

MUSIC MATTERS

THE OFFICIAL NEWSLETTER OF RCM EXAMINATIONS JANUARY / FEBRUARY 2007

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20TH-CENTURY MUSIC IN THE GRADE 5 HISTORY CURRICULUM

BY PETERIS ZARINS

My previous article, published several issues ago in *Music Matters*, covered the 20th-century portion of the Grade 3 History curriculum. In this article I will discuss the 20th-century components – including Canadian works, performing artists – of the Grade 5 History examination. As you may be aware, I particularly enjoy lecturing on and listening to contemporary music. The new requirements regarding the 20th-century and Canadian music in the *Theory Syllabus, 2002 edition*, allow for a wide choice and individuality in teaching, making this portion of the curriculum even more enjoyable.

Course Content

The Grade 5 History curriculum is divided between the 19th and the 20th centuries, but there is, of course some overlap between the two.

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Music Matters: The Official Newsletter of RCM Examinations

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Music Matters aims to provide up-to-date information on the RCM Examinations Certificate Program. Articles by 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.

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EXAMINATIONS

A number of composers born in the late 19th century – for example, Gustav Mahler, Richard Strauss, and Sergei Rachmaninoff – made significant contributions to an advance in musical language within the Romantic tradition. My focus for this article, however, is on 20th-century composers who forged an entirely new musical language, and on Canadian composers and performers. In the *Theory Syllabus, 2002 edition*, this portion of the curriculum is laid out in two charts: “Music in the 20th Century” (pp. 37–38) and “Canadian Music in the 20th Century” (p. 38). The curriculum falls into several sections, according to the level of detail required for examination purposes.

Major Composers with Representative Works

This section covers the lives and musical careers of five representative composers – Maurice Ravel, Béla Bartók, Sergei Prokofiev, Arnold Schönberg, and Olivier Messiaen – along with a representative work for each composer. All five composers are “carry-overs” from the previous curriculum. Their lives and music are extensively discussed in *The Enjoyment of Music* by Joseph Machlis and Kristine Forney (6th, 7th, 8th, and 9th editions). For examination purposes, students should be prepared to discuss the biographies of these composers as well as their musical accomplishments and contributions, and they should also have a detailed knowledge of one representative work for each composer, as outlined in the chart.

Representative Works

This section covers Alban Berg, Anton Webern, Györgi Ligeti, Kurt Weill, Scott Joplin, Duke Ellington, George Crumb, and Paul Lansky. For examination purposes, students should have a basic understanding of the musical style, accomplishments, and contributions of the composers they select and specified representative work, but detailed biographical information is not required. These composers are also covered in recent editions of *The Enjoyment of Music*.

For both this section and the previous one, there is some room for choice in the composers or works selected for detailed study. Consult the *Syllabus* for details. Remember also that students are required to know the definitions of all genres and related terms that appear in the third column of the chart, regardless of which optional works they choose to study in detail.

Representative Composers

The third section includes the eight composers listed at the end of the chart (top of p. 38): Henryk Mikolaj Górecki, Aaron Copland, Dmitri Shostakovich, John Cage, Witold Lutosławski, Steve Reich, Phillip Glass, and George Gershwin. For these composers, students are required to

have an understanding of their musical styles and contributions. No specific works are required, but there are many terrific examples you can use to illustrate the unique style of each composer.

Do you have a favourite Gershwin song? Of the dozens available, I usually play *It Ain't Necessarily So* to demonstrate his jazzy wit, and *Someone to Watch over Me* as an example of his sentimental side. Students will also enjoy Aaron Copland's timeless ballets: *Rodeo*, *Appalachian Spring*, or *Billy the Kid*. Witold Lutosławski's *Venetian Games* is a great example of chance elements, while his blistering two-piano *Variations on a Theme by Paganini* is a great follow-up to the Liszt étude studied in the 19th-century section of the curriculum. Dmitri Shostakovich's *Three Fantastic Dances* (included in Book 10 of the *Celebration Series*®, *The Piano Odyssey*®), is an excellent introduction to his musical language.

Three fairly recent film scores by Phillip Glass (*Dracula*, *The Truman Show*, *The Hours*) provide interesting examples of his work. Steve Reich's *Different Trains*, a powerful socio-political statement, has been recorded by the Kronos Quartet. The same CD also includes his *Electric Counterpoint*, a work that fuses minimalism and modern jazz in a riveting performance by Pat Metheny. Henryk Gorecki's well-known third symphony, *Symphony of Sorrowful Songs*, is an example of new Romanticism that many students find particularly moving. Students may also be intrigued by the refreshing approach of John Cage: try a spontaneous performance of “4'33” in class!

Canadian Composers and Performers

The Canadian music component (p. 38 of the *Theory Syllabus*) is perhaps the most refreshing part of the curriculum, and it allows the greatest amount of choice and flexibility for teachers and examination candidates. For detailed study, students make three selections from the list of ten composers (each with a representative work) and four selections from the list of twelve solo performers and ensembles.

The inclusion of performing artists is an innovative feature. Performing artists, although rarely celebrated in history courses, make an invaluable contribution. Without their dedication to the music of our time, there would be no one to continue the music tradition and inspire future generations of performers and listeners. This section gives students a glimpse into the rich and diverse world of internationally acclaimed Canadian artists, from classical virtuosi and an authentic practice Baroque ensemble to jazz and popular music icons. I usually introduce more than the required number and allow students to select their favourites.

Resources

Templates, questions, and study guides for the required representative works, including Canadian compositions, are provided in the workbook *Exploring Music History*, Volume 3, written by Joe J. Ringhofer, Janet Lopinski, and myself. With the exception of Ravel's *Jeux d'eau*, all of these works are also discussed in recent editions of *The Enjoyment of Music*, and recordings are included on the accompanying CD, *The Norton Recordings* (SONY Music, ISBN 0-393-10499-0).

Score study is highly recommended, and scores are readily available from a number of sources. The current edition of *The Norton Study Scores* includes most of the required representative works. I especially recommend a study score for Ravel's *Jeux d'eau*: the Alfred Masterworks edition edited by Maurice Hinson includes an interesting set of program notes. There is also a lovely recording of this piece by Canadian pianist Louis Lortie on the Chandos label. Scott Joplin's *Maple Leaf Rag* provides an opportunity for great fun (and perhaps a live performance in class) during score study: Maurice Hinson has edited a reliable edition of this work as well.

Although there is a brief discussion of Kurt Weill in *The Enjoyment of Music*, more detailed information can be easily found in other publications listed in the *Syllabus* bibliography (p. 64) and on the Internet. Weill's *Three Penny Opera* is fascinating in both a socio-political and a musical context. The recording of "Mack the Knife," sung by Lotte Lenya with trumpeter (and gravelly-voiced vocalist) Louis Armstrong is not to be missed! (SONY Classical MHK 60647).

Among other sources, I personally recommend Glen Watkins, *Soundings: Music in the Twentieth Century* (New York: Schirmer, 1988); Douglas A. Lee, *Masterworks of 20th-Century Music: The Repertory of the Modern Symphony Orchestra* (New York: Routledge, 2002); John Warthen Struble, *The History of American Classical Music: Macdowell through Minimalism* (New York: Facts on File, 1995), and *Anthology of Twentieth-Century Music*, ed. Robert P. Morgan (New York: Norton, 1992).

Timothy McGee's *The Music of Canada* (New York: Norton, 1985), one of the required textbooks for the previous *Theory Syllabus*, is a valuable source of information on many Canadian composers. The Canadian Music Centre website (www.musiccentre.ca) is a treasure trove of information that also contains links for some Canadian performers. *The Encyclopedia of Music in Canada*, 2nd ed. (Toronto: University of Toronto Press, 1992), an invaluable source of detailed information, can also be accessed on the internet at www.collectionscanada.ca/emc. A recent publication by Alex and Ted Barris, *Making Music: Profiles from a Century of Canadian Music* (Toronto: HarperCollins, 2001) covers Canadian performing artists including Maureen Forrester, Glenn Gould,

Ben Heppner, Diana Krall, Ernest MacMillan, Joni Mitchell, Oscar Peterson, Teresa Stratas, and the Tafelmusik Baroque Orchestra.

Scores of most of the required Canadian works are readily available, and performances in class may be easily arranged. Pianists may already be studying keyboard works such as Jacques Hétu's *Variations* or Barbara Pentland's *Studies in Line*. Violinists and pianists might collaborate on Claude Champagne's *Danse villageoise*. Choristers may already be familiar with Healey Willan's *Hodie Christus Natus Est*. Staff at all five branches of the Canadian Music Centre are most co-operative in helping teachers and students to acquire study scores.

For recordings, one essential resource for your studio is *An Anthology of Canadian Music*. This reasonably priced two-CD set on the Naxos label contains seven of the Canadian works listed for study. There is no better way to introduce students to the features of a musical composition than through guided listening. Other terrific recordings include Harry Somer's *Picasso Suite*, performed by the CBC Vancouver Orchestra, conducted by Mario Bernardi (SMCD 5161), and R. Murray Schafer's string quartet *Waves*, played by the Molinari Quartet (Atma, ACD 2 2188/89). As you read this article, new DVDs are arriving on the shelves of your favourite music store - Glenn Gould, Diana Krall, and Joni Mitchell are already well represented, and the Juno nominated *Oscar Peterson: A Night in Vienna* is a wonderful demonstration of this remarkable pianist's noble and creative musical personality.

All in all, the Grade 5 History curriculum allows for creative teaching possibilities and fascinating listening opportunities. Enjoy!

Peteris Zarins holds an ARCT Diploma in Piano Performance from The Royal Conservatory of Music, a Bachelor of Music in Piano Performance from the University of Toronto, and a Master of Music in Piano Performance from the University of Michigan. His principal teachers include Gerald Rutledge, Patricia Parr, and Benning Dexter. He is a faculty member of both the Community School and the Glenn Gould School at The Royal Conservatory of Music. He teaches piano, theory and history, and is also active as a clinician.

In addition to his teaching activities, Peteris Zarins has performed as soloist and accompanist in Toronto, Ottawa, and in the United States, with artists including Roxolana Roslak, Avrahm Galper, and Martin Beaver, and soloists from the Stockholm, Stuttgart, Riga, and Canadian Opera Companies. He is a member of the Mogensen-Zarins piano duo and the Trio Kalais (with flautist Jamie Thompson and saxophonist Bruce Redstone) and has recorded with baritone Paul Berkolds. In 2002 he was appointed Chief Examiner, Training and Development for RCM Examinations and continues to contribute to publications of the RCM. ■



The **Teacher Services** feature at www.rcmexaminations.org has become an increasingly essential tool and resource for teachers who submit candidates for examinations. Teachers with an RCM Examinations Teacher Number can use this **free** online service to update their contact information, monitor student registration, and view examination results.

TEACHER SERVICES AT WWW.RCMEXAMINATIONS.ORG

The **Teacher Services** feature at www.rcmexaminations.org has become an increasingly essential tool and resource for teachers who submit candidates for examinations. Teachers with an RCM Examinations Teacher Number can use this **free** online service to update their contact information, monitor student registration, and view examination results.

Here are the many features available through **Teacher Services** that you may find useful.

NEW! Studio Registration

In September 2006, RCM Examinations added the new feature **Studio Registration** to Teacher Services. This feature allows teachers to register their students online easily and efficiently. You can use **Studio Registration** to:

- register all of your students at one time, with one payment
- ensure that all of your students are registered before the deadline
- ensure that your students are registered for the correct examination
- register students who do not have computer access or a credit card.

Change Your Profile

Moving? Changing your email address? You can update your contact information and preferences by using the **Change Your Profile** feature.

Student Examination Information

View your student's examination activities through the **Student Examination Information** feature. We provide online information for three examination sessions to provide you with access to past and upcoming examination sessions. The **Student Examination Information** feature offers you access to:

- daily updates on students' examination registrations
- unofficial transcripts of students' complete examination histories
- exact dates and times of students' examinations

- convenient one-page summaries of students' results
- scanned copies of students' Official Practical Examination Results.

Change Your Password

RCM Examinations is dedicated to protecting your privacy and safeguarding your personal information. Use the **Change Your Password** feature as needed to ensure your information is protected.

Sounds Great! How do I Login?

Teacher Services access is activated once one of your students registers for an examination using your **Teacher Number**. Designed for easy use and access, this useful and free service works as follows:

- 1 Visit www.rcmexaminations.org
- 2 Click on **Teacher Services** *Hint: located on the Home page under Online Services*
- 3 Click on continue. *Hint: Do not register for a new number if you have forgotten your original Teacher Number. Please call RCM Examinations at 905-501-9553.*
- 4 Enter your **Teacher Number** and **Password**. *Hint: Your teacher number is 5 characters in length, and is printed on your Music Matters envelope. If this is your first time using teacher services, your temporary password is your postal code, entered with no spaces.*

REMINDER

Practical Results No Longer Mailed

As of the Winter Session 2006-2007, practical results will no longer be mailed to candidates. All results will be available through the online services.

Theory Results Will Be Mailed

Theory results will continue to be mailed for the upcoming academic year.

PIANO PEDAGOGY CERTIFICATE PROGRAM – ONE YEAR, AND GROWING!

The Piano Pedagogy Certificate Program was introduced in the 2005/2006 Academic year as a new three-level pedagogy curriculum leading to the Piano Teacher's ARCT Diploma. This new program was designed to:

- better prepare teachers to instruct all levels of students
- create a more manageable and accessible curriculum for teachers and students
- improve the quality of music instruction in the private studio teaching community
- increase the value placed on and awareness of the private studio teaching profession
- strengthen the qualification and teaching techniques of private studio teachers

Since the launch of the Piano Pedagogy Certificate Program in 2005, RCM Examinations has observed a substantial increase in the number of candidates being examined for piano pedagogy. The new curriculum has been very well received by candidates and teachers alike. Here's what some candidates have said about the program:

"Upon completion of my Elementary Pedagogy exam, I felt that I was musically enriched both as a student and a beginning teacher."

"I did both the written and viva voce for Elementary, and I found both to be completely manageable, and actually a lot of fun to prepare for."

One teacher commented:

"As a teacher, this is a valuable experience of refreshing and re-evaluating information. It is exciting to see the spark of enthusiasm and excitement in the new teacher that sometimes dulls a little with years of repetition and then having that spark rekindled again within oneself!"

Teachers and students interested using in this exciting curriculum can learn more online at www.rcmexaminations.org. The requirements for all three levels are listed in the Piano Pedagogy Certificate Program, 2005 Edition. ■

SILVER MEDALS CEREMONIES ALL ACROSS CANADA – A SUCCESS!

The Silver Medals Ceremonies held to honour the 2005–2006 Silver Medal winners in: North Vancouver, BC (for British Columbia and North West Territories); Edmonton, AB (for Alberta and the Yukon); Regina, SK (for Saskatchewan); Winnipeg, MB (for Manitoba); Toronto, ON (for Ontario and Quebec); and Halifax, NS (for the Atlantic Provinces), were all tremendous successes.

Winners, their families, and teachers all enjoyed being part of these special annual events honouring the top examination students in each province or region. Participants were treated to a recital performed by some of the Silver Medal Winners and speeches by the RCM Examinations Chief Examiners. The Silver Medals awards presentation was followed by a reception and an opportunity to meet, mingle and take pictures.

Many thanks to the Registered Music Teachers' Organizations, Alumni Associations, community music teachers, Centre Representatives, and volunteers in these major centres for helping to make these events happen each year. ■

VIOLIN SYLLABUS, 2006 EDITION WORKSHOPS

Marena Smith and Katharine Rapoport toured Canada this past Fall 2006 sharing their knowledge, expertise, and insight. Participants were provided with an in-depth look at the new *Violin Syllabus, 2006 Edition*, which included an overview of the changes and additions to the syllabus, a look at the new *Orchestral Excerpts* publication, and were treated to performances of some of the new repertoire to be found in the graded *Repertoire Books*.

Both Ms. Smith and Ms. Rapoport displayed the passion they have for their chosen instruments and the joys they experience helping teachers with their examination inquiries and student issues.

These three-hour workshops also included a simulated violin examination at the intermediate level, discussion about the evaluations, and a question period.



CERTIFICATES AND DIPLOMAS – A NEW LOOK FOR 2007

Our Certificates and Diplomas have a brand new look! The sleek and stylish new design of the RCM Examinations Certificates and Diplomas will be a welcome addition to any music studio or home.

Certificates are mailed in October and April of each year to students who successfully complete all of the requirements for their grade. For Grades 5 through ARCT, students must also complete theory examinations before the practical examination certificate is issued.

ARCT Diplomas are awarded to candidates once per year at Convocation. All students who completed their diploma requirements during the academic year graduate together at one ceremony.

The Convocation ceremony for the academic year 2005–2006 will take place on **Saturday, March 24, 2007** at the Toronto Centre for the Arts in North York. Invitations to Convocation were mailed to all graduates in mid-November. Additional information about Convocation can be accessed by visiting The Royal Conservatory of Music website at www.rcmusic.ca. **M**

2007 EXAMINATION DATES

WINTER SESSION

Practical Examinations January 15 – 27, 2007

SPRING SESSION

On-Line Registration available **January 9, 2007**

Registration Deadline **March 6, 2007**

Theory Examinations May 11 & 12, 2007

Practical Examinations June 4 – 23, 2007

SUMMER SESSION

Registration Deadline **June 5, 2007**

Theory Examinations August 10 & 11, 2007

Practical Examinations August 13 – 25, 2007

COUNTDOWN TO THE COLLABORATIVE CONFERENCE 2007!

The Collaborative Conference in Toronto is fast approaching--make sure your calendars are marked for March 23–27, 2007. Registration information is now available at www.mtna.org <<http://www.mtna.org/>> (click on “Conference”). You can register online or complete the printable form and submit it by mail or fax.

If you wish to attend the conference for only one day, you can sign up for a single-day registration. Purchase of a day pass for Saturday, Sunday, Monday, or Tuesday also entitles you to attend Pedagogy Friday at no extra charge.

THE NEW PIANO PEDAGOGY CERTIFICATE PROGRAM: EXPLORING THE INTERMEDIATE AND ADVANCED LEVELS WORKSHOPS

Workshops on the Intermediate and Advanced levels of the new Piano Pedagogy Certificate Program were held at fifteen locations across Canada this past Fall 2006. The clinicians, Peteris Zarins, Christopher Kowal, Eileen Keown, Dr. Thomas Green, and Dr. Janet Lopinski, worked in collaboration with members of the RCM Examinations College of Examiners to present a simulation of an entire Intermediate Viva Voce examination and answer general questions about this examination.

Participants also received a copy of the *Sample Intermediate Pedagogy Written* paper in their packages and had an opportunity to learn strategies on how to prepare students for this examination. The sessions included refreshments and a draw for a valuable Door Prize.

Feedback about this new three-leveled curriculum has been very positive. The Elementary and Intermediate Pedagogy Certificates and eventual Advanced Pedagogy / Teacher’s ARCT Diploma become attainable goals for a young student beginning their teaching studies and for seasoned teachers who are looking to upgrade their skills.

A special thanks to all participants, organizers and examiners for their parts in presenting and sharing information about these valuable workshops. Check future issues of *Music Matters* and the RCM Examinations website for future workshops on this and other topics. One more workshop on this subject will take place in Ottawa on February 23, 2007 in the morning. Please check our website for location and contact information. **M**

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TEN STEPS TO A SUCCESSFUL GRADE 4 HARMONY EXAMINATION

The Grade 4 Harmony examination represents a great challenge for many candidates. Most students sail through the harmony material with confidence and arrive at the examination well prepared. There are several things that you can do to help all of your students assimilate their Grade 4 Harmony studies and succeed on the examination day.

1. Begin theory studies early in a student's musical education. Build a strong foundation by allowing plenty of time for students to learn and fully absorb the material studied at each level.

2. Accumulate skills grade-by-grade. The RCM Examinations theory curriculum is cumulative. Students need to remember what they learned in preceding grades and apply this background knowledge in new musical situations in higher grades. Many, sometimes most, of the marks lost by a candidate on a Grade 4 Harmony examination are due to problems with material covered in Grade 3 Harmony or even in the Rudiments. The study of Rudiments remain important at all grade levels: a candidate must demonstrate basic musical literacy before the musical content can be assessed accurately. Any insecurity in fundamental skills, such as identifying the key of given material or grouping notes correctly in compound time, will severely hamper a student's progress. The Grade 3 Harmony curriculum cannot be skipped or rushed. *Everything* that is on the Grade 3 Harmony curriculum is also essential knowledge in Grade 4.

3. Maintain continuity of studies. Even concepts which students have learned thoroughly may be forgotten over time. Interruptions in theory studies will greatly increase the challenges posed by each succeeding grade level. Because of the cumulative nature of the RCM Examinations' theory curriculum, it is not advisable for a student to study theory only in the summers. If a student begins their Grade 3 Harmony studies one summer and do not continue with the Grade 4 Harmony until the following summer, then much of what they learned will have become hazy. If a second year passes while the student takes a history examination, the student may require extensive review in their harmony before signing up for the next grade level examination. There is simply not sufficient time in one summer to review the Grade 3 Harmony curriculum, cover the new material introduced in the Grade 4 Harmony curriculum, and still allow students confidence in applying their new knowledge in an examination situation.

4. Commit time to learn and to practice. Consider the options of the Winter, Spring, and Summer Examination Sessions. The Summer Session can be used in two ways: some students use the summer months as an extension of the school year; others condense an entire course into a few weeks of summer school. Using summers for theory study has obvious appeal. Students taking the Grade 4 Harmony courses are often juggling high school studies with their advanced musical studies. Summer is seen as a freer time, but often it is not, as the students may work at summer jobs, go away on vacation, and therefore have less time for theory homework than they had during the school year. Teachers need to inform students about what is involved in the Grade 4 Harmony examination so that they can mutually set attainable goals, for example, as to when to begin study and how much homework they will have.

If theory studies are treated as something separate from the other aspects of a student's musical education, the amount of material and the time required to learn it can seem overwhelming. Fortunately, the skills that students need most to succeed in their theory studies are the skills that they learn in a number of different contexts.

5. Listen. Much of the preparation necessary for successful study of harmony occurs during the study of ear training, whether this occurs at a student's practical lesson, their theory lesson, a separate aural musicianship class, or all three. There are many ways in which ear training prepares students for the challenges of the Grade 4 Harmony examination. Consider just one example which involves a central question on the Grade 4 Harmony examination. Candidates are usually required to complete the harmonization of a chorale melody. Many students find themselves in the bewildering situation of attempting to imitate a musical style they have encountered only indirectly through discussions and printed excerpts in a textbook. The study of chorales can be introduced as soon as a student knows major scales, simple intervals, and simple time. At the preliminary rudiments level, students can be given a phrase or two of a chorale tune for melodic dictation. There are many chorale melodies which are simple, folk-like tunes; these can be used for elementary sight-singing practice. The inner voices of Bach's more chromatic harmonizations can challenge even very advanced sight singers. If chorales are introduced early, by the time a student begins writing their own harmonizations, they will be familiar with the style.

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6. Connect theory studies with practical studies. When a student begins Grade 4 Harmony studies they will likely have many years' experience of practical music making. The student will have played or sung countless pieces that can serve as references for their written work if only they are guided to make this connection. Something as simple as the cadences which piano students play at the end of technical exercises (four-note chords for instance) are examples of good voice leading which the student will already have memorized. The 18th-century dances found in the *Introductory to Grade 3 Repertoire*, provide examples of the various musical forms, common to this historic era, for the study of analysis. These dances can also serve as models for the writing of the sixteen-measure melodies. In preparing for the analysis portions of the Grade 4 Harmony examination, exposure to a lot of repertoire is important. Candidates need to know the characteristics that are typical of the required forms; they also need to be prepared to cope with unusual or unique traits. Students can be guided through an analysis of any sonatas that they play. Pianists can include simple sonatina movements in their regular sight-reading practice. Bach's chorale harmonizations can be played on the piano. (Making on-the-spot alterations to vocal spacing that does not fit the hands is a good challenge.) Analyzing the music that they perform will help students understand the value of studying harmony. They will discover how their understanding of their own repertoire is enhanced; passages that remain mystifying will give them a sense of what they have still to learn.

7. Identify and fill in gaps. The successful study of harmony requires many different kinds of skills. Weakness in any one of them can severely hinder a student's enjoyment and success. Harmony students need to sing and/or play all the music they write. They need to play and/or listen to all the music they analyze. Students whose principal study is a keyboard instrument have an advantage in being able to play chords and to read and play scores. They may, however, have little or no familiarity with vocal style and they may fail to pay attention to melodic line, especially in the three lower voices of an SATB texture. For these piano players it may be worthwhile to delay, if necessary, the study of harmony while they take a term of voice lessons, join a choir, or just include sight singing as part of their regular ear-training practice. Voice students and many instrumentalists have an advantage in being accustomed to thinking melodically. However, their harmony studies will only be enhanced if they upgrade their keyboard skills.

8. Practice. A student who has worked through one or two actual examinations from the *Official Examination Papers* will encounter few surprises when they write the examination that counts. The practice examinations provide an opportu-

nity for students to become familiar with the chord symbols and terminology used on the examinations. The length of the Grade 4 Harmony examination is a challenge for some students. Working the practice examinations allows students to pace themselves. A student who completes an exercise only after long struggle is not yet ready to write an examination, no matter how fine their answer may be. Students need to have enough ease and fluency with the material they have learned to work with it within the three-hour time limit of the examination.

9. More Practice. RCM Examinations offers a Practice Theory Assessment service. Students may submit a practice examination paper from the most recently published *Official Examination Papers* to be marked by a member of the College of Examiners. A deadline for submission is approximately one month before a session's examination date for students who want feedback prior to the Session. The comments that accompany the return of the marked paper guide the student toward particular areas that require further study before they attempt the "real" examination. (Please see www.rcmexaminations.org for further details about this service.)

10. Develop knowledge of musical repertoire and musical style. For a successful Grade 4 Harmony examination, candidates need to show an awareness of musical style to a much greater extent than in earlier grades of theory. They are required to make musical decisions that mix technical, stylistic, and subjective concerns. The rewards for a student who thoroughly learns the Grade 4 Harmony curriculum are great. Grade 4 covers a good deal of the harmonic vocabulary that is essential for understanding much of the music which students encounter in listening and in performance.

Kathleen Wood has been a member of RCM Examination's College of Examiners (Theoretical Subjects) since 1995 and has been Junior Harmony Co-ordinator since 1999. She has also served on the Council of Examiners and has conducted theory workshops.

Kathleen studied piano and theory at the Regina Conservatory of Music and received a Bachelor of Music degree (history and literature) from the University of Toronto. She studied composition with Alexander Rapoport at The Royal Conservatory of Music, and has written works for piano, voice, choir, and chamber groups. Recent compositions include a set of three songs with French texts, a vocalize, and several dances in 18th-century style. Kathleen's arrangements and a continuo realization have been published in RCM Examination's Violin Series, Third Edition.

For The Frederick Harris Music Co., Limited, Kathleen edited the three-volume Harmony series by Mark Sarnecki. In 2005 Kathleen revised and edited the publication of Barbara Wharram's *Elementary Rudiments of Music*.

Kathleen currently lives in Stratford, Ontario, where she runs a private studio teaching all levels of theory subjects. ■