Foreward

This new, free* series of supplemental music theory books has been prepared for music teachers and students who wish to continue or start using the Keyboard Theory Preparatory books and Keyboard Theory Rudiments books by Grace Vandendool (the “Vandendool Books”). As well, this supplement to our best-selling music theory series ensures that all of the required information is provided for students to be fully prepared to write The Royal Conservatory (RCM) theory exams following the 2016 update to the RCM curriculum and syllabus.

This series has been divided into sections to facilitate easy access to additional exercises, concepts and examples. The sections are divided according to the RCM theory level, beginning with preparatory theory and ending with grade 8, according to the current (2016) RCM curriculum outline. Each section will begin with a brief summary of which of the Vandendool Books (and which lessons) coincide with each RCM level. Supplemental exercises which may accompany existing lessons in the Vandendool Books have been noted accordingly.

Dedication:
For my mother & grandmother, Melissa Vandendool Cable, ARCT, B.Mus, MBA (1959-2006) & Grace Vandendool, ARCT (1939-2002). Your legacy for musical excellence lives on.
~ Tamara Vandendool Cable

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Preparatory Theory

You or your student will be prepared to write the RCM Preparatory Theory level examination after completing (in order):

1. Vandendool Book A,
2. Vandendool Book B - lesson 2, lesson 3 - discussing the C Major scale (pp 31-34), lesson 5, and lesson 6, and
3. The following supplementary material, which includes additional concepts not covered by the aforementioned lessons. Each section of the supplement will include a topic introduction, examples, and additional practice.

More Common Musical Terms and Signs
*the original list and accompanying practice can be found in Vandendool Book A starting on pp. 92*

**Fun Fact!** A quarter note has two parts the HEAD and the STEM. The stem extends exactly one octave from the named note. Look at the D on the right. The stem ends to the next D exactly one octave higher. Take a look at any stemmed note on the staff and see for yourself!

**Did you know?** If there is one eighth note it has a FLAG. Or if there are more than one eighth note in a row, they are connected by a beam.

<table>
<thead>
<tr>
<th>SIGN</th>
<th>WORD</th>
<th>MEANING</th>
</tr>
</thead>
<tbody>
<tr>
<td>✢</td>
<td>accent</td>
<td>a stressed note</td>
</tr>
<tr>
<td>✢</td>
<td>staccato</td>
<td>detached</td>
</tr>
<tr>
<td></td>
<td>legato</td>
<td>smooth; often uses slurs to indicate</td>
</tr>
</tbody>
</table>
EXERCISE:

1. MATCH the SIGNS with the MUSICAL TERMS.

<table>
<thead>
<tr>
<th>Sign</th>
<th>Musical Term</th>
</tr>
</thead>
<tbody>
<tr>
<td>.</td>
<td>accent</td>
</tr>
<tr>
<td>. .</td>
<td>crescendo</td>
</tr>
<tr>
<td></td>
<td>staccato</td>
</tr>
<tr>
<td></td>
<td>slur</td>
</tr>
<tr>
<td>&gt;</td>
<td>decrescendo</td>
</tr>
</tbody>
</table>

2. MATCH the MUSICAL TERMS with the MUSICAL MEANINGS.

<table>
<thead>
<tr>
<th>Musical Term</th>
<th>Musical Meaning</th>
</tr>
</thead>
<tbody>
<tr>
<td>legato</td>
<td>detached</td>
</tr>
<tr>
<td>mezzo forte</td>
<td>moderately soft</td>
</tr>
<tr>
<td>accent</td>
<td>a stressed note</td>
</tr>
<tr>
<td>mezzo piano</td>
<td>moderately loud</td>
</tr>
<tr>
<td>staccato</td>
<td>smooth</td>
</tr>
</tbody>
</table>

3. FIND the correct MUSICAL TERM from the clue below.

a) When you see me, play the song moderately loudly. ________________

b) When you see me, play notes joined together or legato. ____________

c) When you see me, you will play the note detached. ________________

d) When you see me, you will stress the note. _____________________
Basic Intervals and Pitch
*a more in-depth explanation of intervals may be found in Vandendool Book B, pg. 48*

PITCH is the sound a note makes. Notes that go UP the staff or up the piano get HIGHER in PITCH. Notes that go DOWN the staff or down the piano get LOWER in PITCH.

Try This! Go to your piano and have your teacher (or you) play notes going up and going down. Can you hear how the pitch changes as you go higher and lower? The highest notes sound like little birds. The lowest notes sound like thunder!
Now that you know about higher and lower pitch we will talk about how notes change. In music, notes can move up (go to a higher pitch), down (go to a lower pitch) or stay the same (stay on the same pitch). The distance between two moving notes is called an INTERVAL.

When notes appear next to each other on the same line or space the note is repeated. The notes are the SAME. They also share the SAME PITCH.

When notes move up one note at a time, they move by STEP. When notes move up by two or more notes at a time, they move by SKIP.

See how these notes are moving up by step move from a space to the nearest lower line, and from that line to the nearest space above it.
The same concept works for notes going down. They can go down by one note or STEP, or SKIP one or more notes.

Look at the pattern of notes moving by skip on the staff and on the keyboard. The first three intervals skip one note and the last interval skips two notes.

The same concept works for notes going down. They can go down by one note or STEP, or SKIP one or more notes.

See how these notes are moving down by step move from a space to the nearest lower line, and from that line to the nearest space below it.

Even though the notes on the staff are moving down to the right (showing notes getting lower in pitch), we move to the left from white key to white key stepwise on the piano keyboard to go down the same way on the piano.
If notes skip by ONE NOTE or an interval of a 3rd they will either move from space to space to space, or line to line to line.

Look at the pattern of notes moving by skip on the staff and on the keyboard. The first three intervals skip one note and the last interval skips two notes.

Even though the last pair of notes to the right move from a line to a space just like notes moving by step, there are empty lines and spaces between the notes and so you know they are skipping by at least two notes.

If notes SKIP by ONE NOTE or an interval of a 3rd they will either move from space to space to space, or line to line to line.
EXERCISE:
1. Identify if the notes are moving by STEP, SKIP, or are staying the SAME in the space below.

a)  

b)  

c)  

d)  

e)  

f)  

2. CIRCLE the HIGHER note.

a)  

b)  

c)  

d)  


3. CIRCLE the LOWER note.

a) ![Diagram a]

b) ![Diagram b]

c) ![Diagram c]

d) ![Diagram d]

4. CIRCLE notes that are the SAME.

a) ![Diagram e]

b) ![Diagram f]

c) ![Diagram g]

d) ![Diagram h]

e) ![Diagram i]

f) ![Diagram j]
Basic Ledger Lines
*A more advanced explanation can be found in Vandendool Book C, pp 4)

In music if a note is higher or lower than the staff has room for, we draw extra lines to show where the note would sit if the staff was made for more notes. These extra lines are called LEDGER LINES. You have already seen this with middle C.

Lines can go above or below the staff

We always draw the fewest number of LEDGER LINES necessary to show where the note sits.
If you want to figure out the name of a note on a LEDGER LINE, count forward in the alphabet from the top of the staff or backward from the bottom of the staff. Notes on ledger lines follow the same pattern as they do on the main staff.

EXERCISE:

1. NAME each note.

2. DRAW the LEDGER LINE NOTE and add the correct number of ledger lines.

<table>
<thead>
<tr>
<th>Middle C</th>
<th>Low G</th>
<th>Low B</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Low D</th>
<th>Low G</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Middle C</th>
<th>High E</th>
<th>High D</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
The A Minor Scale

As you may remember, the TONIC is the first and last (or bottom and top) note in any scale and gives the scale its name. For the C major scale the tonic is C.

![Keyboard diagram showing the C major scale]

Note: did you notice that scales move up and down by step?

The A NATURAL MINOR scale is similar to the C major scale and uses all of the same white notes, but starts on the tonic A.

Note: You may see + used for Major keys in some books, but this can sometimes become confusing when doing more advanced theory, so when writing keys we prefer Maj instead of +. e.g. C Maj not C+.
**Try This!** Play or sing the A minor scale. Notice that it sounds very different from the C major scale. While C sounds happy and upbeat, A minor sounds somber and sad.

**EXERCISE**

1. What is the TONIC in the C Major Scale? __________

2. What is the TONIC in the A Minor Scale? __________

3. NAME each scale below. CIRCLE the TONIC(S). Is it ASCENDING or DESCENDING?

   a)  
   b)  
   c)  
   d)  

   __________

   __________

   __________

   __________
4. DRAW the A Minor ASCENDING scale on the staves below using whole notes. NAME EACH scale NOTE.
More on Triads
*a more in-depth explanation of triads may be found in Vandendool Book B, pp 59*

As you may remember TRIADS are three notes played together from any scale, and are created using the 1st, 3rd, and 5th notes in the scale, or two intervals of a 3rd.

There are different types of triads, but those that use the 1st, 3rd, and 5th notes in a scale are called ROOT TRIADS or TONIC TRIADS.

First let’s talk about the C Major ROOT TRIAD.

The C Root Triad uses the 1st, 3rd, and 5th notes in the C major Scale; C, E, and G.
Triads can be written and played two ways:

**BLOCKED or SOLID TRIADS** have notes that are played at the same time.

**BROKEN TRIADS** have notes that are played one at a time.

**EXERCISE:**
1. Is each of the following C Major Triads BROKEN or SOLID? LABEL each triad.

   a) ![Diagram of a C Major Triad]

   □ Broken □ Solid

   □ Broken □ Solid

   ![Diagram of another C Major Triad]
2. DRAW a TREBLE CLEF and a BROKEN C Major TRIAD on each staff below.

3. DRAW a TREBLE CLEF and a SOLID C Major TRIAD on each staff below.

4. Draw a BASS CLEF and a BROKEN C Major TRIAD on each staff below.

5. Draw a BASS CLEF and a SOLID C Major TRIAD on each staff below.
Next let’s talk about the A MINOR ROOT TRIAD.

It uses the same pattern as the C Major triad but uses the 1st, 3rd, and 5th notes of the A minor scale and starts on A.

BLOCKED or SOLID TRIADS for A minor

BROKEN TRIADS for A minor
EXERCISE:

6. From The Scale below CIRCLE the BROKEN A Minor TRIAD.
   a) 
   b) 

7. From the Scale below CIRCLE the BROKEN C Major TRIAD.
   a) 
   b) 

8. DRAW a TREBLE CLEF and a BROKEN A Minor TRIAD on each staff below.

9. DRAW a TREBLE CLEF and a SOLID Minor TRIAD on each staff below.
10. Draw a BASS CLEF and a BROKEN A Minor TRIAD on each staff below.

```
\[\text{Diagram}
\]
```

11. Draw a BASS CLEF and a SOLID A minor TRIAD on each staff below.

```
\[\text{Diagram}
\]
```

12. MATCH the correct NAME to the TRIAD. (Each label may be used more than once)

- Solid C Root Triad
- Broken C Root Triad
- Solid A Root Triad
- Broken A Root Triad
Rhythm
*a more in-depth explanation of rhythm may be found in Vandendool Book B pp 66 (Simple Time)*

You have already learned about how many counts a note has. Now let’s do a quick review and talk about how to use what you’ve learned to read music with different note lengths.

The pattern of note lengths and when they start and end is called RHYTHM.

There are several ways to look at rhythm. Sometimes we look to see where each beat sits marking the downbeat or start of each beat. Sometimes it is helpful to count or clap the rhythm of a section of music out loud. To do this you can either tap your foot to an even beat or use a metronome (or app on your phone) to help keep a steady pace.

Quick Review:

A whole note gets 4 counts and looks like this
When counting a whole note out loud, we usually Say Ta-ah-ah-ah
(each segment represents one beat for a total of 4 beats - 4 clicks on the metronome)

A dotted half note gets 3 counts and looks like this
When counting a dotted half note out loud, we usually say Ta-ah-ah
(each segment represents one beat for a total of 3 beats - 3 clicks on the metronome)

A half note gets 2 counts and looks like this
When counting a half note out loud, we usually say Ta-ah
(each segment represents one beat for a total of 2 beats - 2 clicks on the metronome)

A quarter note gets 1 count and looks like this
When counting a quarter note out loud, we usually say Ta
(this indicates 1 beat - 1 click on the metronome)
An eighth note gets 1/2 a count and looks like this
When counting an eighth note out loud, we usually say Ti
(this sound indicates 1/2 a beat - 1/2 of a click on the metronome)

Two eighth notes together get 1 count
When counting two eighth notes out loud, we usually say Ti-Ti
(this sound indicates 1/2 a beat twice - together these get 1 click on the metronome)

**All Rests are represented by saying Shh**

A whole rest gets 4 counts
When counting a whole rest, we say Sh-hh-hh-hh

A dotted half rest gets 3 counts
When counting a dotted half rest, we say Sh-hh-hh

A half rest gets 2 counts
When counting a half rest, we say Sh-hh

A quarter rest gets 1 count
When counting a quarter rest, we say Sh

An eighth rest gets 1/2 count
When counting an eighth rest, we say sh (but really quickly as it only gets 1/2 of a full count)

An example of this verbal counting is shown below. The beat count is written below the verbal counting. *& indicates the half-beat*

Try This! Use a metronome or metronome app to voice the example aloud. Try a nice slow beat like 50 bpm and make each segment line up with the beats.
in $\frac{4}{4}$ time, we create measures or bars of 4 beats. This can be created in any number of different ways: one whole note, two half notes, one half note and two quarter notes, a quarter rest and a dotted half note, etc.

In the picture below, we show the subdivision of notes as they go from large to small. Notice how every time we move to a smaller note eg: half note to quarter note, there are twice as many notes to make the same number of beats.

One whole note makes four beats or one measure, Two half notes makes four beats or one measure, four quarter notes makes four beats and one measure, and eight eighth notes makes 4 beats or one measure.

The same pattern works for Rests. Every time you move to a shorter rest, you need twice as many to make four beats. One Whole rest, two half rests, four quarter rests, and eight eighth rests all make four beats.
Exercise:

1. FILL IN THE BLANK space in the measure with half notes, quarter notes, or eighth notes to make a full measure. Watch the time signatures!

   - \( \frac{4}{4} \) measure
     - \( \text{Fills: } \frac{4}{4} \)
   - \( \frac{2}{4} \) measure
     - \( \text{Fills: } \frac{2}{4} \)

2. FILL IN THE BLANK space in the measure with whole rests, half rests, quarter rests, or eighth rests to make four beats. Watch the time signatures!

   - \( \frac{4}{4} \) measure
     - \( \text{Fills: } \frac{4}{4} \)
   - \( \frac{2}{4} \) measure
     - \( \text{Fills: } \frac{2}{4} \)

3. How many eighth notes would you have in a \( \frac{4}{4} \) measure? _______

4. How many quarter notes would you have in a \( \frac{2}{4} \) measure? _______
   (Remember a \( \frac{2}{4} \) measure only has 2 beats)

5. How many half notes would you have in a \( \frac{4}{4} \) measure? _______

6. How many half notes would you have in a \( \frac{2}{4} \) measure? _______
   (Remember a \( \frac{2}{4} \) measure only has 2 beats)
The Road So Far

Fun Fact! While piano uses both Treble and Bass clef when reading music, some instruments only use one clef or the other! Higher instruments like flute, clarinet and violin only read music written in the Treble clef. Low instruments like Cello, Tuba and Bassoon only read music from the Bass clef.

This section has extra practice for all of the concepts covered so far.

EXERCISE:

1. Which CLEF are the following notes from? Write a TREBLE CLEF or BASS CLEF in front of each note.

   - Middle C
   - A
   - E
   - D
   - F
   - Middle C
   - B
   - C

2. Are these notes moving by STEP, SKIP or are they staying the SAME?

   - ______________________
   - ______________________
   - ______________________

3. DRAW a TREBLE CLEF and DRAW a BROKEN and SOLID A minor TRIADS on the staves below.
4. NAME these NOTES.

5. Write the time signature for each of the following measures as $\frac{2}{4}$ or $\frac{4}{4}$

   Hint: Does each measure have 2 beats or 4?
6. **DRAW in the BAR LINES** for each of the following lines of music.

7. **MATCH the SIGNS with the MUSICAL TERMS.**

- \( \cdot \) **accent**
- \( \cdot \cdot \cdot \) **crescendo**
- \( \cdot - \cdot \cdot \cdot \) **staccato**
- \( \cdot \cdot \cdot \cdot \) **slur**
- \( \rightarrow \) **decrescendo**
8. FIND the correct parts in a musical example:

Oh! Suzanna

Stephen Foster (1826–1864)

8. FIND the correct parts in a musical example:

a) How many beats are in each measure? __________

b) Circle the first eighth note.

c) Underline the C Major triad. (Hint it may be a descending triad G, C, E)

d) How many half notes are on the first line? __________
e) Do the first two notes move by step, skip or repeat? _________
f) What is the time signature of this piece? ___________
g) How many pairs of eighth notes are moving up? _________
h) How many pairs of eighth notes repeat? ___________
i) What is the highest note in this piece? ______________
j) What is the lowest note in this piece? ______________
k) Draw a box around the first quarter note with a stem going down,
l) How many accents are in this piece? ______________
m) How many slurs are in this piece? ______________
n) How loud would you play this piece? ______________
o) Underline the sign that shows a decrescendo.
p) How many pairs of repeated notes are in the last line? ___________
q) How many braces appear in this song? _____________
9. FIND the correct parts in a musical example:

Danny Boy
(Londonderry Air)
a) How many beats are in each measure? ____________

b) Circle the first half note.

c) How many quarter rests are in this piece? __________

d) How many dotted half notes are on the first line? __________

e) Do the first two notes move by step, skip or repeat? __________

f) What is the time signature of this piece? ____________

g) How many pairs of eighth notes are moving down? __________

h) How many whole notes are in this piece? ____________

i) What is the highest note in this piece? ______________

j) What is the lowest note in this piece? ________________

k) How many ledger lines does the lowest note have? __________

l) Draw a box around the first barred pair of eighth notes,

m) How many accents are in this piece? ________________

n) How many slurs are in this piece? ________________

o) How loud would you play this piece at the beginning? __________

p) Underline the sign that shows a crescendo.

q) How many pairs of repeated notes are in the last line? __________
CONGRATULATIONS! You have completed all of the required material to write the RCM Preparatory Theory Exam.