ascending A major scale **WITHOUT a key signature** (i.e., place accidentals next to the appropriate pitches).



6. Construct an ascending G harmonic minor scale **USING a key signature**, and include the first 4 pitches descending.



7. In both clefs, notate the following key signatures.



A-flat major

B minor

9. In the space to the right of each pitch, write the requested interval both ABOVE and BELOW the given pitch (NOTE the clef)



MA 6

mi 3

A 5

10. Notate the following triads on the staff (NOTE the clef):



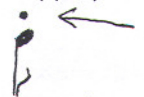
D maj

E-flat min

E dim

11. For the following performance (or expression) marks, give an appropriate English meaning:

- a. *allegro*
- b. *accel.*
- c. *pp*

- d. 
- e. *espressivo*
- f. *poco a poco*