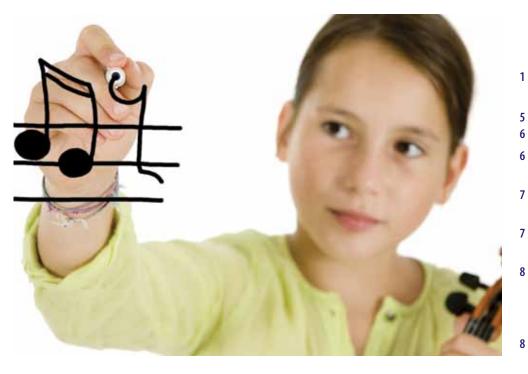
MUSICMATTERS

THE OFFICIAL NEWSLETTER FOR MUSIC TEACHERS

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Junior Harmony

By Kathleen Wood. College of Examiners, Theoretical Subjects

The Theory Syllabus, 2009 Edition is now available. The July/August edition of Music Matters provided an overview of the new syllabus. This article will highlight changes to Introductory, Basic, and Intermediate Harmony.

The revision of the Harmony curriculum in the *Theory Syllabus*, 2009 Edition focused on improving the continuity from grade to grade. The inclusion of more detailed descriptions of examination questions should help to clarify expectations. The division between questions in major keys and those asked in minor keys has largely been eliminated; now, at all levels of harmony, material will be tested in both major and minor keys. Students who do not pursue their theory studies beyond the basic level will be able to acquire a more balanced coverage of material. Other new features include the use of three kinds of chord symbols, the continuing presence of keyboard style beyond the rudiments level, and a greater focus on sequences.

You Asked

How do I find more information about the new Licentiate in Piano Performance?

Consulting our website is the best option. On it you will find a page devoted to Licentiate information.

You can also download the Syllabus for free.

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Introductory Harmony

One of the functions of the Introductory Harmony course is to continue the "rudiments approach" to chord study. Students learn the remaining qualities of 7th chords that they will use in the ensuing grades of Harmony. For the first time, all qualities of 7th chords are covered as a separate topic before students start using these chords in their harmonizations.

At this level, students begin using two types of chord symbols. The "fill-in-the-blanks" approach to chord analysis used in rudiments (e.g. root: C#, quality: minor is now replaced by root/quality chord symbols. Technical degree names (tonic, supertonic, etc.) are replaced by Roman numerals (I, ii, etc.) to form the basis of functional analysis. While traditional figured bass is not used at this level, students begin learning some figured bass to complete the functional chord symbols (e.g. I6, V7, etc.). See example below.

The Introductory Harmony course is now the place where students learn the fundamentals of four-part SATB writing. In the past, some students learned this in connection with writing cadences in rudiments (chorale style is no longer included as an option for Rudiments) while other students' first encountered chorale style in Basic Harmony. The Introductory Harmony curriculum covers the basics of SATB style: the voices, their ranges, spacing, types of motion, and principles of voice leading. At the Introductory level, students write with a limited vocabulary in SATB style, now in both major and minor keys.

While harmonization of a passage will be required only in four-part (SATB) style, candidates may be asked to write individual chords in keyboard style as well.

The Introdutory Harmony course is now the place where students learn the fundamentals of four-part SATB writing.

Cont'd...p.3

Example 1:

RCM Examinations Official Examination Papers, 2009 Edition, Introductory Harmony Additional Practice Examination, Question 1a (p. 25 of the workbook, p. 1 of the exam)

- 1. a. For each of the following triads:
 - Give the root/quality chord symbol;
 - Name the MINOR key;
 - Give the functional chord symbol.

Root/quality chord symbol: Em/G



Minor key: E minor

Functional

chord symbol:



Basic Harmony

The Basic Harmony examination question on "Melody with Added Bass Line at the Cadences" represents one of the most substantial changes in the 2009 syllabus. The new melody question has been designed to better fit into the sequence of skills which students acquire as they progress through the harmony curriculum. The style has been more specifically defined in the 2009 syllabus than in past syllabi: the melodies will be in the style of 18th-century dances. The use of *rounded binary form* at this level teaches students to use both restatement and contrasting material in their melodic compositions. Students will end up with a piece of music that they can play and compare with pieces from the repertoire. A selection of Models from the Repertoire is available on the RCME website, at www.rcmexaminations.org/acadinfo/TheorySylAdd_Models.pdf

Another way in which the 2009 Syllabus has increased in consistency and continuity from grade to grade is by the addition of "guided questions" to all grade levels, from Rudiments to Analysis. Brief questions may be included in any or all sections of the harmony examinations. Their purpose will be to draw students' attention to essential or unique aspects of a particular piece or excerpt, or to test required material in a compact way. Keep in mind that the theory curriculum is cumulative; harmony teachers will want to refer to the Analysis portion of the Advanced Rudiments course (see Theory Syllabus, 2009 Edition, p. 20) for some basic vocabulary with which students will need to be familiar.

Cont'd...p.4

The use of rounded binary form at this level teaches students to use both restatement and contrasting material in their melodic compositions.

Basic Harmony assumes a familiarity with SATB format. In the 2002 syllabus, modulation from a major key to its "traditional goal key", the dominant, was required. Now that both major and minor keys are covered students will also encounter the two traditional goal keys for a minor key: the major mediant key (III) and the minor dominant key (v).

In Basic Harmony, "Harmonization II", the question on harmonizing a given melody (typically a chorale), is the only part of the curriculum that remains limited to major keys only.

A new feature of the 2009 syllabus is its inclusion of specified harmonic sequences at particular grade levels. Sequences have commonly occurred on past examination papers, both in the given material for harmonization questions and in the music which students analyze. Now the sequences required for each grade are listed in the syllabus, and examples appear in the Appendix (see *Theory Syllabus*, 2009 Edition, Appendix, p. 70, "Sequences"). For the sake of brevity and consistency, the names of the sequences are based on the syllables used for sight singing. These syllables identify the first four chord roots of the sequence as it would occur in a major key (all sequences are also required in minor keys). The sequence included in the Basic Harmony exam is the Do-Fa-Ti-Mi sequence, or descending 5ths. Alternative names for each sequence are included in the Appendix.

As in the past, each examination will include questions on both harmonic analysis and structural analysis (form). For harmonic analysis, students must be prepared to write either root/quality or functional chord symbols or both. The instructions for each question will specify the type or types of chord symbols required. With the introduction of root/quality symbols, students will now write down what they used to have to do in their heads. It is necessary to know the root and quality of a chord before assigning it a functional symbol; one cannot do the latter accurately without doing the former.





Intermediate Harmony

The Intermediate Harmony course continues expanding the student's harmonic vocabulary; only the V^{ii} chord has been newly added. A group of sequences is also listed at the Intermediate level.

This grade picks up keyboard style again, and any progression which students write in SATB style they may also be asked to write in keyboard style, over a given figured bass. (See example below.) The practice of realizing a figured bass in keyboard style encourages keyboard work for all students, regardless of whether or not their main practical study is piano. It may encourage some students to explore the keyboard harmony curriculum as an extension of or alternative to the written harmony exams. The inclusion of figured bass brings in a huge new repertoire as an available source of examples. For students who intend to continue their theory studies, this will also serve as preparation for the new component of the Counterpoint course.

As in the preceding grade, brief questions may be integrated into the any section of the examination

The Cross-Over Year

The changes described previously will be phased in during the "cross-over" year of 2009-2010. The examination papers for December 2009, May 2010, and August 2010 will contain questions based on both the 2002 and 2009 editions of the Theory Syllabus.

Teachers are encouraged to discuss this with their students in advance of the examination session. The cross-over examinations will have more pages and more options, but no more work is required. Not all questions will have choices - much of the material remains unchanged. For areas that are affected by the revisions, alternate questions will be provided. The question based on the 2002 syllabus will appear first, followed by the question based on the 2009 syllabus.

In order to avoid any misunderstanding about the type of chord symbols required, these have been specified in the instructions for all questions. Students who have prepared the 2002 curriculum may not have encountered the term "functional chord symbols"; they will appreciate a "heads up" that this simply refers to the type of chord symbols to which they are accustomed from past examinations. Examples of each type of chord symbols are included in the *Theory Syllabus*, 2009 Edition (see Appendix, pp. 63-69, "Chord Symbols").

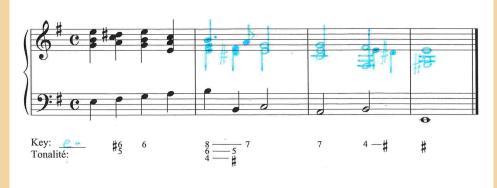
The practice of realizing a figured bass in keyboard style encourages keyboard work for all students, regardless of whether or not their main practical study is piano.

Cont'd...p.5

Example 2:

RCM Examinations Official Examination Papers, 2009 Edition, Intermediate Harmony Additional Practice Examination, Question 2c (pp 41-42 of the workbook, pp 3-4 of the exam)

- 2. For each of the following, name the key and complete the harmonization according to the further instructions given for each part of the question.
 - c. Realize the given figured bass in the keyboard style.







In closing, I would like to emphasize the cumulative curriculum once again. In the *Theory Syllabus*, 2009 Edition, only material which is new at each grade level is listed in the course description. It is essential to remember that all material from earlier grade levels is also required. Once the cross-over year is finished, this material will not be optional. Students who are working on Intermediate or Advanced Harmony will need to review the requirements of earlier grades and fill in any topics that they may have missed.

Kathleen Wood

Kathleen Wood has been a member of the College of Examiners (Theoretical subjects) since 1995 and has been Junior Harmony Specialist since 1999.

She has also served on the Council of Examiners and has conducted theory workshops.

Ms. Wood has been published with the Frederick Harris Music Co., Ltd.



Important Dates 2009 - 2010

CANADA

Winter Session 2010

Theory Examinations Practical Examinations

Spring Session 2010

Registration Deadline Theory Examinations Practical Examinations

Summer Session 2010

Registration Deadline Theory Examinations Practical Examinations

USA

Winter Session 2010

Practical Examinations
Theory Examinations

Spring Session 2010

Registration Deadline Practical Examinations Theory Examinations December 11 & 12, 2009 January 18–30, 2010

March 2, 2010 May 14 & 15, 2010 June 7–26, 2010

June 1, 2010 August 6 & 7, 2010 August 9–21, 2010

November 30–December 5, 2009 December 11 & 12, 2009

February 23, 2010 May 10–June 6, 2010 May 14 & 15, 2010

Music Matters News

Music Matters is growing!

In the new year, look for more exciting changes to *Music Matters*. We're talking to many of you now to help us plan for expanded editorial and new features.

Get Music Matters by email.

Many of you have told us you would prefer to receive *Music Matters* by email vs. mail, so we're pleased to announce that this option will be available beginning in January 2010. As always, you'll be able to download copies from our website.

Please tell us which version you would prefer—email or mail. Send us an email at musicmatters@rcmexaminations.org or give us a call at 905-501-9553.



2009 Silver Medal Ceremonies

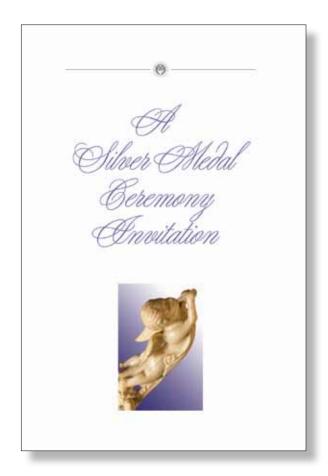
RCM Examinations is once again co-hosting Silver Medal Ceremonies with music teachers' groups across the country this November and December. Silver Medals are awarded annually (by province or region) to candidates in Grades 1 to 10 who have obtained the highest marks in each practical grade and discipline.

To qualify for these awards, candidates must obtain at least 80 percent in the practical examination and must also have completed all theory co-requisites for their respective grades before or by the end of the academic year in which the practical examination was taken. Candidates are only considered for a Silver Medal in the same academic year (September–August) in which their practical examination was taken. Candidates completing examinations in any practical disciplines are eligible for Silver Medals.

Candidate results and eligibility are reviewed automatically at the end of each academic year, and Silver Medal winners and their teachers are notified by mail in late October. There is no need to apply.

The provinces / regions represented include British Columbia and Yukon; Alberta and Northwest Territories; Saskatchewan; Manitoba; Ontario; and the Atlantic Provinces (New Brunswick, Newfoundland and Labrador, Nova Scotia, and Prince Edward Island). Ceremonies will be held in six locations across Canada:

Vancouver, BC
Calgary, AB
Sunday, November 21, 2009
Sunday, November 22, 2009
Halifax, NS
Saturday, November 28, 2009
Toronto, ON
Sunday, November 29, 2009
Regina, SK
Saturday, December 5, 2009
Winnipeg, MB
December 6, 2009



Shown above: Front cover of invitation to the Silver Medal Ceremony at Koerner Hall in the new TELUS Centre for Performance and Learning in Toronto.

TEMPO FRAMING SYSTEMS OFFER: Impressive displays for students' certificates

PRESENTING A BEAUTIFUL WAY FOR YOUR STUDENTS TO SHOW OFF THEIR ACCOMPLISHMENTS.

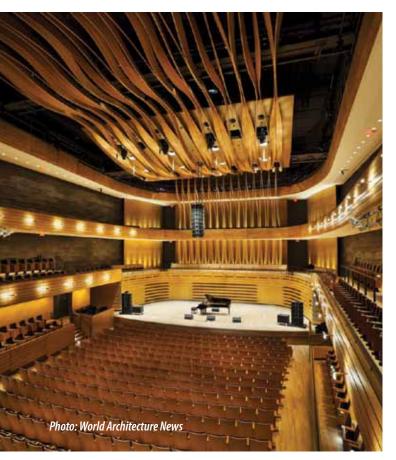
RCM Examinations is excited to present an exclusive promotion from our friends at Tempo Framing Systems.

With a wide selection of classic, elegant styles, Tempo Framing Systems offers students an opportunity to showcase their achievement in a high quality, Canadian-made frame; a worthy reminder of their hard work. Acid-free mats protect and preserve certificates so they won't yellow over time.

Look for the Tempo "Frame Your Success" brochure in your students' certificate package or on the RCM Examinations website today.

Sample style depicted at right: The Bostonian wood frame is mahogany in colour and incorporates a gold trim accent on the inner wood edge. Features a double acid-free mat with the Royal Conservatory of Music logo stamped in gold.





Koerner Hall is the stunning new 1135-seat concert hall at the TELUS Centre for Performance and Learning. Already being hailed as one of the world's finest, its most striking feature is its overhead 'veil' of undulating oak 'strings'.

The Royal Conservatory of Music Convocation Ceremony 2010

On Saturday, January 23, 2010 The Royal Conservatory of Music will hold its annual convocation ceremony at Koerner Hall, Toronto, Ontario. Invitations are emailed in November by The Royal Conservatory of Music to all candidates eligible to graduate with the Diploma of Associate of The Royal Conservatory of Music (ARCT).

Diplomas

Candidates receiving an ARCT Diploma should note:

- A separate ARCT Graduation Request Form should be completed for each diploma for which they qualify for graduation.
- All ARCT Graduation Request Forms must have been mailed or faxed to RCM Examinations by October 1st 2009; we are no longer accepting requests for January 2010 Convocation.
- Candidates will receive a formal convocation notice by email in November 2009 for graduation ceremonies in January 2010.
- Candidates who are unable to attend Convocation in January 2010 will receive their Diploma in the mail by the end of March 2010.

EXAMINATION PREPARATION: Tips for your students on examination day

TIPS FOR STUDENTS TAKING PRACTICAL EXAMS

Before leaving home:

- Plan to arrive 15 minutes early.
- Arrange for the accompanist to arrive 15 minutes early (if an accompanist will be required).
- Complete the Examination Program Form.
- Bring original copies of all the music being performed in the examination – piano and guitar candidates must bring one original copy; voice, strings, woodwinds and brass candidates must bring two original copies.
- Mark the pieces being performed with a paper clip or a "sticky note".
- Wear proper shoes (pedaling, for example, can be difficult with some types of shoes).
- Add bar numbers to the first bar of each line of music if they are not already noted.

TIPS FOR STUDENTS TAKING THEORY EXAMS

Candidates preparing to write a theory examination must:

- Plan to arrive 15 minutes early.
- Bring a copy of their Theory Examination Schedule
- Bring pencils, pens, erasers, and rulers. (Keyboard facsimiles are not permitted.)
- Check that they have the correct examination paper before beginning.



Clarifying Marking and Supplemental Examinations for the Advanced Piano Pedagogy Examination

Many candidates have inquired about the number of Supplemental Examinations they can take to improve their Advanced Piano Pedagogy: Part 1 examination mark. The policy outlined on page 115 of the Piano Syllabus, 2008 Edition states a candidate may take one supplemental examination in the Advanced Piano Pedagogy: Part 1.

However, this rule has now been amended to allow two possible supplemental examinations. This exception is available only to candidates taking Advanced Piano Pedagogy: Part 1. Supplemental Examinations are not permitted for Parts 2 and 3.

The Table of Marks found on page 122 in the Piano Syllabus, 2008 Edition states "100 (pass = 70)" in the "Totals" row. Teachers and candidates are reminded that a passing mark for Part 1 of the Advanced Piano Pedagogy examination is 70% in each section (Repertoire, Technical Requirements, Ear Tests, and Sight Reading).



If you're looking for a quick and easy way to receive updates and new information about RCM Examinations or the National Music Certificate Program, why not follow us on Twitter? For RCM Examinations, enter **rcme1886**. For NMCP, enter **the_nmcp**.



You Asked How do I look up my students' results? Access your Teacher Services account from our home

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page and click on "View

Your Studio Examination

Information".

Chief Examiners:

Peteris Zarins, Training and Development Thomas Green, Practical Subjects Maria Case, Theoretical Subjects

Music Matters aims to provide pedagogical support and up-to-date information on The Royal Conservatory of Music, RCM Examinations and the National Music Certificate Program. Senior members of the teaching community offer new perspectives and useful suggestions for managing a successful teaching studio and using the RCM curriculum. Music Matters is published six times each year – in September, November, January, March, May and July. Current and back issues of Music Matters may be downloaded free of charge from the RCM Examinations and National Music Certificate Program websites.

Contact us:

Article requests or questions about this publication? Email us at musicmatters@rcmexaminations.org

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