

# MUSIC MATTERS

THE OFFICIAL NEWSLETTER FOR MUSIC TEACHERS

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## Features

### COVER

1 Senior Harmony by *Dr. Galieva-Szokolay*

### INSIDE

4 Discipline Updates: Theory Marks  
Free Theory Resources

5 Preparatory or Basic Rudiments:  
What's the Difference?  
Important Dates & News  
NMCP to Exhibit at MTNA 2010

6 Teaching the Music Beyond The Notes  
by *Forrest Kinney*

7 Policy Reminder: Examination  
Credits and Refunds  
Attention Harp Teachers and  
Candidates

8 Preparatory A & B: What Do You Think?

## Senior Harmony

By *Dr. Julia Galieva-Szokolay, College of Examiners, Senior Harmony Specialist*

*The Theory Syllabus, 2009 Edition is now available. Revisit Chief Examiner Maria Case's overview of the changes in the July/August 2009 edition of Music Matters. This article highlights changes to Counterpoint, Advanced Harmony & Analysis.*

The most recent December 2009 Theory examination session started a three-session crossover period, which gives candidates a choice of questions designed according to either the *Theory Syllabus, 2002 or 2009 Editions*. Although much of the material studied in each theory subject remains unchanged, some areas, affected by the revisions in the new syllabus, are represented in the December 2009 examination by alternative questions that test the newly introduced concepts and often have a new look. The Counterpoint paper, which represents the first of the three Senior Harmony subjects, is one of them.

It is not surprising that the majority of candidates who took the Counterpoint examination in December 2009 felt more comfortable with the familiar *2002 Edition* version of the

*Cont'd...p.2*

## You Asked

I understand that during the crossover year many theory exams will have a choice of questions specific to either the 2002 or 2009 Edition of the *Theory Syllabus*. What happens if my student answered both?

Only the first of the two questions will be marked. During the crossover year, make sure your students read the instructions carefully before answering the relevant questions.

  
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## Advanced Harmony—cont'd from page 1

two-part writing exercise, in which they were asked to complete the missing voice of a contrapuntal composition in eighteenth-century style.

The new version of this question, the realization of figured bass in a piece of music for a solo instrument with keyboard accompaniment, features a different textural arrangement: there are three staves in place of two, the bass part is provided with numerals, and the chords are given in “keyboard style” (see Ex. 1, Counterpoint, December 2009, Question 3B, mm.1-3). Candidates work with this texture in cadence writing in Intermediate and Advanced Rudiments, and revisit it in Junior Harmony where there are various questions that require fluency in keyboard style. The redefined Counterpoint examination of the 2009 Edition builds on the knowledge acquired through earlier studies, which are in line with the cumulative nature of the new theory curriculum.

The strategy for completing the figured bass question is similar to that needed for questions on previous examinations. Exemplified by question 3A of the same paper (see Ex. 2, Counterpoint, December 2009, Question 3A, mm. 1-2), this question tests the candidate’s skill in creating an independent melodic line that carries convincing harmonic implications. The focus of the new melody writing exercise remains essentially the same as that of the old one, only employing a different format, which it is hoped will promote greater harmonic thinking in candidates’ writing.

As shown in Example 1, the December 2009 paper contains the opening eight measures of the *Allemande in D minor* which offers an excellent model and may be

*The realization of chords in keyboard style is intended to increase awareness of harmonic content in eighteenth-century counterpoint.*

Cont'd...p.3

### Example 1

3B. For the following melody with keyboard accompaniment:

- Name the key;
- Complete the melody, maintaining the style;
- Complete the realization of the figured bass in keyboard style.

3B. Pour la mélodie suivante avec accompagnement au clavier:

- Nommez la tonalité;
- Complétez la mélodie, en conservant le style;
- Complétez la réalisation de la basse chiffrée pour clavier.

#### Allemande

Key: \_\_\_\_\_  
Tonalité: \_\_\_\_\_

3 — 6 — 4/6

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### Example 2

3A. Complete the upper voice, preserving the style of the given material.

3A. Complétez la partie haute, en conservant le style donné.

#### Minuet

Key: \_\_\_\_\_  
Tonalité: \_\_\_\_\_

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## Advanced Harmony—cont'd from page 3

question 4B, section b, from the December 2009 Advanced Harmony examination contains detailed instructions for a four-part composition that modulates to a remote key. These instructions specify the length, shape and harmonic plan of the piece. Candidates are expected to continue the given eight-measure opening by beginning in the key of the previous cadence, and then modulate back to the principal key. In addition, they have to supply the functional chord symbols and classify non-chord notes, mark the structural phrasing, and name the key and type of each cadence.

### Example 4

3B. Complete the following passage for four voices (SATB). Show root/quality chord symbols above the treble staff and functional chord symbols below the bass staff (as shown in measure 1).

B flat major I i<sup>b</sup> 6 vii<sup>o7</sup>  
Si bémol majeur 2

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It is important to remember that the clearer outlines of required elements and the more detailed descriptions of possible questions in the new *Theory Syllabus, 2009 Edition* allows for a varied presentation of questions. Therefore, specific expectations and instructions for each question may vary from session to session, and marks allotted for each part of the examination may also differ.

In closing, I would like to emphasize that changes in the *Theory Syllabus, 2009 Edition* are intended to make the study of music theory a positive and enriching experience that can be applied to the practical aspect of music making.



### Dr. Julia Galieva-Szokolay

*Dr. Julia Galieva-Szokolay has been a member of the College of Examiners (Theoretical subjects) since 2001 and became Senior Harmony Specialist in 2009.*

*She has served on the Council of Examiners, participated in preparing the Theory Syllabus, 2009 Edition, and has conducted theory workshops.*

*RCM Examinations, Official Examination Papers* are an excellent resource when preparing a candidate for a theory examination. Published by Frederick Harris Music Co. Ltd., these papers can be purchased then submitted to RCM Examinations for marking by downloading the Practice Theory Assessment form from our website.

## DISCIPLINE UPDATES

### The Marks Are In – Winter Session 2010 Average Theory Marks\*

#### RUDIMENTS

Preparatory	94
Basic	89
Intermediate	85
Advanced	81

#### HARMONY

Introductory	86
Basic	76
Intermediate	69
Advanced	66

Counterpoint	75
Analysis	74

#### HISTORY

History 1	71
History 2	70
History 3	77

#### PIANO PEDAGOGY: Written

Elementary	76
Intermediate	80
Advanced	79

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



## FREE THEORY RESOURCES

Looking for resources to help prepare candidates using the *Theory Syllabus, 2009 Edition*?

Visit our homepage and you'll find a link under **NEW!** Download: The Annotated Resources List, Preparatory Rudiments Official Examinations Papers, or Models from the Repertoire (applies only to Basic Harmony).

## Preparatory or Basic Rudiments: What's the Difference?

During registration for Winter Session 2010, many parents called to ask which examination their child should be registered for: Preparatory or Basic Rudiments? The *Theory Syllabus, 2009 Edition* introduced a new examination to our prestigious Certificate Program: Preparatory Rudiments. Let us clarify.

Originally introduced in the United States, Preparatory Rudiments is recommended for concurrent study with Preparatory A & B and Introductory Examinations. This examination tests candidates' recognition and understanding of preparatory elements of musical notation, including Pitch, Rhythm, Scales, Intervals, Triads, Analysis, and Musical Terms and Signs.

Basic Rudiments (formerly known as Preliminary Rudiments) is recommended for concurrent study with Grades 1 to 5 Practical Examinations, and is a co-requisite of the Grade 5 Certificate. Basic Rudiments examines Pitch, Rhythm, Scales, Intervals, Triads, Recognition of Keys, Transposition, Analysis, and Musical Terms and Signs.

To help better prepare candidates for a theory examination, we suggest downloading the free *Preparatory Rudiments, Official Examination Papers* from our website, or purchasing *Basic Rudiments, Official Examination Papers* from a local retailer.

For detailed information on either Rudiments examination, consult the *Theory Syllabus, 2009 Edition*. Preparatory Rudiments can be found on page 13, and Basic Rudiments on page 15.

Helping parents and students understand which examination they should register for is a vital step in ensuring the candidate's examination experience is a smooth one. Nothing's scarier than showing up to write an examination only to find out it's the wrong one!

## Important Dates 2010

### CANADA

#### 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

#### Spring Session 2010

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

#### REMINDER: Certificates Mailing

Certificates for the Winter 2010 Session will be delivered to successful candidates by the end of March 2010. Please make sure your candidates inform us of any address changes to ensure they receive their certificates.

## NMCP to Exhibit at MTNA 2010

The Royal Conservatory, through the National Music Certificate Program, is attending the Music Teachers National Association's National Conference in March. Held in Albuquerque, New Mexico this year, the NMCP will host two showcase sessions. If you plan on going, come to one of our sessions, or visit us at booth #321!

### Celebrate Student Success and Achievement through National Assessment

Sunday, March 21, 2010 at 8:00 a.m.

Respected pianists and pedagogues Dr. Andrew Hisey and Dr. Jennifer Snow explore the value of national assessment through the National Music Certificate Program. Discover how this nationally recognized program can further support your teaching and enhance student musical success.

### Celebrate Excellence in Teaching

Sunday, March 21, 2010 at 1:00 p.m.

Join respected pianists and pedagogues Dr. Janet Lopinski and Dr. Jennifer Snow for an engaging demonstration of the wide range of current teaching materials and exciting new opportunities for professional development and teacher certification through The Royal Conservatory.

## Music Matters News

### We're modulating . . .

We're working on developing a new *Music Matters* with expanded content, special editorial features and a new design. This takes time, so watch for further updates!

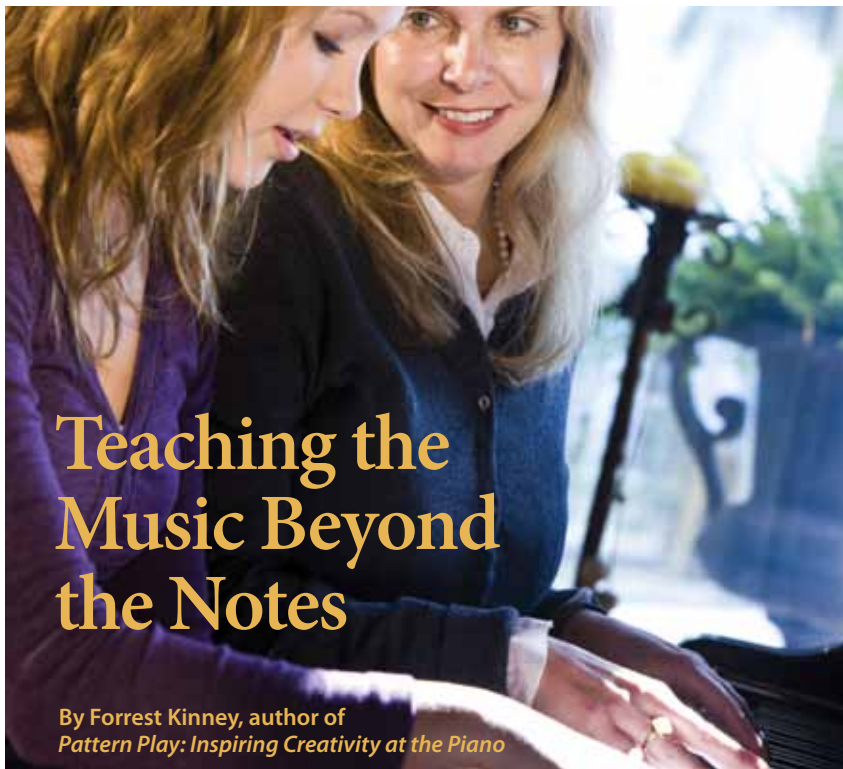
### Before we resolve . . .

Like a fugal exposition, we'd like to hear all the voices before we finish. The subject? *Music Matters*. What do you like about *Music Matters*? Is there anything you'd like us to explore? How can this publication get better?

Please tell us your opinion. Email: [musicmatters@rcmexaminations.com](mailto:musicmatters@rcmexaminations.com).



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## Teaching the Music Beyond the Notes

By Forrest Kinney, author of *Pattern Play: Inspiring Creativity at the Piano*

**“Music is feeling, not sound.” –Wallace Stevens (1879-1955)**

Over the past thirty-two years of teaching music, I have pondered one issue in nearly every lesson. How do I teach *music* and not merely notes?

As music educators, we strive to ensure that our students understand the intent of composers and play their notes accordingly. Yet, all too often, students become overwhelmed by the cognitive burden of correctly converting swarms of black notes into flowing choreography. These students may have impressive technical skills, but they don't listen to the sounds they are making or feel the music, so they don't experience the richness of artistic involvement.

While teaching students to play notes correctly is a rather straightforward matter, this is hardly the case when it comes to teaching them to feel the music that lies beyond the notes. That is such an intangible element that it seems to defy instruction. However, if we do not find a way to teach feeling along with the notes, it is like offering someone dinner and then serving a cookbook rather than a satisfying meal! What are we to do?

My wife Akiko and I have developed an approach that we now enjoy sharing with our colleagues. We ask our students to not only play the notes that Bach, Mozart, and Beethoven wrote; we invite our students to make music in the personal manner that these masters did. All the great masters were improvisers and their ability to speak freely with tones gave birth to their powers of composition and interpretation.

Improvisation, when approached in a certain way, allows students—even beginners—to quit thinking about notes, become immersed in tones, and directly *feel* the music. Improvisers can experience how music originates and grows. Though improvisation often strikes the uninitiated as “doodling,” true creativity springs from strong feelings that are born in a state of playful alertness. From this perspective, play is not a peripheral activity but an essential part of each lesson and practice session. For these reasons, I now try to give improvisation a place in every lesson.

When I looked for materials to teach improvisation, I found that nearly all were

*As students create their own music, their admiration for the astonishing creativity and discipline of the masters is deepened.*

limited to the jazz idiom or the elementary level. Others required a grasp of theory that exceeded the desire and abilities of most of my students. So, over the past 20 years, I have composed and collected hundreds of patterns for improvisation in all keys, levels, and most musical styles. Many of the most popular patterns are included in the new *Pattern Play* series that will be published by Frederick Harris Music in March 2010.

These patterns provide a rich, yet simple framework in which the teacher and student can easily improvise a duet together. The same patterns can later be used to inspire a student's improvised solo. Both the teacher and student can learn the patterns quickly and play them by memory, enabling them to focus on listening, feeling, interacting, and exploring the musical possibilities. Little or no knowledge of music theory is required beforehand; that is learned through playing with the musical materials.

When students close their eyes and improvise, they often begin to move and play in a more flowing manner. I recall one teenage girl who was extremely stiff when playing literature, fearful that her many hours of careful practice would collapse with the slip of one finger. After a few months of improvising with simple, flowing patterns, she began to move with the fluid grace of a dancer. Improvisation can be an excellent vehicle for teaching subtleties of technique and tone production.

There is also not a livelier or more musical way to teach theory than through improvisation. For example, instead of teaching cadences in the usual way, I ask my students to improvise above cadences in the style of Chopin, Mozart, Bill Evans, or Scott Joplin. Students experience the joy of creating personal music, and as a useful byproduct, learn all about chords, scales, and diverse musical styles. They see music theory as a powerful way to reveal creative possibilities.

*Cont'd...p.7*



## Teaching the Music—cont'd from page 6

Improvisation also helps students deepen their ability to interpret and inflect the masterworks, particularly when it comes to phrasing and playing rhythmically. As students create their own music, their admiration for the astonishing creativity and discipline of the masters is deepened.

With the right approach, students can begin improvising as early as their first lesson. Music teachers who are fearful of playing without a score can also quickly learn to improvise because the foundation for music making has already been laid. It is usually simply a matter of providing a supportive, inviting environment—a rich soil—and then the gift of music can flower in the most unexpected places.



### **Forrest Kinney**

*Forrest Kinney is a music educator, pianist, composer, arranger, and author of Pattern Play: Inspiring Creativity at the Piano. He has presented at numerous workshops and conferences, awakening musical creativity in every audience.*

## **ATTENTION HARP TEACHERS AND CANDIDATES**

RCM Examinations has decided to extend the *Harp Syllabus, 2009 Edition* crossover period. The 1993 Edition was originally meant to expire after August 31st, 2009 (Summer 2009 Session), however, the crossover period will continue to and conclude with the Summer 2010 Session (August 31st 2010). Beginning with the Winter 2011 Session, all harp candidates must prepare for examinations using the *Harp Syllabus, 2009 Edition*, only.

## **POLICY REMINDER**

### **Examination Credits and Refunds**

**QUESTION: A candidate registered for her practical exam in January, but now she says she cannot attend. May she defer until June?**

If a candidate is unable to attend an examination, (s)he may cancel and register for another session.

To cancel an examination, candidates must first contact the Centre Representative. Centre Representatives may reschedule examinations for the same reasons for which credits and refunds are issued, however, requests to reschedule are subject to availability.

Cancellations due to reasons such as lack of preparation, sports tournaments, elective class trips/vacations, etc, will not be eligible for a credit or refund.

If the examination cannot be rescheduled, candidates may be eligible for an Examination Credit or a 50% Refund for the following reasons:

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

To apply for an Examination Credit, candidates must complete the Request Form in full and submit it to RCM Examinations with all appropriate documents attached. Please read the Request Form carefully to ensure it is complete.

Examination Credits and Refunds Requests are subject to submission deadlines. Please read the Request Form carefully to ensure it has not passed. Request Forms can be downloaded from <http://www.rcmexaminations.org>

### **PLEASE NOTE:**

1. Candidates will never be automatically registered for the next session.
2. Although Centre Representatives will make reasonable efforts to assist in rescheduling an examination, not all requests can be accommodated.
3. There is no academic penalty for missed examinations.



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## Preparatory A&B – What do you think?

Now that it's been a year since we introduced the Preparatory A & B examinations, we're wondering what you think. Are your students engaged in the material? What do parents have to say about their children's progress? Has Preparatory A & B helped you maintain your students' interest in music? Please write and tell us your stories: [musicmatters@rcmexaminations.org](mailto:musicmatters@rcmexaminations.org)

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# You asked

## How long is the theory crossover period?

One year (three consecutive sessions). The crossover period concludes on August 31st, 2010 (the end of the Summer 2010 Session).

### *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, 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. 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? Change of address? Email us at [musicmatters@rcmexaminations.org](mailto:musicmatters@rcmexaminations.org).

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RCM Examinations  
5865 McLaughlin Road, Unit 4  
Mississauga ON L5R 1B8  
905-501-9553

National Music Certificate Program  
PO Box 1984  
Buffalo, NY 14240-1984  
1-866-716-2224

  
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