

# PREPARATORY RUDIMENTS

## The Royal Conservatory Official Examination Papers 2010 Edition

RCM Examinations and the National Music Certificate Program

*accelerando dolce*  
*crescendo martellato*  
*senza*  
*tutti*  
*adagio*  
*maestoso*  
*ternary*  
*semplice*  
*exposition*  
*léger*  
*polyphonic*  
*tacet*  
*langsam*  
*grazioso*  
*rubato*  
*vivace*  
*spiritoso*  
*D.C. al fine*  
*mit Ausdruck*  
*tre corde*  
*grandioso*  
*bewegt*  
*animato*  
*modéré*  
*pizzicato*  
*poco a poco*  
*cluster*  
*brillante*  
*scherzando*  
*sopra*  
*fortepiano*

# PREPARATORY RUDIMENTS

The formal study of theory allows students to identify and explore elements that already form the basis of their musical experience. It also builds aural awareness, develops analytical thinking, and encourages the creative impulse. The study of Rudiments introduces students to the basic elements and notational conventions of music—the building blocks of musical grammar.

Preparatory Rudiments, the first (and newest) examination in the Rudiments stream, will launch students in their theoretical studies and provide an enriching context for their evolving practical studies.

This book contains the actual examination papers from the three most recent examination sessions. The questions contained in these papers reflect the requirements outlined in the *Theory Syllabus, 2009 Edition*. For the purposes of this publication, some questions may differ slightly from those on the original examinations.

These papers are an invaluable resource for students preparing to write the Preparatory Rudiments examination. The variety of questions students will encounter here will help them to sharpen their skills and gain confidence in the application of their knowledge. It is hoped that this book will assist students in the successful completion of their Preparatory Rudiments examination.

Maria Case  
*Chief Examiner, Theoretical Subjects*



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# Preparatory Rudiments

December 2009



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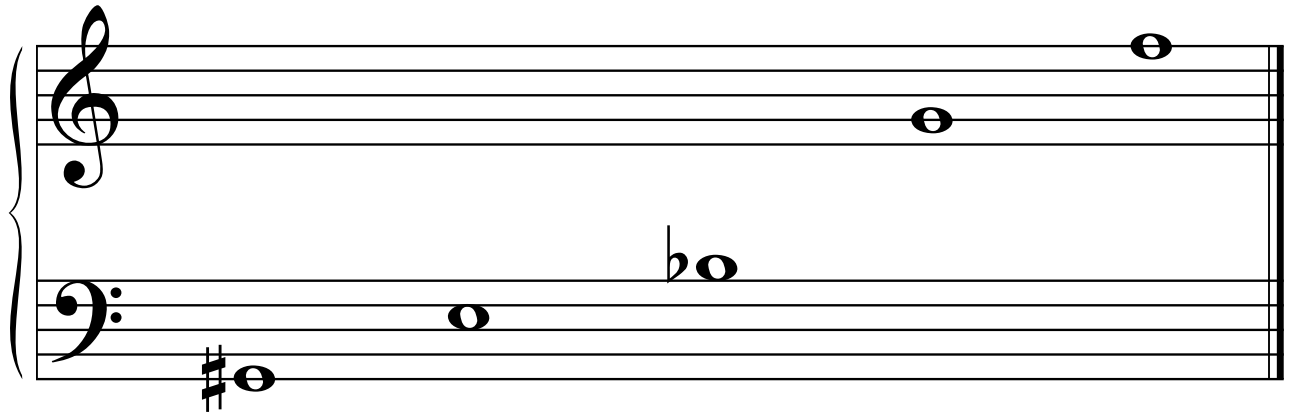
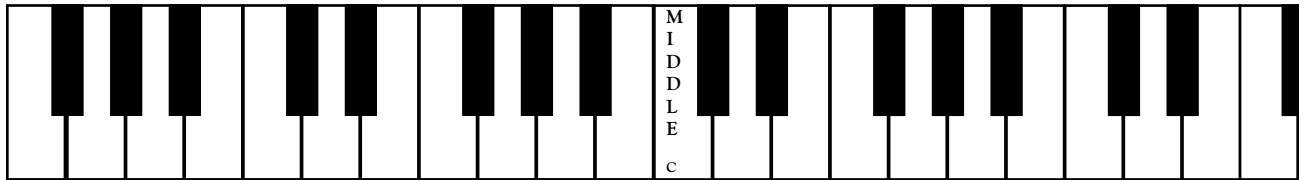
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Confirmation Number

Maximum Marks

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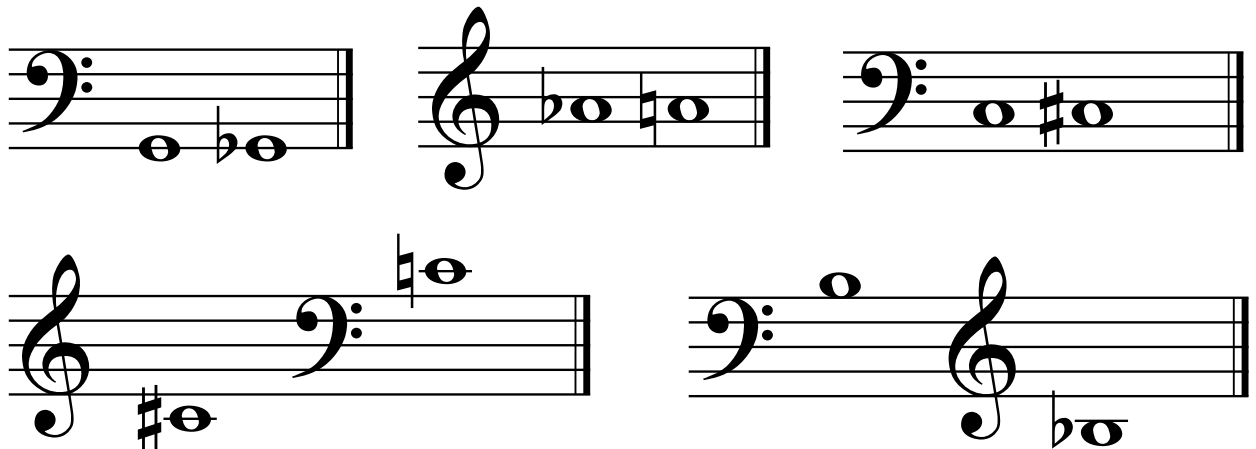
1. Name **EACH** of the following notes and draw corresponding lines to the keyboard.



\_\_\_\_\_

10

2. For each of the following pairs of notes, circle the note which sounds **HIGHER**.



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3. a. Name the size (number only) of the boxed intervals.

A musical staff in treble clef with a common time signature (C). The staff contains a sequence of notes: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4, B3, A3, G3, F3, E3, D3, C3. Six dashed boxes are drawn around the following intervals: A (G4-A4), B (A4-B4), C (B4-C5), D (C5-B4), E (B4-A4), and F (A3-G3).

Example: A 4

B \_\_\_\_\_

C \_\_\_\_\_

D \_\_\_\_\_

E \_\_\_\_\_

F \_\_\_\_\_

b. Write the specified intervals (numerical size only) above EACH of the given notes.

Example:

A musical staff in treble clef with a common time signature (C). The staff contains six whole notes: G3, A3, B3, C4, D4, E4. Below each note is a numerical interval size: 3, 5, 4, 8, 7, 6.

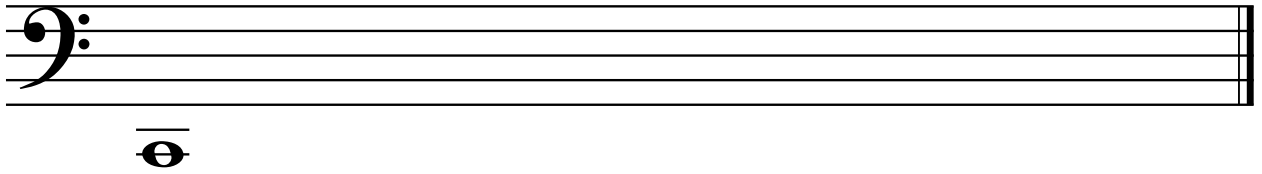
# Preparatory Rudiments

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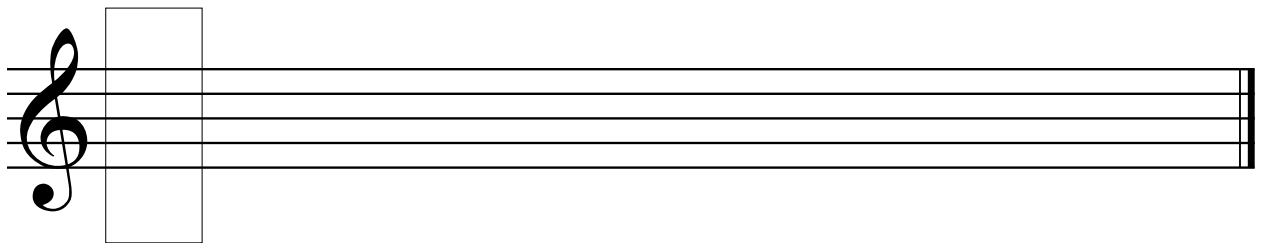
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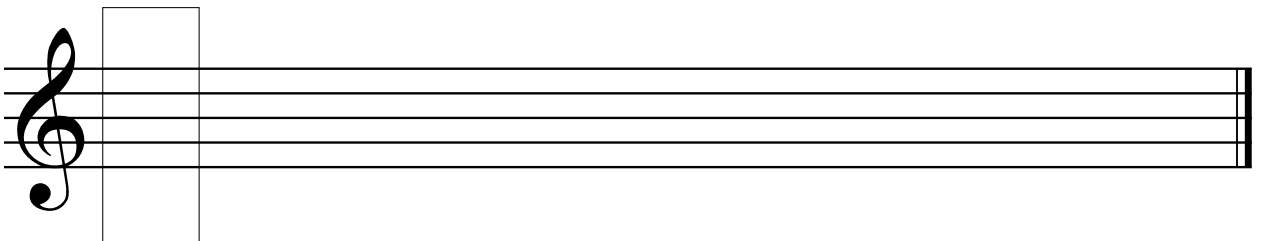
4. a. Write the scale of C major ascending (going up), starting on the given note.



- b. Draw the key signature of F major in the box.  
Write the scale of F major ascending (going up). Use whole notes.  
Circle one **TONIC** note.



- c. Draw the key signature of G major in the box.  
Write the scale of G major descending (going down). Use whole notes.  
Circle one **TONIC** note.



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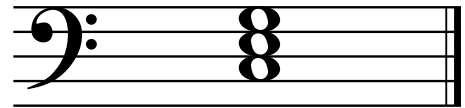
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5. Draw a line connecting each triad with its name.

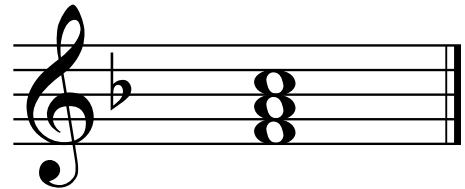
F major in the treble clef



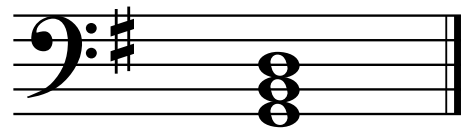
G major in the bass clef



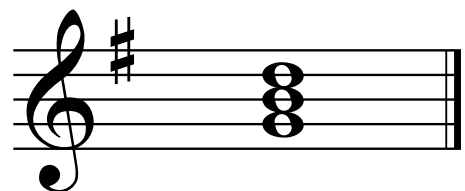
G major in the treble clef



C major in the bass clef



F major in the bass clef



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6. a. Draw a line connecting each note with a rest of the same value.



b. Name this note.



\_\_\_\_\_



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8. a. Draw **ONE** note which is equal in value to the combined value of the given notes.

Example:

The example shows three rows of musical notation. Each row consists of two groups of notes on the left, followed by an equals sign, and then a single note on the right. Row 1: A quarter note with a dot (dotted quarter) and a half note, followed by an equals sign and a whole note. Row 2: A quarter note and a beamed eighth note pair, followed by an equals sign and a half note. Row 3: A quarter note, an eighth note, another quarter note, and a beamed eighth note pair, followed by an equals sign and a whole note.

b. Draw **TWO** rests which equal the value of each given rest.

Example:

The example shows three rows of musical notation. Each row consists of one rest on the left, followed by an equals sign, and then two rests on the right. Row 1: A half rest, followed by an equals sign and two quarter rests. Row 2: A quarter rest, followed by an equals sign and two eighth rests. Row 3: A quarter rest with a fermata, followed by an equals sign and two eighth rests with a fermata.

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9. Circle the correct meaning of each Italian term.

Example:

*allegro*

fast

slow

*staccato*

smoothly

detached

*moderato*

very slow

at a moderate tempo

*largo*

fast

very slow

*andante*

at a walking pace

loud

*piano*

loud

soft

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10. Analyse the following piece of music by answering the questions below.

L. Schytte

- Write the correct time signature directly on the music.
- Name the composer of this piece. \_\_\_\_\_
- Explain the meaning of *f*. \_\_\_\_\_
- Name the size (number only) of the interval in the box at letter **A**. \_\_\_\_\_
- Circle the name of the symbol in the box at letter **B**.      sharp      flat      natural
- Name the size (number only) of the interval in the box at letter **C**. \_\_\_\_\_
- How many measures are in this piece? \_\_\_\_\_
- How many slurs are there in this piece? \_\_\_\_\_
- Circle the highest note in this piece.
- Name the highest note in this piece. \_\_\_\_\_



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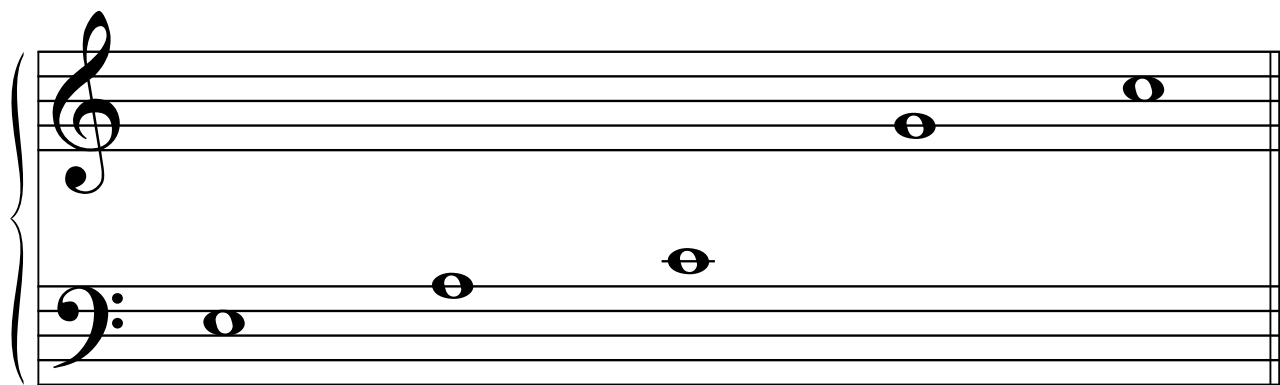
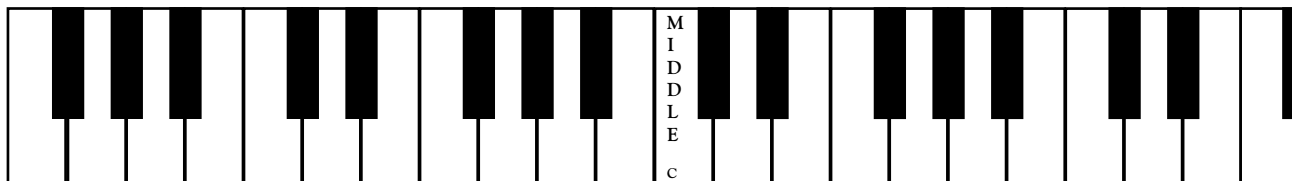
Your answers must be written IN PENCIL in the space provided.

Confirmation Number

Maximum Marks

10

1. Name **EACH** of the following notes and draw corresponding lines to the keyboard.



\_\_\_\_\_

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2. a. Name each of the following notes. Beside each note, write the note that is one semitone higher. Name the note you have drawn.

Example:

A musical staff with a grand staff (treble and bass clefs). The treble clef has one note on the second line (E). The bass clef has two notes: one on the second space (E) and one on the second space with a sharp sign (E#).

  E          E#        \_\_\_\_\_      \_\_\_\_\_      \_\_\_\_\_      \_\_\_\_\_

- b. For each of the following pairs of notes, circle the note which sounds **LOWER**.

A musical staff in treble clef with two notes: G (first space) and F (first space with a flat sign).

A musical staff in treble clef with two notes: E (second line) and E# (second line with a sharp sign).

A musical staff in bass clef with two notes: E# (second space with a sharp sign) and E (second space).

A musical staff in bass clef with two notes: B (second space with a flat sign) and B# (second space with a sharp sign).

# Preparatory Rudiments

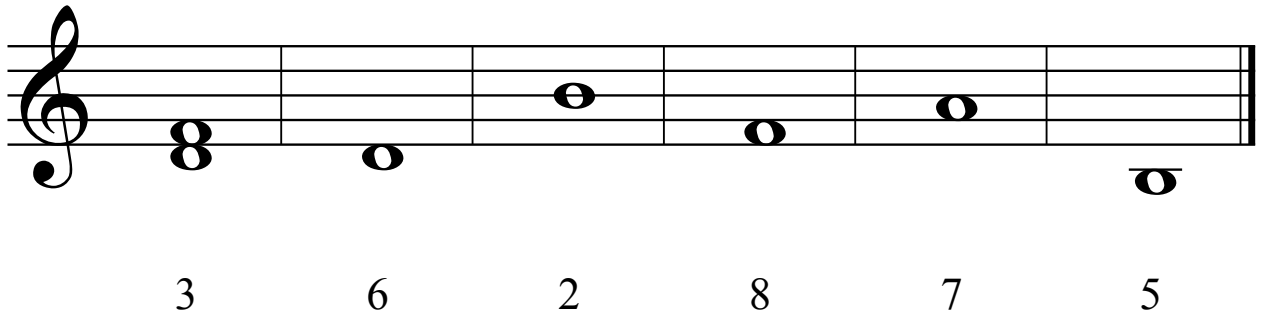
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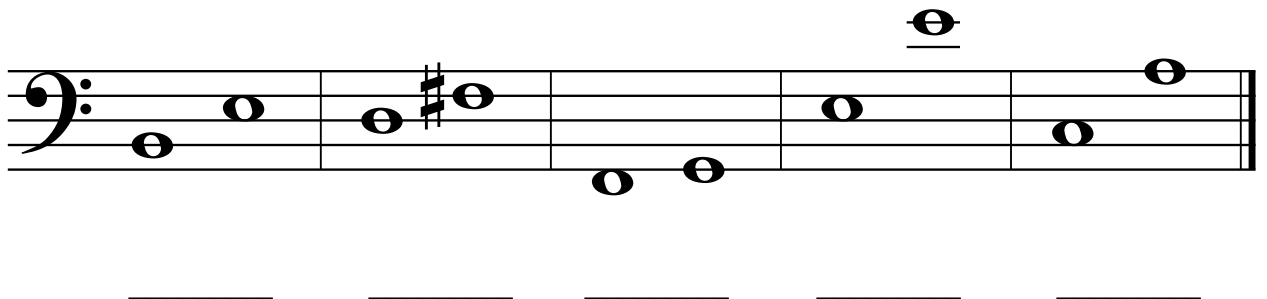
3. a. Write the specified intervals (numerical size only) above EACH of the given notes.

Example:



A musical staff in treble clef with six notes. The notes are: G4 (quarter), B4 (quarter), D5 (quarter), F5 (quarter), A5 (quarter), and G5 (quarter). Below each note is a numerical interval: 3, 6, 2, 8, 7, and 5 respectively.

b. Name the size (number only) of each of the following intervals.



A musical staff in bass clef with five intervals. The notes are: G2 (quarter), B2 (quarter), D3 (quarter), F3 (quarter), and G3 (quarter). The intervals are: G2-B2, B2-D3, D3-F3, F3-G3, and G3-B3. Below each interval is a blank line for the answer.

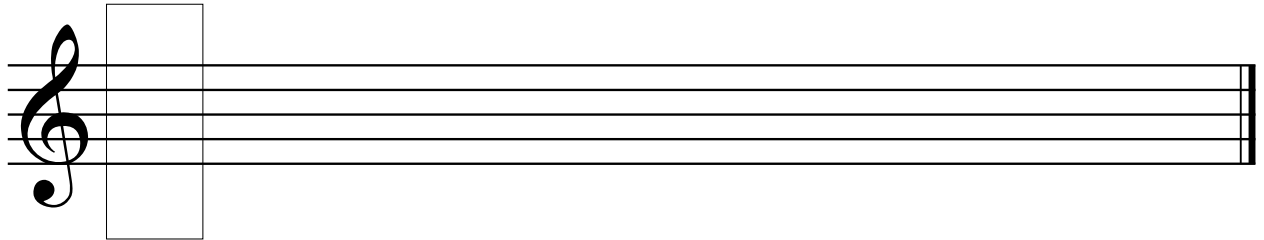
# Preparatory Rudiments

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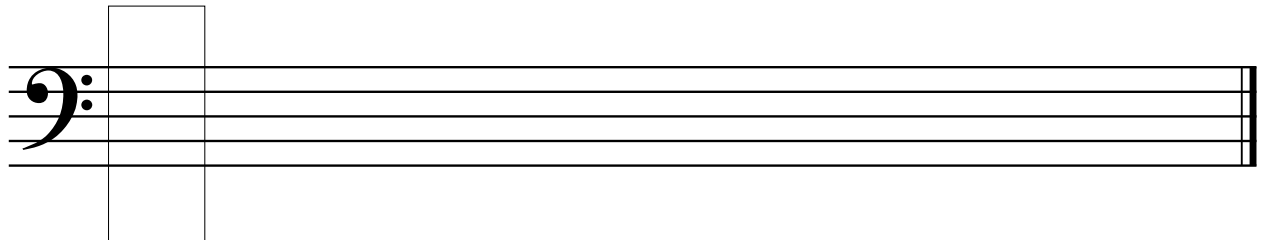
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4. a. Draw the key signature of G major in the box.  
Write the scale of G major ascending (going up). Use whole notes.



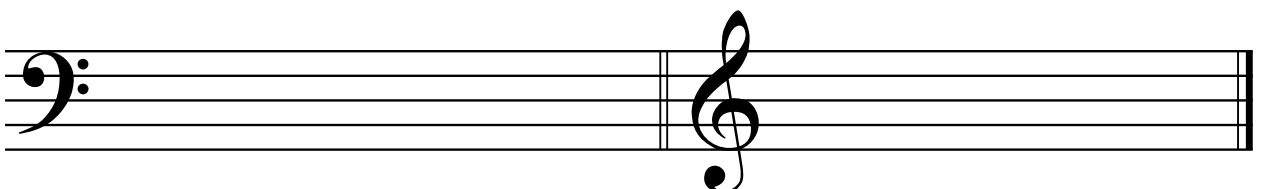
- b. Draw the key signature of F major in the box.  
Write the scale of F major ascending (going up). Use whole notes.  
Circle one **TONIC** note.



- c. Write the scale of C major descending (going down), starting on the given note.  
Use whole notes.



- d. Write the key signature and the tonic note of each of the following keys.



G major

F major

# Preparatory Rudiments

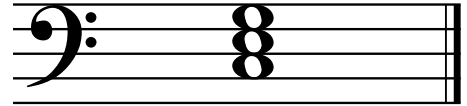
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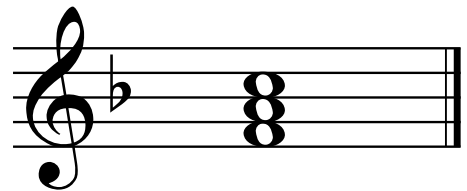
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5. Draw a line connecting each triad with its name.

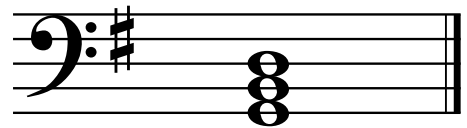
G major in the bass clef



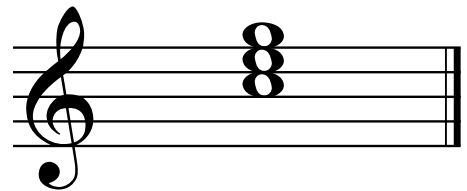
F major in the bass clef



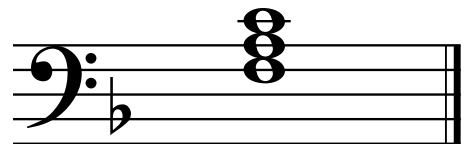
C major in the bass clef



F major in the treble clef



C major in the treble clef



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6. Draw a line connecting each note with a rest of the same value.





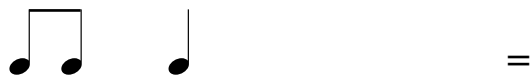
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- 10 8. a. Draw **ONE** note which is equal in value to the combined value of the given notes.

Example:



- b. Draw **TWO** notes which equal the value of each given note.

Example:



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9. a. Fill in the blanks for each of the following sentences. Choose your answers from the following list of words:

**flat**

**semitone**

**sharp**

A \_\_\_\_\_ raises a note one semitone.

A \_\_\_\_\_ lowers a note one semitone.

The smallest distance between two notes is called a \_\_\_\_\_.

- b. Circle the correct meaning of each Italian term.

Example:

*allegro*

fast

slow

*ritardando (rit.)*

slowing down gradually

smooth

*staccato*

smooth

detached

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10. Analyse the following piece of music by answering the questions below.

J.W. Hässler

- Write the correct time signature directly on the music.
- This piece is in the key of C major. How many times is the tonic note played? \_\_\_\_\_
- Name the highest note played this piece. \_\_\_\_\_
- Name the lowest note played in this piece. \_\_\_\_\_
- Explain the meaning of the sign in the box at letter A. \_\_\_\_\_
- Name the note in the box at letter B. \_\_\_\_\_
- Name the note in the box at letter C. \_\_\_\_\_
- Name the size (number only) of the interval in the box at letter D. \_\_\_\_\_
- Circle the meaning of *cresc.*      becoming slower      becoming louder      becoming softer
- Circle the meaning of *dim.*      becoming slower      becoming louder      becoming softer



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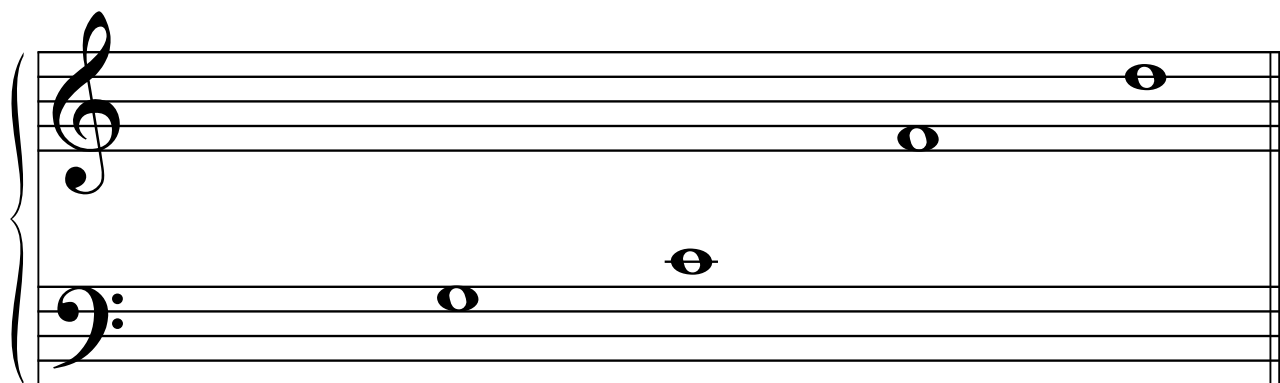
Your answers must be written IN PENCIL in the space provided.

Confirmation Number

Maximum Marks

10

1. Name the following notes.

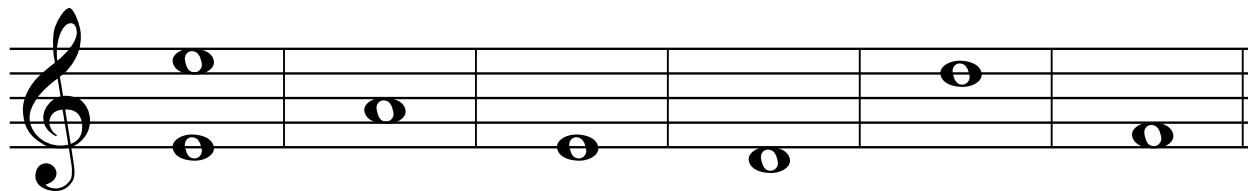


\_\_\_\_\_

10

2. Write the specified intervals (numerical size only) above **EACH** of the given notes.

Example:



8            3            4            5            2            6

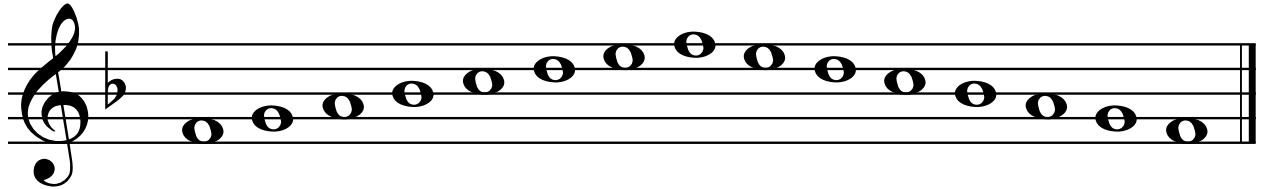
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3. a. Name this scale as C major, G major, or F major.

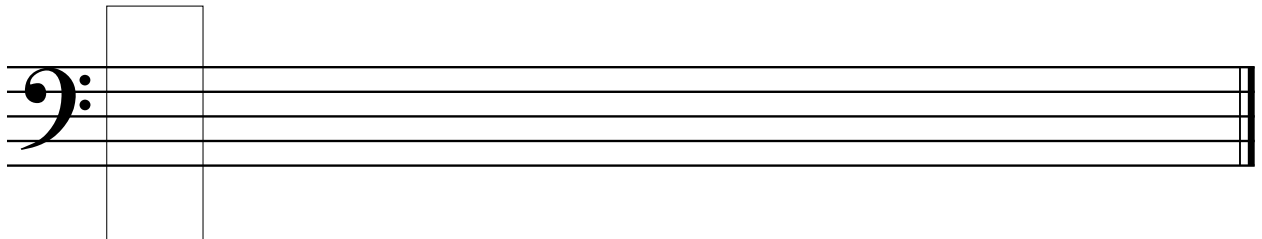


\_\_\_\_\_

b. Draw the key signature of G major in the box.

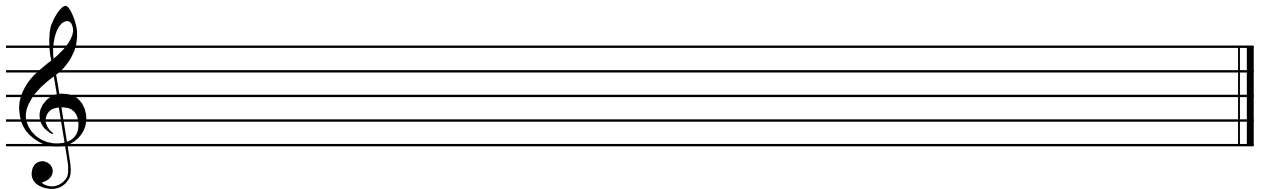
Write the scale of G major ascending (going up). Use whole notes.

Circle each **TONIC** note.



c. Write the scale of C major descending (going down).

Use whole notes.



# Preparatory Rudiments

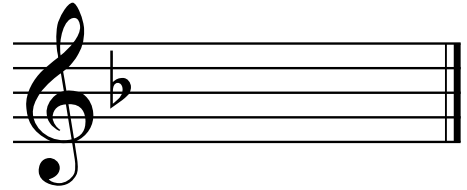
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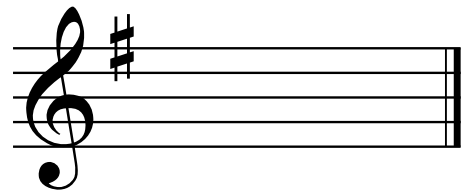
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4. Draw the following tonic triads.

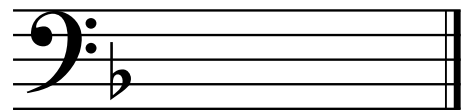
F major in the treble clef



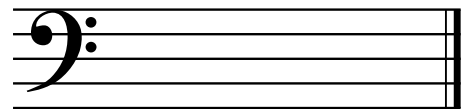
G major in the treble clef



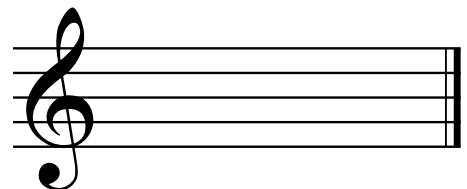
F major in the bass clef



C major in the bass clef



C major in the treble clef



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10

5. a. Draw the following **RESTS**.

Whole Rest

Half Rest

Quarter Rest

b. Name the following **NOTES**.



\_\_\_\_\_



\_\_\_\_\_

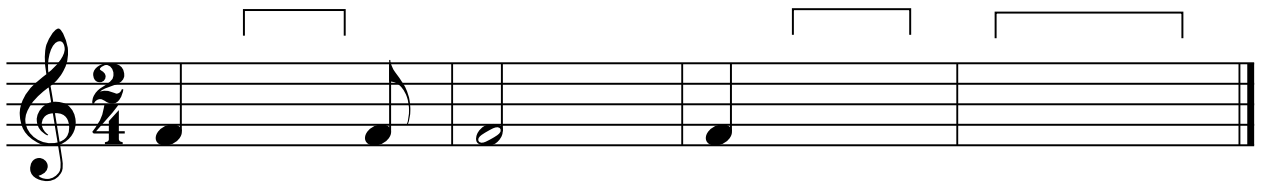
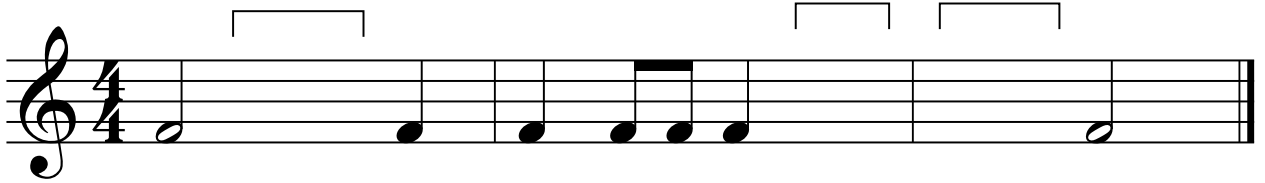
# Preparatory Rudiments

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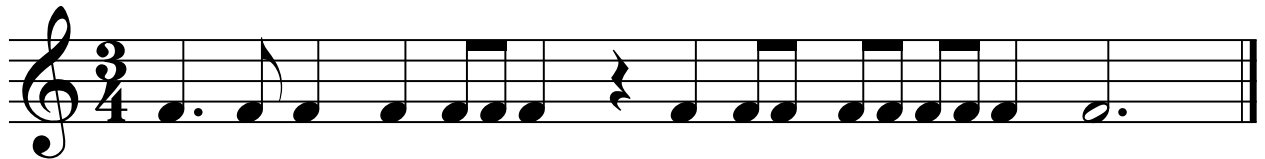
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6. a. Add rests under the brackets to complete each measure.

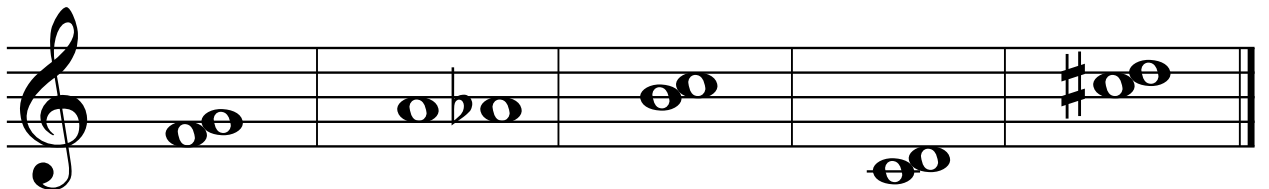


b. Add bar lines to the following.



10

7. Name each of the following intervals as a semitone (half step) or whole tone (whole step).



\_\_\_\_\_

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- 10 8. Add the value of the notes or rests on the left side and draw a line connecting them to the answer on the right side. (Do not mix note and rest values.)

Example:

The example shows two eighth notes (vertical stems with a single flag) separated by a plus sign. A line connects this pair to a quarter note (vertical stem with a single flag) on the right side.

Below the example are six rows of musical notation for addition:

- Row 1: Two eighth notes + one eighth note.
- Row 2: Two quarter notes + one quarter note.
- Row 3: Two quarter notes + one quarter note.
- Row 4: A beamed eighth note pair + one quarter note.
- Row 5: Two eighth rests + one eighth rest.
- Row 6: Two quarter rests + one quarter rest.

On the right side, there are six corresponding musical symbols for the answers:

- 1. A whole note.
- 2. A quarter rest.
- 3. A quarter note.
- 4. A quarter note.
- 5. A quarter note.
- 6. A quarter note.

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9. Draw a line between each musical term or sign on the left side with its meaning on the right side.

Example:

*ritardando (rit.)*

soft

*diminuendo*

loud

*allegro*

becoming louder

***p***

slowing down gradually

***f***

becoming softer

*crescendo (cresc.)*

fast

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10. Analyse the following piece of music by answering the questions below.

L. Schytte

The musical score is in 2/4 time and consists of 8 measures. The first measure starts with a forte (*f*) dynamic. The piece features a treble and bass clef. A circled 'A' is placed above the first measure of the treble staff, and a circled 'B' is placed below the bass staff in the seventh measure.

- Write the correct time signature directly on the music.
- Name the composer of this piece. \_\_\_\_\_
- Explain the meaning of *f*. \_\_\_\_\_
- Find a **TONIC** triad of C major in this piece and circle it.
- Circle the correct name for the symbol at letter A.      sharp              flat              natural
- How should the note at letter B be played? Circle one.              staccato              legato
- How many measures are in this piece? \_\_\_\_\_
- How many slurs are in this piece? \_\_\_\_\_
- Circle the highest note in this piece.
- Name the highest note in this piece. \_\_\_\_\_

# Preparing for your theory examination?

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