

MUSIC MATTERS

THE OFFICIAL NEWSLETTER FOR MUSIC TEACHERS

SEPTEMBER-OCTOBER 2009



Features

- COVER
- 1 New Preparatory A&B Examinations
- 1 2009 / 2010 Examination Fee Schedule
- INSIDE
- 2 "I've heard of that before": Part II by Frank Horvat
- 5 Important Dates
- 6 Official Examination Papers
- 6 Discipline Updates: 2009 Spring Session Practical Averages
- 7 Practice Theory Assessments: Submission Deadline for Winter 2009/2010
- 8 Certificates and Diplomas for Spring and Summer 2009
- 8 ARCT Crossover Policy
- 8 Piano Licentiate

New Preparatory A & B Examinations Exceed Expectations!

Celebrating their first successful year, our Preparatory exams experienced a 75% increase in registration over Introductory.

Taking an examination for the first time is a big step for any student. Doing well in that exam is an achievement they won't forget. Our new Preparatory A&B program is designed to track students' progress and celebrate their accomplishments years before they earn their Grade 1 certificate. With new Prep A&B, beginners can experience the thrill of success and a real sense of accomplishment years sooner than before. In the process, they gain the tools and the skills they need to move on to the next level with confidence.

The repertoire is engaging and the step-by-step approach is sound, based on a selection of more than 200 pieces. In fact, the Preparatory A&B curriculum provides exceptional variety and flexibility, allowing you to tailor the curriculum to your individual students and help them make the transition from a variety of different method books to The Royal Conservatory of Music piano certificate program.

Cont'd...p.2

You Asked

Will examination fees be increasing this year?

No. Examination fees will remain at 2008 / 2009 levels.

All examination fees for 2009 / 2010 have been posted on our website under "Examination Information".



RCM
EXAMINATIONS



NATIONAL MUSIC
CERTIFICATE PROGRAM

Overview of Preparatory A&B

Preparatory A

Keyboard geography
Note reading
Rhythm
Repertoire
Pentascals
Clapbacks
Playbacks
Sight reading

Preparatory B

Keyboard exploration
Articulation
Tone color
One-octave legato scales
Contrary motion scales
Triads in first inversion
Traditional & contemporary repertoire

Examinations

Preparatory A&B examinations are similar to the other graded examinations in many respects. They are designed to introduce new students to the examination experience and to make them feel comfortable playing for an examiner. Students are evaluated on the performance of repertoire as well as technical tests, ear tests, and sight reading, receiving written comments and marks.

Recognition

Recognition of hard work and achievement is a key component of the Preparatory A&B program. Students who successfully complete the examination receive a certificate, just like any other exam in the

Certificate program. The certificate marks an important first milestone in their music education and will instill pride and keep them motivated to move on to the next level so they can collect their next certificate. But that's not all. As part of our launch of Preparatory A&B, **every first-time candidate in 2009 and 2010 will receive a special welcome gift from RCM Examinations consisting of a new dictation book, an RCM Examinations pencil, and a sheet of colourful music stickers.**

For more information on the new Preparatory A&B program, please consult *The Piano Syllabus, 2008 Edition*, or watch the video on our website at www.rcmexaminations.org. Click on *Video Series for Teachers*, then on Dr. Thomas Green's video, *Preparatory A&B*.

*Beginners can experience
the thrill of success
and a real sense of
accomplishment years
sooner than before.*

“I’ve heard of that before”: Part II By Frank Horvat Examiner, Piano

In this second installment, we move from teaching beginner-level theoretical concepts to intermediate-level ones.



In my first article of this three-part series linking theory with practical studies, I presented the case for how important a good theoretical base is for students when studying in a practical setting. This comprehensive approach to teaching not only raises a student's level of understanding of their performance pieces, but also gives them a valuable sneak peek of the theoretical concepts that they will study in a more formal fashion later. My first article focused on a variety of theoretical concepts that could be exposed in repertoire for the beginner student (i.e., Preparatory to Grade 2). Now we'll focus on different elements that are contained within intermediate repertoire (Grades 3 to 6). Just imagine teaching “little Jimmy” in Grade 4 all about Analysis, History and Harmony.

Exploring Sonata Form

A rite of passage for students within the intermediate levels is the study of a sonatina. *Sonatina in C major, Op. 36, No. 1* by Muzio Clementi seems to be a work where many of my piano students first come across the sonata structure. This particular sonatina tends to be a good representative work in introducing the broader scope of the multi-movement tendencies of the sonata cycle since the present Grade 3 Piano Repertoire book contains all the three movements. But also, the first movement very clearly demonstrates the fundamentals of sonata form.

Example 1: The bridge within the exposition in *Sonatina in C Major, Op. 36, No. 1, first movement* by Muzio Clementi as found in *Celebration Series, Perspectives, Piano Repertoire 3* (FHM, 2008, pg. 16)



© Copyright 2008 The Frederick Harris Music Co., Limited, Mississauga, Ontario, Canada. Reprinted by permission.

Using the score in the repertoire book as a basis, you might notice that the first system (and phrase) is Theme 1, the 2nd system is the bridge to the Dominant, and the 3rd system is the introduction of the 2nd theme. The opening two systems of the 2nd page is the Development introducing a change in tone colour with the exploration of the tonic minor. Finally the Recapitulation starting on the third system of the second page has a slight octave alteration and some melodic inversion; otherwise it remains in the tonic for the remainder of the movement.

Example 2: The bridge within the recapitulation in *Sonatina in C Major, Op. 36, No. 1, first movement* by Muzio Clementi as found in *Celebration Series, Perspectives, Piano Repertoire 3* (FHM, 2008, pg. 16)



© Copyright 2008 The Frederick Harris Music Co., Limited, Mississauga, Ontario, Canada. Reprinted by permission.

The play-by-play I have just supplied would be obvious to many of you just looking at the score for yourself. But do we all make it a point of outlining this basic information to our students studying this or other movements featuring sonata form? My strong belief is that when teaching this type of piece, making students aware of form is of paramount importance. A student studying this movement by Clementi would instantly understand why practicing C major, G major and C minor are so important. It would greatly assist in putting into frame how the phrases should be shaped. And finally, it would greatly assist in memorization. Have you ever had a student accidentally play the end of the exposition again

at the end of the movement? With a strong understanding of sonata form, the chance of this happening in the memorization process is far less.

These are the practical benefits, but what about the theoretical? Well without the student knowing it, that 2-3 minute summary you just gave them was their first lesson in sonata form analysis, something not officially covered in

My strong belief is that...making students aware of form is of paramount importance.

RCM Examinations theory exams until History I or Intermediate Harmony. Not bad for a Grade 3 student!

By the way, if you feel that this type of analysis might bore students, try to make it into a game. I have a "Where's Waldo?" book in my studio that all my students like looking at when they're waiting for their lesson to start. Try playing "Where's Theme 1?" searching for that return in the recap. Try playing "Where's G major?" in the middle of the first page. Explain how cool structures are in music, making the connection that most of their favourite pop pieces also use formulaic structures. Also, use this as a motivation in the study of future sonatas explaining how this

Cont'd...p.4



MUSIQUE
YAMAHA
MUSIC
www.yamaha.ca

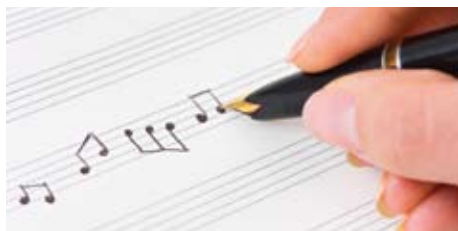
Proud Sponsor of the
RCM Examinations website:
www.rcmexaminations.org

somewhat formulaic first example of sonata form will get much more exciting and unpredictable in future pieces by Haydn, Mozart, and Beethoven.

Discovering Music History

Speaking of the Viennese School, do you feel that it is important for Grade 3 students to know a little about these and other important figures of music history? Well, I do. When I begin teaching a new piece, I also make it a point of introducing some facts and concepts to the student that will heighten their appreciation of the composer who composed the piece they are studying. After selecting a new piece I will normally go through a checklist of what to cover with the student:

- **Discuss general compositional style traits normally associated with that composer and link them with the piece that the student is studying.** For example, let's say you've selected Morning Prayer by Tchaikovsky in the Grade 3 Piano Repertoire book. You might make the student aware of Tchaikovsky's propensity towards programmatic elements in many of his compositions, the very lyrical nature of his melodies, or the usage of ostinato and other defined rhythmic elements that set a particular mood—all present in Morning Prayer.
- **Put the composer into historical context.** We all take for granted that Bach was a Baroque composer and Chopin a composer of the Romantic era, but many students will not know this unless we tell them. I feel that this approach is especially important for teachers of other instruments. Since some RCM Examinations Syllabi feature lists not organized by historical period, it is very important for students to understand historical differences. Violin students should be aware of the stylistic differences between Gluck and Shostakovich even though they both have pieces present in Grade 5 - List C.



- **Encourage exploration of history outside of the lesson by suggesting web sites for your students to browse.** One such website I've discovered is www.classicsforkids.com. It has a number of biographies about many composers using a writing style most conducive to children. It has pictures, historical timelines, and radio shows that your student can listen to on their computer at home.
- **Lend your students CDs.** For years, I have compiled a collection of CDs with the specific purpose of introducing my practical students at the Grade 1 to 7 levels to the music of important composers in music history. I've done this rather inexpensively by rummaging through the discount bins of various CD shops. It's not hard to find "Best of..." or "Greatest Hits of..." collections that give students a nice starting point to discover great works of the masters.

I feel that some or all of these steps are absolutely essential in a practical setting. It would be a pity to have a Grade 9 practical student begin study at the History I level without knowing the difference between Haydn and Handel—something I encounter regularly!

Exploring Harmony

That leaves us with Harmony. Talking with many colleagues who do not teach past Advanced Rudiments, the word "Harmony" brings back such frightful memories from their student days that going to the dentist would be considered an enjoyable experience in comparison. But I feel that by introducing Harmony in a practical setting, you can give your student a heightened awareness of how their piece was constructed while overcoming your own teaching inhibitions at the same time. One exercise that I assign students is having them label the names of chords in pieces with some type of distinguishable pattern such as arpeggios or an alberti bass. To help them get started, you can map out a palette of chords in that specific key on a separate piece of paper. You can have them use Roman numerals or pop chords as a means of labeling.

Example 3: First system of *Allegretto in F Major* by J.C.F. Bach as found in Celebration Series, Perspectives, Piano Repertoire 5 (FHM, 2008, pg.12), demonstrating two methods of mapping out chords

© Copyright 2008 The Frederick Harris Music Co., Limited, Mississauga, Ontario, Canada. Reprinted by permission.

A more creative exercise that encourages Keyboard Harmony is taking an existing piece, maintaining the existing chordal pattern, and using the other part (or hand) to play solid chords. The student can attempt this either by sight or by writing it out. This basic type of chording exercise allows your student to appreciate the tone colour generated by the varying qualities of the chords while developing the quickness to figure out the names of notes in individual chords.

Give your student a heightened awareness of how their piece was constructed.

Example 4: First system of the same Bach *Allegretto* demonstrating a very basic solid chord pattern a student would play in the RH to complement the existing LH part



As many of you who teach any level and subject of theory can attest to, RCM Examinations Official Examination Papers are an invaluable tool in preparing for the exams. I'm particularly fond of the analysis questions that end many of the rudiments papers. Often questions around chords will be included in the given paper. But I find they lend themselves well to a further exploration of harmony with similar techniques that I just discussed.

So as you can see, the intermediate practical student can be introduced to many concepts and exercises that are traditionally associated with more advanced theoretical studies without needing to make it that time-consuming endeavor—but what about your advanced students? I feel that your role as theory facilitator doesn't end once your student has already signed up for those harmony and history classes. This is what I'll focus on in my final article in this series. Stay tuned.



Frank Horvat holds an ARCT Teacher's Diploma from The Royal Conservatory of Music, and a Bachelor of Music degree in Composition from the Faculty of Music, University of Toronto where he studied composition with Walter Buczynski and Christos Hatzis, and piano with Boyanna Toyich. He maintains an active teaching studio, working with piano, theory, and composition students, and also conducts workshops and master classes. Frank is a member of the College of Theory Examiners for RCM Examinations, the Ontario Registered Music Teachers' Association, and the Alliance of Canadian New Music Projects. For a complete biography, visit www.rcmexaminations.org under "College of Examiners".

Important Dates 2009 - 2010

CANADA

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
Practical Examinations	November 30–December 5, 2009
Theory Examinations	December 11 & 12, 2009

Spring Session 2010

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



Proud Sponsor of the
RCM Examinations website:
www.rcmexaminations.org

Official Examination Papers: an excellent study tool for your candidates

For candidates preparing to take a theory examination—whether it be Rudiments, Harmony, History, Counterpoint or Analysis—the RCM Examinations: Official Examination Papers are an excellent study tool. The Papers are published every year after the end of the Summer Session, so candidates can work from the actual papers used in the most recent Academic cycle. The Examination Papers are published by level and subject, including:

Basic Rudiments	History 1: An Overview
Intermediate Rudiments	History 2: Middle Ages to Classical
Advanced Rudiments	History 3: 19th Century to Present
Introductory Harmony	Counterpoint
Basic Harmony	Analysis
Intermediate Harmony	Piano Pedagogy (Elementary, Intermediate, Advanced)
Advanced Harmony	

Candidates can work from the actual papers used in the most recent Academic cycle.



DISCIPLINE UPDATES: The Marks Are In—2009 Spring Practical Session Averages*

BRASS

Trombone

Grade 2	89
Grade 4	85
Grade 8	80

Trumpet

Grade 1	n/a
Grade 2	79
Grade 4	77
Grade 6	n/a
Grade 8	n/a
Grade 10	n/a

GIITAR

Grade 1	81
Grade 2	75
Grade 3	75
Grade 4	79
Grade 5	78
Grade 6	76
Grade 7	76
Grade 8	67
Grade 9	n/a
Grade 10	n/a
ARCT Performer's	n/a

HARP

Grade 2	n/a
Grade 4	n/a
Grade 6	80
Grade 8	82
Grade 9	n/a
Grade 10	n/a
ARCT Performer's	n/a

KEYBOARD HARMONY

Basic	84
Intermediate	83
Advanced	78

PIANO

Preparatory A	87
Preparatory B	85
Grade 1	83
Grade 2	80
Grade 3	78
Grade 4	77
Grade 5	76
Grade 6	76
Grade 7	76
Grade 8	74
Grade 9	76
Grade 10	73
ARCT Performer's	76
Elementary Pedagogy Viva Voce	80
Intermediate Pedagogy Viva Voce	77
Advanced Pedagogy Viva Voce	n/a
Advanced Pedagogy Practical	n/a





Another great preparation tool: Practice Theory Assessment Papers

Another preparation tool available to candidates are the Practice Theory Assessment Papers. All examination papers published in the Official Examination Papers of the previous Academic Year are eligible for assessment.

Although candidates can submit Practice Theory Assessment requests at any time during the year, for a timely response to help prepare for an upcoming examination, candidates must submit practice papers by the registration deadline of the upcoming Session. **The submission deadline for Winter Session 2009 / 2010 is November 3, 2009.**

For details and fees on Practice Theory Assessments, please visit our website. To submit a Practice Theory Assessment, download and fill in the Submission Form, then mail it in with the completed Practice Theory Paper to:

RCM Examinations

Practice Theory Assessments
RCM Examinations
5865 McLaughlin Rd., Unit 4,
Mississauga, Ontario
L5R 1B8

National Music Certificate Program

Practice Theory Assessments
National Music Certificate Program
PO Box 1984
Buffalo, NY
14240-1984



Proud Sponsor of the
RCM Examinations website:
www.rcmexaminations.org

***To respect confidentiality and statistical significance, results are not reported if there were fewer than 10 examinations.**

SPEECH ARTS & DRAMA

Grade 1	82
Grade 2	85
Grade 3	85
Grade 4	84
Grade 5	83
Grade 6	83
Grade 7	82
Grade 8	84
Grade 9	84
Grade 10	83
ARCT Performer's	85

STRINGS

Violin	
Grade 1	82
Grade 2	80
Grade 3	79
Grade 4	78
Grade 5	75
Grade 6	77
Grade 7	74
Grade 8	75
Grade 9	78
Grade 10	76
ARCT Performer's	n/a

VOICE

Grade 1	83
Grade 2	81
Grade 3	80
Grade 4	80
Grade 5	79
Grade 6	79
Grade 7	78
Grade 8	78
Grade 9	79
Grade 10	77
ARCT Performer's	n/a

WOODWINDS

Flute	
Grade 1	86
Grade 2	82
Grade 4	78
Grade 6	77
Grade 8	74
Grade 9	77
Grade 10	76
ARCT Performer's	n/a
Saxophone	
Grade 1	n/a
Grade 2	81
Grade 4	75
Grade 6	76
Grade 8	72
Grade 9	n/a
Grade 10	n/a





Reminder: Certificates Mailing

Certificates for the 2009 Spring and Summer examination sessions will be delivered to successful candidates by the end of October 2009. **Please make sure your candidates inform us of any address changes to ensure they receive their certificates.**



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.

Contact us:

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

You Asked

**If I have an idea for
Music Matters, how
can I contact you?**

We've decided to open a
dedicated email address.
Please contact our editorial
team at: musicmatters@rcmexaminations.org

ARCT Crossover Policy

As of September 1, 2009, all candidates must prepare for their ARCT using the *Piano Syllabus, 2008 Edition*, *Piano Syllabus, 2001 Edition*, and *Piano Pedagogy Syllabus 2004 Edition* are no longer valid.

Piano Licentiate

A new Licentiate Program is now available for advanced students who have an ARCT Diploma in Performance, Piano Pedagogy, or a Bachelor of Music Degree. Copies of the *Licentiate Syllabus* are available free online in Canada at: <http://www.rcmexaminations.org/acadinfo/syllabi.htm> and in the USA at: <http://www.nationalmusiccertificate.org/academic/syllabi.htm>. Examinations for the Licentiate Program will be offered beginning in the December 2009 / January 2010 Winter Session.

Coming Soon: A *Music Matters* E-Newsletter

In addition to the paper version of *Music Matters*, we'll be introducing an interactive email version. Watch this space and your email for more details, coming January 2010.