

MUSIC MATTERS

THE OFFICIAL NEWSLETTER OF RCM EXAMINATIONS MARCH / APRIL 2007

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THE NEW TECHNICAL REQUIREMENTS

CHRISTOPHER KOWAL

There has been a consensus among piano teachers across the country that some aspects of the Technical Requirements in the *Piano Syllabus* are in need of revision. A number of teachers and examiners have expressed concern that current requirements did not always properly prepare students for difficulties encountered in repertoire or for challenging new technical requirements in the next grade. Moreover, recent examination statistics have shown a dramatic drop in marks for Technical Requirements at the Grade 8 and 9 levels. The conclusion drawn from all this is that the Technical Requirements for the middle grades did not provide adequate preparation for the rigorous challenges of the senior levels. A careful examination of specific aspects of the requirements on a grade-by-grade basis revealed sudden leaps in difficulty between Grades 4 and 5 and between Grades 7 and 8.

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Music Matters: The Official Newsletter of RCM Examinations

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RCM
EXAMINATIONS

What is the usual procedure for Melody Playback in guitar examinations?

BY JEFFREY MCFADDEN

We should first acknowledge the importance of musicianship training, especially ear training and even more specifically, melody playback exercises, in a rounded course of study. A base degree of musicianship at any playing level and an ability to use the fretboard in an integrated and intuitive way, informs performances and makes learning and memorization of repertoire easier. With this ability, a candidate's performances will ultimately be more secure and more musically satisfying to himself and to those he is sharing with.

The aim of the melody playback test in guitar exams is to nurture the student's ability

- a) to hear a melody played on any instrument – a guitar, a piano, an accordion, a trumpet, etc.
- b) immediately memorize that melody and finally,
- c) to transfer that melody in a precise way onto the guitar.

The procedure for administering the test varies a little from examination to examination but is essentially as follows; the examiner will name the key of the melody, play a root position tonic triad in that key and then play the melody twice, at a moderate tempo. The candidate is then expected to fluently play the same melody on the guitar with all the correct pitches and rhythms, even if at a slow pace.

As mentioned above, the examiner will play the test melody sometimes on a guitar, other times a piano and at least theoretically, on any other instrument which is at hand. It is a reasonable assumption that in most cases, the test melody will be played on a guitar and in any case, it is the examiner's responsibility to play the melody at the appropriate transposition and pitch level.

Sometimes the examiner will use a guitar that he or she has brought to the examination room and in other instances the examiner will, with the candidate's permission, borrow the candidate's guitar. The primary reason for using the candidate's personal instrument for the melody playback is one of tuning. A guitar can be 'in tune' and not be in concert pitch. It can also be neither in concert pitch nor in tune. The simplest approach is for the examiner to quickly tune the candidate's instrument and proceed with the test. This alleviates the need to rationalize the tuning of the candidate's instrument with that of the examiner. The melody is played twice and the instrument is returned to the candidate immediately, often with the last note of the melody still ringing!

In any case, the candidate then proceeds to play the melody back on the guitar. To make this possible, the candidate will need to be very active during the whole procedure.

- He will take note of the key and visualize the notes on the guitar which, according to parameters set out in the syllabus, could potentially make up the melody.
- Upon hearing the tonic chord he will set in mind the sound of the key's tonic note – i.e. the lowest note of the triad played by the examiner – and then compare that note with the starting note of the test melody, once again keeping in mind the limits set out in the syllabus.
- He will then, through the two iterations, memorize the melody, "singing" it repeatedly to reinforce it in his memory.
- Next, having all this information, he will transfer the melody onto the guitar, using his established knowledge of the fretboard and his guitaristic intuition.

The current syllabus states that "candidates will be asked to play back a melody of approximately 'x' notes, either on their own instrument or on the piano". It is recommended that teachers go forward with the expectation that candidates will hear the test melody on some instrument, probably the guitar, and will be required to play it back on the guitar.

Jeffrey McFadden holds a Master of Music from the University of Toronto where he studied guitar with Norbert Kraft. He has had concert engagements across Canada and in the United States, and has been a featured performer at Canada's major guitar festivals. His awards include the top prize in the 1992 Guitar Foundation of America Competition and a prize in the 1993 Great Lakes Guitar Competition. Mr. McFadden is involved in music teaching and publishing. He is a faculty member of both The Royal Conservatory of Music in Toronto and McMaster University, Hamilton, and has contributed to publications of the RCM including the *Guitar Series, 2nd Edition* and the *Guitar Syllabus, 1997 Edition*. He is also active as a chamber musician and has performed with a number of groups including Toronto's New Music Concerts Ensemble. Mr. McFadden has given world premieres of guitar works by both Canadian and American composers, and has performed in the première production of R. Murray Schafer's music drama *The Enchanted Forest*. ■

THE NEW CELLO SYLLABUS IS HERE!

RCM Examinations is pleased to announce that the *Cello Syllabus, 2007 Edition* is now available at better music retailers across Canada. The cross-over period will begin September 1, 2007 and continue until the August 2008 examination session during which time students and teachers can prepare for examinations using either the *Cello Syllabus, 1995 Edition* or the *Cello Syllabus, 2007 Edition*.

Starting September 1, 2008 only the *Cello Syllabus, 2007 Edition* can be used for examination preparation.

Clarifying Copyright: What Every Music Educator Needs To Know

Original excerpted from Festival Features, March 1995, a newsletter of The Frederick Harris Music Co., Limited. Revised November 2004. Reprinted with permission. The term “copyright” refers to the rights of a creator of intellectual property, such as a work of music. Although the rights may not be easily tangible, a creative work is valuable property.

The Canadian Copyright Act protects the rights of creators to retain control over, and be compensated for, the use of their intellectual property. Many people do not realize that the unauthorized reproduction of copyrighted materials, such as print music, is in essence, theft. As music educators, we all recognize the value of creativity. Music teachers can play an important role in encouraging their students to respect composers’ efforts by ensuring that students are made aware of the intent of the Canadian Copyright Act.

Misconception 1: A teacher may copy music for educational purposes.

False. Many teachers may be under the impression that photocopying for educational use is legal. Although public school boards, colleges, and universities may have negotiated licenses to enjoy special copying privileges in defined situations, print music is excluded from this arrangement.

This means that teachers – including independent studio music teachers – are not authorized to photocopy print music. The publisher, often acting as the representative of the composer, should be contacted directly to obtain permission to make copies of print music for any purpose.

Misconception 2: It is permissible to photocopy music in order to facilitate page turns.

False. Permission must be granted by the holder of the copyright (the publisher) on the composer’s behalf in order for a copy to be made for any purpose, including the facilitation of page turns.*

To understand the rationale underpinning this aspect of the Copyright Act, imagine that you wish to borrow your neighbour’s shovel. Your neighbour will probably not say “no” or charge you a fee to use the shovel, but you would never borrow it without first seeking permission. As with your neighbour, a publisher’s permission is required before you “borrow” an extra copy of print music on which the publisher holds the copyright.

Misconception 3: It is legal to photocopy music from out-of-print publications.

False. A creator’s right to be compensated for the use of their creation continues after a book is no longer for sale.

Copying out-of-print music still requires the permission of the copyright holder in order to avoid violation of the Copyright Act. On occasion, a teacher may wish his or her student to study a particular piece of music that is no longer available from music retailers. Contact the publisher of the music for permission to make a copy.

Misconception 4: Permission is not required to copy the works of long-dead composers.

False. Copyright exists both in a musical composition and in the physical notation of a musical score. This means that even if a composer’s works themselves are in the public domain (for example, as Bach’s are), a particular publisher’s edition of those works may not be in the public domain.

Therefore, if you wish to write out one of Bach’s Inventions by hand, you may do so, but you may not photocopy it from a printed book without the publisher’s permission.

(Note: the universally accepted standard dictates that the compositions of living composers or of composers who have been dead for fewer than seventy years may never be copied without permission, either by hand, or otherwise). ❏

**With this public notice, The Frederick Harris Music Co., Limited is pleased to grant permission to festival, recital, and examination participants to use one photocopy of one page of their original score published by The Frederick Harris Music Co., Limited for the purpose of facilitating a page turn. This permission is granted for a one-time use only, with the understanding that the photocopy will be destroyed immediately following the performance.*

2007 EXAMINATION DATES

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



The team that prepared the Technical Requirements for the *Piano Syllabus, 2008 Edition* have set out to address a number of these issues, and the revised requirements are also intended to create more effective ties between practical and theoretical studies. In this first of a series of articles, I will highlight important aspects of the new requirements that will be of most interest to teachers and students alike.

Preparatory Examinations

The first change that teachers will likely encounter is the introduction into Canada of the Preparatory A and Preparatory B examinations. These two examinations, which are already available in the United States, will replace the Introductory examination. The Preparatory A examination is intended for children completing their first year of piano study. The Preparatory B examination is geared for those completing their second year of study. Unlike the Introductory examination, which consists only of repertoire with no mark assigned, the Preparatory A and B examinations have the same components as the graded examinations – Repertoire, Technical Requirements, Ear Tests, and Sight Reading – and each component is marked. The Technical Requirements for these two new levels establish basic elements: items include pentascales (the first five degrees of a scale), triads in root position and first inversion, and one-octave scales. Teachers will also note that hands together material is now introduced in the Preparatory level.

Major and Minor Keys

A number of the revisions in the new syllabus involve the keys required for individual grades. First of all, the relative major and minor connection is maintained up to Grade 5. In addition, up to the Grade 2 level, required forms of the minor scale will include the natural minor as well as the harmonic and melodic forms. This is intended to further highlight the relationship between tonic major and minor keys.

At the Grade 6 level there is a switch from relative major and minor relationships to tonic major and minor relationships. While the number of keys required in all grades will be increased, but especially those of Grades 6 through 8, the additional keys in these upper grades should not be too much for students to cope with since, in most cases, scales for keys in a tonic major-minor relationship have identical fingering. Dominant 7ths for major and tonic minor keys provide yet another opportunity to establish ties between practical and theory studies. In the current Syllabus, candidates are expected to know the Dominant 7ths of the MAJOR keys only. In the new technical requirements from Grade 6 onwards, candidates must be able to identify the Dominant 7ths of both the major AND the tonic minor keys. However, the Dominant 7th of a major key and its tonic minor are identical on the keyboard in terms of both notes and fingering, the only difference being how they are written on the page, since they have different key signatures.

Another important aspect of the keys required in each grade is that, in the *Piano Syllabus, 2008 Edition*, all the technical elements that candidates will be required to play will be derived only from the selection of keys required for that particular grade. Gone are the anomalies of the formula pattern keys which did not correspond to the rest of the requirements for a particular grade (for example in Grade 3 the only requirement for G major was the formula pattern, while the scales and triads were in G minor).

An important innovation is the introduction of staccato scales, which is intended to increase students' comfort with non-legato articulations. Staccato scales are required at all levels from Grade 1 through to the Teacher's ARCT, but in order not to overburden students, staccato articulation is required only for select keys in a given level, whereas legato articulation is required for all keys.

Yet another innovation involving keys is that, in the earlier grades, when a new key is introduced at any grade level, it will remain in the requirements for at least two grade levels so as to reinforce a student's facility in and familiarity with these keys.

Hands Together Elements

As mentioned above, hands together elements begin at the Preparatory level. Most teachers introduce the C major scale in a student's first year of study, and they usually include a contrary motion form of this scale, since the mirrored fingerings make it quite easy to play and fun for students. In the *Piano Syllabus, 2008 Edition*, the one-octave C major scale in contrary motion has been moved from Grade 2 down to the Preparatory B examination. The contrary motion scale is expanded to two octaves in Grade 1, and the C major formula pattern is introduced in Grade 2 (rather than Grade 3). This is to help address the issue of and reflect the demands of the repertoire at these levels.

A number of teachers and examiners pointed out the difficult transition from Grade 4 to Grade 5 in previous syllabi. In Grades 1 to 4, all the scales are hands separate, two octaves, and the triads are hands separate, one octave. In Grade 5 there was a sudden increase in difficulty: all the scales and triads – including the notoriously difficult key of F sharp minor – are hands together, two octaves. The revised requirements in the *Piano Syllabus, 2008 Edition*, are intended to ease the transition to scales and chords played hands together by overlapping elements through several grades. For example, the new requirements for Grade 3 include scales and triads played *both* hands together, one octave, as well as hands separate, two octaves, both of which work together to prepare for the demands of the next grade.

A Smooth Transition to Grade 8

There were similar difficulties in the transition from Grade 7 to 8. Requirements for Grades 5 to 7 included only two-octave scales, but in Grade 8 there was a sudden jump to four

octaves. To solve this problem, the new Grade 7 requirements include three-octave scales in *staccato* articulation as well as two-octave scales in *legato* articulation.

Another problem at the Grade 7 and 8 levels concerns arpeggio exercises. In previous syllabi the arpeggio exercises in Grades 4 through 6 were hands separate, two octaves, in root position *only*. In Grade 7 there was a shift from hands separate to hands together. In Grade 8 students were confronted with four-octave arpeggios, hands together, in all inversions! Here again, the *Piano Syllabus, 2008 Edition*, features a smoother transition. The new Grade 6 requirements include arpeggios played hands together (*formerly only hands separate*) in root position and in first inversion (*formerly only in root position*), and second inversion arpeggios are added in Grade 7 (*again formerly only in root position*). Thus students who begin Grade 8 are already familiar with the two inversions; the only change is the switch from two to four octaves.

A similar overlapping will ease the transition from tonic triads to tonic four-note chords. In the new requirements, the introduction of tonic four-note chords will be moved from Grade 7 down to Grade 6, which will include tonic four-note chords, hands separate, one octave, as well as tonic triads hands *together*, two octaves. In Grade 7 triads are eliminated, and the tonic four-note chords are expanded to two octaves, hands separate, as well as one octave, hands together, which will again help ease the transition to the demands of the Grade 8 requirements.

Cadences

Yet another uneven transition in previous syllabi concerns the cadences played at the end of *triads and chords*. It seemed strange that in Grades 4 through 8, *the same* perfect cadences were required *for these five grades*, but in Grade 9 there was a sudden jump to a I–IV–V–I chord progression, and in Grade 10 there were no cadences or chord progressions at all. In the

Important Change to Tune-Up Room Policy

During each examination session RCM Examinations has had tune-up rooms available to candidates doing non-piano examinations (other than voice) at most centres. These rooms are available to permit candidates to quickly warm up and tune up their instruments before their examination.

Starting with the Spring Examination Session, candidates will be required to use their own electronic tuners, and set up their instruments in tune-up rooms **without** pianos. They can make any last minute adjustments to their instruments once they are settled in the examination room.

Piano Syllabus, 2008 edition, the I–IV–V–I chord progression is introduced in Grade 8. A cadential 6/4 chord is added to this progression in Grade 9 (I–IV–I^{6/4}–V–I), and a dominant 7th in Grade 10 (I–IV–I^{6/4}–V⁷–I). *Teacher's ARCT* requirements include a slightly more complex progression (I–vi–ii^{6/5}–I^{6/4}–V⁷–I). These changes will also strengthen a student's knowledge of music theory and basic keyboard harmony.

These are some of most important revisions to the Technical Requirements for the *Piano Syllabus, 2008 Edition*. In the next article I will discuss more exciting changes that affect the senior levels.

Christopher Kowal holds a Bachelor of Music (piano performance) from the University of Western Ontario, a Master of Music (performance) from the University of Toronto, an ARCT diploma (piano performance) from The Royal Conservatory of Music, and a Licentiate Diploma (performance) from Trinity College of Music, London, England. He studied at the Banff School for Advanced Musical Studies in both the summer festival and winter cycle programs and at the Aspen Summer Music Festival. His teachers include Patricia Parr, Greta Kraus, Ronald Turini, Gyorgy Sebok, Maria Curcio, and Louis Kentner, and he has performed in masterclasses with Adele Marcus, Anton Kuerti, Jeanine Dowis, Seymour Lipkin, Guido Agosti, John Perry, and Misha Dichter.

Mr. Kowal has been an examiner since 1986 and served on the RCM Examinations Council of Examiners in 1998 and 1999. In 2001, Mr. Kowal was appointed Chief Examiner, Practical Subjects. He was artistic advisor to The Frederick Harris Music Co. Limited for the piano recordings of the *Celebration Series*®, *The Piano Odyssey*®. Currently he maintains a highly successful piano studio in Toronto, is active as an adjudicator at music festivals across Canada, and serves regularly as a clinician for The Frederick Harris Music Co., Limited and RCM Examinations. **M**

2007 WINTER SESSION AVERAGE MARKS FOR THEORY

Basic Rudiments / Preliminary Rudiments	89
Intermediate Rudiments / Grade 1 Rudiments	84
Advanced Rudiments / Grade 2 Rudiments	83
Introductory Harmony / Introductory Harmony	82
Basic Harmony / Grade 3 Harmony	71
Intermediate Harmony / Grade 4 Harmony	60
Counterpoint / Grade 4 Counterpoint	70
Advanced Harmony / Grade 5	
Harmony & Counterpoint	65
Analysis / Grade 5 Analysis	77
History 1: An Overview / Grade 3 History	69
History 2: Middle Ages to Classical / Grade 4 History	71
History 3: 19th Century to Present / Grade 5 History	69



Refund and Fee Extension Policy

Candidates who cannot attend examinations must be aware that once they have registered for an examination, the application cannot be withdrawn. Although there are no academic penalties for missing an examination, candidates will lose their fee and will be required to pay the full fee when applying for an examination in another session.

Candidates not attending examinations due to illness or direct conflicts with school examinations may apply for a **Fee Extension**. Candidates must submit a letter explaining the reasons for not attending the examination along with supporting documentation, i.e., doctor's note or a letter from their school on official school letterhead.

Such candidates may request an extension for the examination fee only (excluding any additional surcharges), or a 50% refund of the examination fee. A Fee Extension once granted is valid for one year and may not be re-extended.

- Fee Extensions are not transferable.
- Fee Extension requests must be received in writing within two weeks following the missed examination.
- Candidates must submit a new application for the examination and session of their choice within the one-year period.

For further information, please visit our website (www.rcmexaminations.org) and read our **Fee Extensions/Refund Policies** listed under the **Academic Information** link. ■

Update on the Royal American Conservatory Examinations becomes the National Music Certificate Program

RCM Examinations is pleased to announce that the Royal American Conservatory Examinations will continue to be active and offer examinations to candidates in the United States under the new name *National Music Certificate Program (NMCP)*. All academic requirements will remain the same and syllabi will be updated the same as they are in Canada.

NMCP will feature a booth at the MTNA Collaborative Conference and there will be a presentation by Amy Immerman of the Ohio Music Teachers' Association on Friday, March 23rd, 2007.

EXAMINATION TIPS from the Office of the Chief Examiners

After every examination session, RCM Examinations receives feedback from the members of the College of Examiners on the common examination pitfalls they encounter while examining. These last minute 'surprises' can cause candidates added anxiety in an already stressful situation.

Here is a list of tips gathered from the Summer 2006 Examination Session which may help you to better prepare your students for any upcoming examinations.

1. Candidates should ensure that they are preparing for their examination using the **current** syllabi. A list of syllabi in effect is available on our website under "Academic Information".
2. Starting at the Grade 3 Piano level, candidates must prepare **TWO studies** for examinations.
3. Piano candidates should double check that they are preparing one piece from **each** List in their grade. The current syllabi should be consulted for detailed information on examination requirements. This will ensure that candidates do not come to their examination prepared with two List A pieces and no List B piece.
4. For the Grade 9 Piano level, candidates who are playing Scarlatti Sonatas must ensure that they have **TWO** Scarlatti Sonatas prepared to perform.
5. At the Grade 5 Piano level, candidates performing Clementi's *Sonatina in G Major, Opus 36 No. 5* **must play all 4 pages**.
6. For Grade 1 Piano level, candidates must perform **both** the *Forte* and *Martellato* Studies by Papp as one selection.
7. At the Grade 10 Piano level, candidates choosing repertoire from the *24 Preludes* by Shostakovich must perform **two** of the preludes published in the list from the current syllabus.
8. For Orchestral Instruments examinations, candidates should prepare all of the required Orchestral Excerpts and Studies for their respective grade levels.
9. Candidates are only allowed one repertoire substitution from the next grade level higher, not two. Please consult the current syllabus for detailed information on substitution policies.
10. At the Grade 8 Piano level, candidates using Robert Starer selections from *Sketches in Color*, must play **BOTH** *Pink* and *Crimson*.

SEE YOU IN TORONTO AT THE COLLABORATIVE CONFERENCE!

Registration Reminder

If you haven't already registered for the 2007 Collaborative Conference in Toronto, there's still time! Registration is available online, or by mail and fax, prior to the conference, OR at the door.

Recapping the Highlights

Plan to arrive in Toronto on Thursday evening (March 22) to attend Pedagogy Friday beginning the next morning. Over the next few days you will have your choice of student competitions, master classes, and presentations to attend as well as time to shop in the exhibit hall. Your evenings will be filled with exciting opportunities as well. On Friday evening, you won't want to miss the opening night concert with The Royal Conservatory Orchestra featuring Lucas Porter, winner of the Best Concerto Performance at the 2006 National Music Festival Competition. Saturday evening's solo piano concert with Yefim Bronfman and Sunday's Toronto Symphony Orchestra concert featuring pianist Jane Coop and a composition by Stephen Chatman are both must-see events. Tuesday evening concludes the conference with the black-tie-optional Gala. Stay until Wednesday and take advantage of one of the post-conference tours designed exclusively for conference attendees and guests; choose between "Niagara Region Historical Tour and Niagara Falls" and "Glenn Gould in Toronto".


Special RCM Events

The Royal Conservatory of Music Convocation will take place on Saturday, March 24 at 2:00 p.m. at the Toronto Centre for the Arts—a wonderful opportunity to celebrate the achievements of the graduating class and recognize RCM alumni. Everyone is invited to attend but reservations are required; be sure to sign up (limit of 1 ticket per registrant) when you fill out the registration form. Reserved tickets can be picked up on the day of the event after 1 p.m. at the Toronto Centre for the Arts.

Get a sneak preview of the new home of the RCM by touring the construction site of the TELUS Centre for Performance and Learning. Visit the RCM booth in the exhibit hall to register. Space is limited.

World Class City

Located in the heart of the city, the conference venue at the beautiful Sheraton Centre offers easy accessibility to Toronto's world class attractions. In your free time (there are no events planned for Monday night) enjoy one of the many fine restaurants in downtown Toronto or use the underground PATH walkway network for convenient access to shopping and the subway system. For more ideas on making the most of your stay in Toronto, visit www.torontotourism.com.

For a complete schedule of Collaborative Conference events, registration information, and more, visit <http://www.mtna.org/conference.htm>. 

THESE ARE SOME OF THE THINGS THAT GO INTO THE COST OF AN EXAMINATION ...

Your student's examination doesn't just happen! Operating a reliable service requires organization, competent management, and capital investment. Our services don't just occur during your students' examinations.

By the time our examiners reach the centre nearest to you many costs have already been incurred just to ensure everything is in place. Here are some of them:

Customer service representatives are available during business hours at our main office to answer all of your examination processing inquiries by phone, fax, or mail.

IT specialists monitor and ensure efficient data systems and internet activity.

Operations staff members ensure that your examination is, in most cases, scheduled where you want it, and when you want it. This same team also ensures that your examination centre is rented and ready for each examination session.

Centre Representatives at over 300 examination centres across Canada are coached on our policies and available for your questions before, during and after the examination sessions.

Delivery of over 100,000 theory and practical examinations to more than 300 centres across Canada is administered from our main office.

Once the Official Examination Results have been returned to our main office, each and every examination mark is entered into each and every student's permanent records file to ensure that the students who are eligible will receive their certificates.

Our Academic Office hosts ongoing examiner professional development and training sessions of new examiners throughout the year. Auditing of theory and practical examination results following each examination session ensures academic integrity. Updates to syllabi and repertoire series happen throughout the year and are ongoing even after the release of a new syllabus.

Music Matters, the official publication of RCM Examinations is published six times per year and mailed to over 15,000 teachers across Canada. As well, free workshops are offered across Canada on a wide range of topics that help keep teachers in the loop with new policies, procedures, and syllabi.



Retitling of Theory Levels

Starting September 2006, RCM Examinations began to use new titles for theory and history examinations. The new examination titles will come into full and exclusive use with the implementation of the *Theory Syllabus, 2009 Edition*. The new titles will appear in the co-requisites and pre-requisites lists as other syllabi come up for renewal. The new titles are as follows:

NEW TITLES / PREVIOUS TITLES

Basic Rudiments / Preliminary Rudiments
Intermediate Rudiments / Grade 1 Rudiments
Advanced Rudiments / Grade 2 Rudiments
Introductory Harmony / Introductory Harmony
Basic Harmony / Grade 3 Harmony
Intermediate Harmony / Grade 4 Harmony
Counterpoint / Grade 4 Counterpoint
Advanced Harmony / Grade 5 Harmony & Counterpoint
Analysis / Grade 5 Analysis
History 1: An Overview / Grade 3 History
History 2: Middle Ages to Classical / Grade 4 History
History 3: 19th Century to Present / Grade 5 History

The new theory and history examinations titles are more descriptive and better reflect the content of the examinations. The examination requirements for each subject have not changed, and the previous and new titles are currently interchangeable. Please note that the previous titles may still be in use in various publications, such as the Official Examination Papers. Please refer to the above list for the equivalent new titles.

Other materials such as *The Official Examination Papers* will reflect the new titles with the publication of the 2007 editions. Publications of the Frederick Harris Music Co., Limited that are listed in the *Theory Syllabus* bibliography will also reflect the new titling as they are reprinted. ■

ATTENTION TEACHERS!

RCM Examinations will be starting the revision of four syllabi in 2007. The following syllabi will be edited and revamped for release in 2008:

- Harp
- Harpsichord
- Recorder
- Accordion

Submissions of repertoire and any content suggestions for these syllabi will be accepted up to May 1, 2007.

Please forward to:

Manager – Manuscript Development
RCM Examinations
5865 McLaughlin Rd., Unit 4
Mississauga, ON M6S 2P7

Certificates and Diplomas – A New Look for 2007

The RCM Examinations Certificates and Diplomas have a brand new look! The refurbished design of Certificates and Diplomas combines modernity with imperium.

Certificates are mailed in April and October of each year to candidates 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.

Diplomas are awarded in person at Convocation once per year. Candidates are designated ARCT graduates only after Convocation. All practical and theoretical requirements must be completed during the academic year in order to graduate.

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. ■

NEW CENTRE REPRESENTATIVES FOR 2007

The following is a list of new Centre Representatives now residing at the various centres listed below. Please ensure that your information is up to date.

339 Clarendville, NL
Ann Quinton-Avery
709-466-4083

745 Maple Ridge, BC
Susan Mitchell
604-463-0922

480 Winkler, MB
Debbie Derksen
204-325-7000

646 Lethbridge, AB
Louise Joss
403-328-1730

763 Prince George, BC
Sarah Trick
250-564-5371

608 Calgary NE, AB
Mina Wilcox
403-291-2346

789 Whitehorse, YT
Carol Diamond
867-668-7176

760 Penticton, BC
Eleanor Hill
250-497-1173