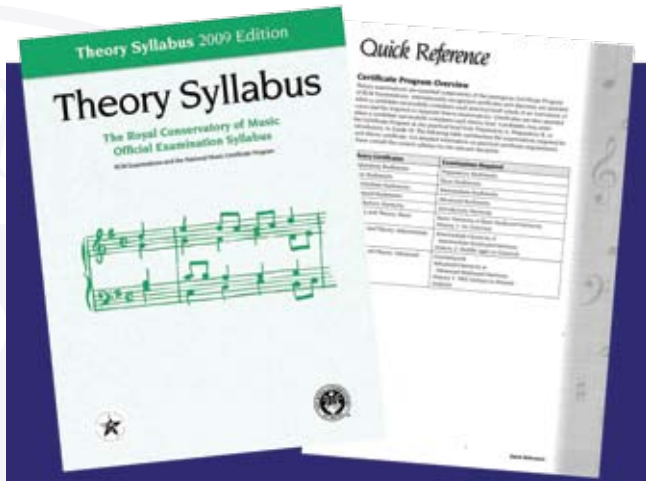


MUSIC MATTERS

THE OFFICIAL NEWSLETTER FOR TEACHERS

JULY/AUGUST 2009



Introducing *Theory Syllabus, 2009 Edition*

By Maria Case, Chief Examiner,
Theoretical Subjects

The new Theory Syllabus, 2009 Edition is the culmination of years of effort by teachers, musicians and examiners from across Canada and the United States, as well as designers, editors, proofreaders and printers, all dedicated to the goal of helping teachers teach and students succeed.

The *Theory Syllabus, 2009 Edition* outlines the program of theoretical studies, which is an essential component in the ongoing development of musicianship. Taking the *Theory Syllabus, 2002 Edition* as its point of departure, this syllabus seeks to aid teachers and students in the following ways: by clarifying the expectations in all subject areas, by refining the sequencing of requirements in *Rudiments* and *Harmony*, and by streamlining requirements in the *History* area. While no subject area has been extensively revised, the changes in all areas address the challenge of making the study of theory an experience which is central to one's growth as a musician.

Crossover year will ease transition to new syllabus

As with all RCM Examinations syllabi, there will be a crossover year for the *Theory Syllabus, 2009 Edition* beginning with the December 2009 session and ending with the August 2010 session. During this time, candidates may use either the 2002 or the 2009 Editions to prepare for their examinations. Where there is a change in requirements, examination papers will present two versions of a question, in which the first option tests familiar elements from the 2002 Edition while the second option tests new elements from the 2009 Edition. *History* examinations will contain an expanded range of choice within each question in order to accommodate students who have prepared using either syllabus.

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? You Asked

I have a Teacher Number but this is my first time logging in to Teacher Services. What is my password?

If you are logging in for the first time, your password will be your postal code:

- Change your password when prompted.
- Fill in your mother's maiden name (or the name you have chosen to use).

NOTE: Your account will be fully activated when a candidate registers for an examination using your Teacher Number.



RCM
EXAMINATIONS



NATIONAL MUSIC
CERTIFICATE PROGRAM

Total redesign makes new syllabus an easier read

Following the model of the *Piano Syllabus, 2008 Edition*, the new *Theory Syllabus* has been completely redesigned in look and format.

Information regarding the certificate program, co-requisites and prerequisites for practical certificates, and specialized theory examinations is gathered at the front of the syllabus, and organized into clear at-a-glance charts.

The use of the new titles for theory examinations, first introduced in 2006, better reflects the content of each examination.

The list of resources (bibliography) at the back of the syllabus has been revised, with the addition of some newer resources and the removal of some out-of-print resources (although those which remain relevant to our examinations and are still accessible have been retained).

A new online annotated Resources list is also available, with brief descriptions of each entry.

New Rudiments exam

The first thing teachers may notice is the presence of a new examination in the *Rudiments* stream: *Preparatory Rudiments*. This examination was developed as concurrent study with the *Preparatory A and Preparatory B* practical examinations, and is therefore intended for students who have completed their first or second year of study. Originally developed for the National Music Certificate Program in the United States, this examination is now available in Canada. Teachers and students will be able to access copies of past examinations online.

The writing of cadences has been streamlined, with identification only of Perfect (authentic), Imperfect (half cadence) and Plagal cadences at the *Intermediate* level, and writing of cadences at the end of short, melodic

fragments (in keyboard style only) at the *Advanced* level.

Other additions to the *Advanced* level include:

- enharmonic equivalents
- an expansion of root/quality chord symbols (popular chord symbols)
- knowledge of a limited number of terms such as imitation, inversion and sequence, which will allow for more meaningful questions on the analysis portion of the examination.

New Introductory Harmony exam only two hours long

The *Introductory Harmony* examination is now a two-hour examination (reduced from three hours). Although the status of this examination (non-compulsory) has not changed, it is strongly recommended that students write this examination in order to be more successful in their future harmony studies. It is also important for teachers and students to be aware that the entire *Harmony* stream is cumulative; therefore, the requirements for the *Introductory Harmony* examination may be tested on any subsequent examination. This also includes the identification of Baroque dances, something which has previously only been tested on the *Introductory Harmony* examination.

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It is also important for teachers and students to be aware that the entire Harmony stream is cumulative; therefore, the requirements for the Introductory Harmony examination may be tested on any subsequent examination.



In *Basic Harmony*, the main change is the format of the melody writing question. Candidates will now be asked to write a 16-measure rounded binary dance based on a Baroque dance type. Approximately half of the material will be given, requiring students to compose a new four-measure phrase in the B section, and repeat the given A material, adapting the melody in the final cadence. Most 16-measure rounded binary models from the Baroque dance repertoire modulate; however because modulation is not required in this question, several non-modulating models are provided for teachers and students as an online resource.

Another change, building on root/quality chord identification at the *Rudiments* level, is the continuation of this type of harmonic analysis throughout the *Harmony* stream, in addition to more traditional functional analysis. At the *Intermediate Harmony* level, we introduce a third “dialect” in chord identification and notation — that of figured bass. Candidates will be required to realize, in keyboard style, a brief passage with a given figured bass. This will prepare students for the figured bass realization on the *Counterpoint* examination.

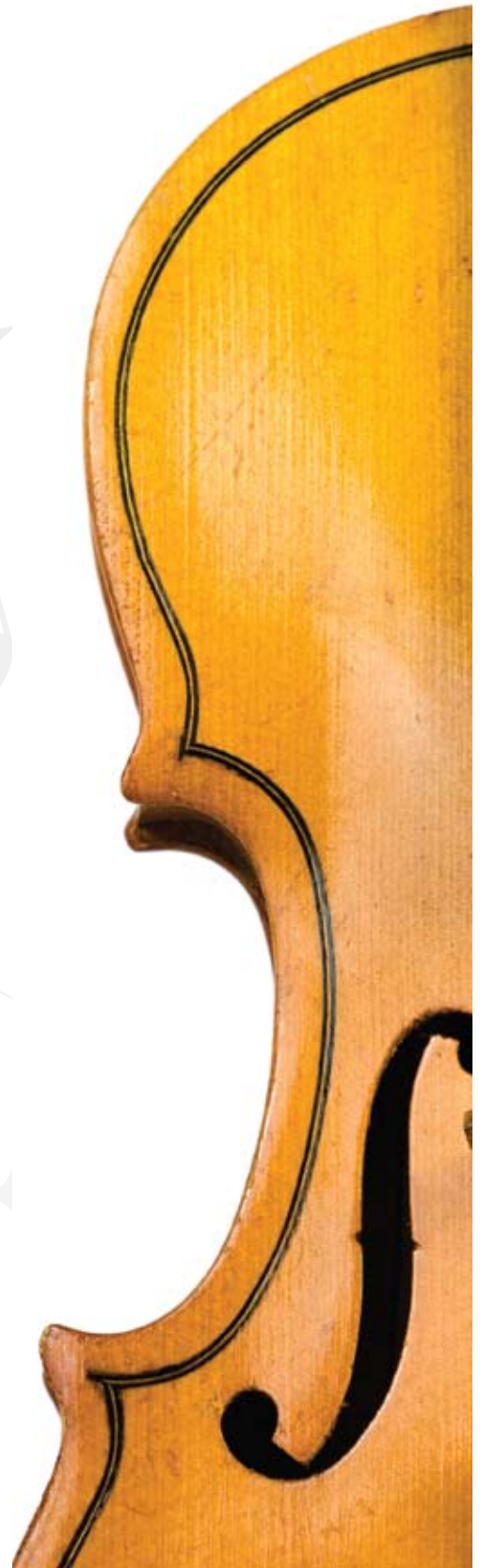
Here, candidates may be asked to realize a given figured bass in keyboard style and add a melody on a third staff. We hope that all these activities will not only make the study of historical models more musically relevant to students, but also connect them to a wide variety of styles, including popular styles, which perhaps already engage their interest.

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The changes to requirements for the *Advanced Harmony* and *Analysis* examinations are not extensive, although there has been an effort to clarify the descriptions of required elements and possible examination questions. The list of elements (scale and chord types) which may appear on the *Short Post-1900 Works* of the *Analysis* examination is clearly presented, and includes forms of non-tonal organization.

Some of the changes to requirements for the written *Harmony* examinations are reflected in the *Keyboard Harmony* stream. Although the harmonic vocabulary for the parallel levels of written harmony and *Keyboard Harmony* are almost the same, questions on the *Basic Keyboard Harmony* examination are presented in major keys (unless otherwise specified) up to two sharps or flats. A greater emphasis on root-quality chord identification may also be seen on the *Keyboard Harmony* examinations.

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History: Everything old seems new again

The charts, which summarize the content for the three levels of *History*, now have a more uniform look and clearer layout.

History 1: An Overview features relatively few changes; however, a few pieces have been removed or replaced by others. There is also a closer matching of terminology to specific repertoire.

History 2: Middle Ages to Classical has been streamlined, particularly with regards to reducing the amount of terminology required for this examination.

History 3: 19th Century to Present includes several revisions, including new repertoire and/or composers; highlights include an excerpt from *Romeo and Juliet* by Prokofiev, *Atmospheres* by Ligeti, and *Cantate Dominum Canticum Novum* by Arvo Pärt. Composers for whom there were previously no repertoire selections have been removed or placed in other sections.

The list formerly entitled *Canadian Music in the 20th Century* has now been merged into a larger list entitled *Representative Composers of North America*. For each composer on this list there is a representative work. Students will continue to be required to prepare four composers and representative works from the longer list.

Although some names are familiar from the *Theory Syllabus, 2002 Edition* (John Cage, Aaron Copland, George Crumb) some exciting additions include Joan Tower and Stephen Sondheim.

The list of performing artists has also been updated; some exciting new names include Laurie Anderson, Alison Krauss, Yo-Yo Ma and Wynton Marsalis.

To sum up: This overview of changes to the *Theory Syllabus, 2009 Edition* will be followed by a series of articles, each addressing the new requirements to each subject and grade level in greater detail. A series of workshops, planned for Fall 2009 will also offer support to theory teachers. Theory textbooks published by The Frederick Harris Music Co., Limited are currently being revised, and new editions will be available in 2010.

We hope that the *Theory Syllabus, 2009 Edition* will provide students with the basis for exciting and meaningful explorations in music theory and more closely connect them to the music they love.



Maria L. Case is Chief Examiner of Theoretical Subjects for RCM Examinations. She holds an ARCT Diploma in Piano Performance from The Royal Conservatory of Music and a Bachelor of Music in composition from the University of Toronto. Her background also includes choral conducting, graduate studies in English literature, and jazz studies at Berklee College, Boston. She maintains a busy private studio where she teaches piano and theory, and also serves as organist and choir director at Glebe Road United Church in Toronto.

Important Dates 2009 - 2010

CANADA

Summer Session 2009

Theory Examinations	August 7 & 8, 2009
Practical Examinations	August 10 – 22, 2009

Winter Session 2010

Registration Deadline	November 3, 2009
Theory Examinations	December 11 & 12, 2009
Practical Examinations	January 18 - 30, 2010

Spring Session 2010

Registration Deadline	March 2, 2010
Theory Examinations	May 14 & 15, 2010
Practical Examinations	June 7 - 26, 2010

Summer Session 2010

Registration Deadline	June 1, 2010
Theory Examinations	August 6 & 7, 2010
Practical Examinations	August 9 - 21, 2010

USA

Winter Session 2010

Registration Deadline	October 20, 2009
Theory Examinations	December 11 & 12, 2009
Practical Examinations	November 30 – December 5, 2009

Spring Session 2010

Registration Deadline	February 23, 2010
Theory Examinations	May 14 & 15, 2010
Practical Examinations	May 10 – June 6, 2010

Summer Session 2010

N/A



Tuition Tax Credit:

2007 Ruling Sets Precedent for Canadian Music Students

Unchallenged 2007 ruling means parents can claim a tax credit if provided receipts by teachers.

Music students taking lessons at the post-secondary level may now claim a Tuition Tax Credit for their lessons and examination fees.

In a hearing on October 11, 2007 Justice Wyman W. Webb, a judge of the Tax Court of Canada, ruled in favour of allowing a Tuition Tax Credit for music lessons at the post-secondary level.



No appeal has been issued on behalf of Canada Revenue Agency since the case was heard in October 2007.

In summary, the ruling states that:

Students studying practical or theoretical subjects at a Grade 9 level or above, in a recognized curriculum like The Royal Conservatory of Music, are now eligible to claim their lesson and examination fees. In addition, students taking post-secondary courses may transfer up to \$5,000 per year to a parent. A person owing federal and provincial income tax can save approximately one-fifth of the expense claimed.

We encourage teachers to issue receipts for their students who fit the above-mentioned criteria and to make the parents aware of this tax benefit.

Information about the complete court ruling can be found on the Tax Court of Canada website:

<http://decision.tcc-cci.gc.ca/en/2007/2007tcc632/2007tcc632.html>

Tax Court of Canada

Tarkowski v. Queen

Docket: 2007-565(IT)I



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Policy Reminder: Credits & Refunds

? You asked



A student registered for her practical exam in August but now says she won't be ready. May she defer it until January?

If a candidate is unable to do their examination, they may cancel and register for another Session. They will only be eligible for an Examination Refund (formerly called a Fee Extension) or a 50% refund if they cannot attend the examination for either of the following reasons:

- Direct time conflict with a school examination
- Medical reasons that involve the candidate

Cancellations for other reasons, such as personal choice based on lack of preparation, sports tournaments, elective class trips or vacations, will not be eligible for credit or refund. To cancel or reschedule an examination candidates must first contact their Centre Representative. Centre Representatives give top priority to rescheduling requests in cases of illness or direct conflicts with school examinations. Other requests will only be considered after all such cases have been accommodated.



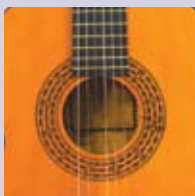
ACCORDION

The *Accordion Syllabus, 2008 Edition* is available free online. Go to "Academic Information" on the RCM Examinations website to download a free copy. The *2008 Edition* is effective as of September 1, 2009.



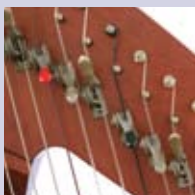
BRASS

Trumpet, French Horn, Tuba, Trombone, Euphonium: Brass candidates should remember that for accompanied pieces, they must have two original copies of their music in the examination: one for the accompanist and one for the examiner.



GUITAR

Guitar candidates are reminded that they must provide their own tuning device, and that access to a warm-up room prior to their examination cannot be guaranteed.



HARP

The new *Harp Syllabus, 2009 Edition* is available free online. Go to "Academic Information" on the RCM Examinations website to download a free copy. The *2009 Edition* is effective as of September 1, 2009.

Discipline

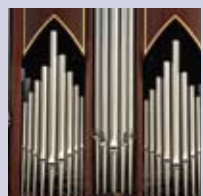
HARPSICHORD

The *Harpsichord Syllabus, 2008 Edition* is available free online. Go to "Academic Information" on the RCM Examinations website to download a free copy.



ORGAN

Organ candidates who are registering for an examination will be contacted directly by RCM Examinations to confirm the date, location and time of their examination.



PERCUSSION

Percussion candidates are reminded to bring their own sticks and mallets as required for their examination. RCM Examinations will make every effort to hold percussion examinations...



PLEASE NOTE:

- Candidates will not be automatically registered for the next Session.
- Although Centre Representatives will make reasonable efforts to assist in rescheduling an examination, not all requests can be accommodated.

To apply for an Examination Credit, candidates must submit the following three documents:

- Credits & Refunds Request Form (under “Online Forms” on the RCM Examinations website)
- Supporting documentation, i.e., a physician’s letter or a letter from the school authority presented on school letterhead
- One copy of their examination timetable



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Reminder: Teacher’s ARCT Candidates

Candidates working toward the Teacher’s ARCT Diploma are reminded they have until August 2009 to complete the Diploma requirements as outlined in the *Piano Syllabus, 2001 Edition*. Starting September 2009, candidates who have not completed their ARCT Diploma requirements will have to continue their studies using the *Piano Syllabus, 2008 Edition*. Starting September 1, 2009, pedagogy candidates must follow the requirements outlined in the *Piano Syllabus, 2008 Edition*.

Updates



PERCUSSION cont’d...

in facilities where percussion instruments are supplied, however candidates may be asked to supply their own instruments.



PIANO

The *Piano Syllabus, 2008 Edition* replaces the *2001 Edition* as of September 1, 2009.



RECORDER

The *Recorder Syllabus, 2008 Edition* is available free online. Go to “Academic Information” on the RCM Examinations website to download a free copy. The *2008 Edition* is effective as of September 1, 2009.

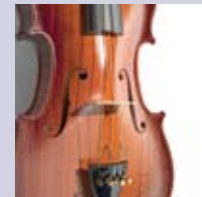
SPEECH ARTS & DRAMA

Attention Speech Arts & Drama teachers! A new online chat group has been formed for teachers across Canada and the United States. To join, visit <http://ca.groups.yahoo.com/group/speechmatters>.



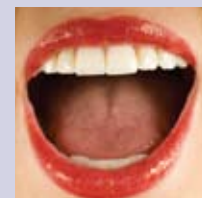
STRINGS

Cello, Viola, Violin, Double Bass:
All string candidates are reminded that they must provide their own tuning device, and that access to a warm-up room prior to their examination cannot be guaranteed.



VOICE

Voice candidates should remember to have two original copies of their music for the examination: one for the accompanist and one for the examiner.



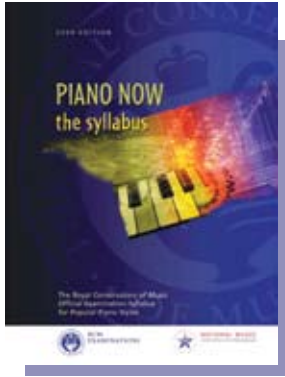
WOODWINDS

Flute, Oboe, Clarinet, Saxophone, Bassoon:
Beginning with the Grade 6 level, all woodwind candidates are expected to prepare complete works for examination, unless otherwise indicated in the Syllabus.



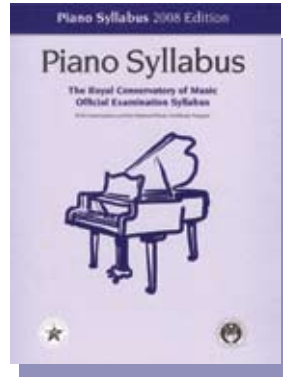
Syllabi

Coming soon: our first-ever syllabus for popular music styles.



Piano Now: The Syllabus, due out late 2009, represents a first for RCM Examinations and the National Music Certificate Program. Designed to engage students with repertoire from the 20th and 21st Centuries, it includes rock and pop hits, movie and show tunes, blues, jazz and more, ranging from *Hey Jude* and *On Broadway* to the *Theme from Mission Impossible*. Look for more information about this exciting new release in the September issue of *Music Matters*.

Time is almost up for our old *Piano Syllabus, 2001 Edition*.



The *Piano Syllabus, 2001 Edition* can be used for examinations only until August 31, 2009. Starting September 1, 2009, it will be replaced by the *Piano Syllabus, 2008 Edition*.

Harpichord Syllabus, 2008 Edition: FREE online.



The *Harpichord Syllabus, 2008 Edition* is now available free online and is effective as of the Summer Session (August 10 – 22, 2009).



RCM EXAMINATIONS



NATIONAL MUSIC CERTIFICATE PROGRAM

Music Matters: The Official Newsletter of RCM Examinations and the National Music Certificate Program.

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.

The marks are in.

The results for both the *Practical* and *Theory* Examinations for the Spring 2009 Session are now available online. Go to www.rcmexaminations.org or www.nationalmusiccertificate.org and click on Examination Results.

COMING SOON: A MUSIC MATTERS E-NEWSLETTER.

In addition to the paper version of *Music Matters*, we'll soon be introducing an email version that will be interactive. Watch this space and your email for details.

