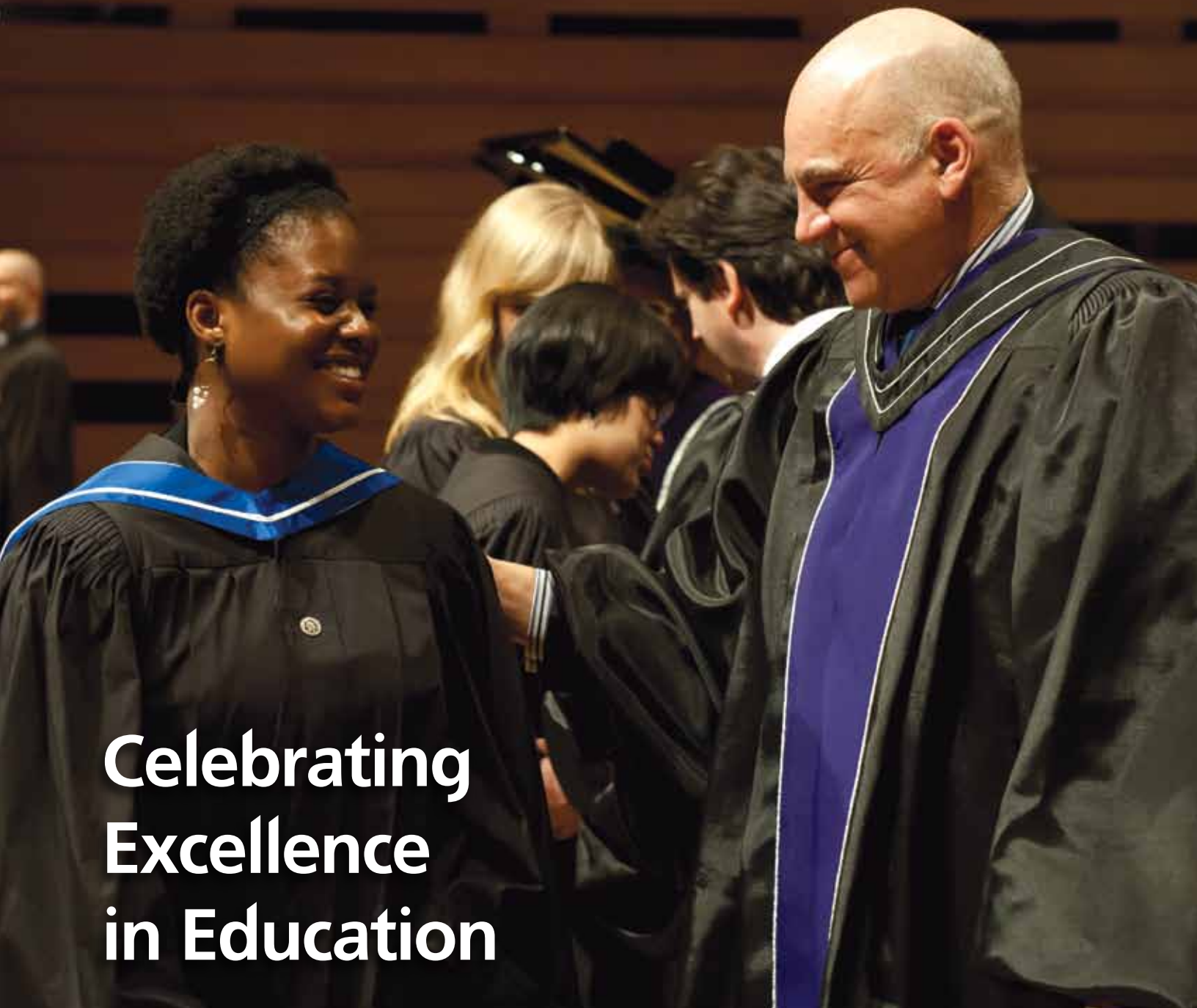


The Royal Conservatory's
official newsletter for music teachers

Summer 2012

music MATTERS



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In this issue:

- ▶ Artistic Expression and the Achievement of Excellence: Lessons from Michael M. Koerner
- ▶ Royal Conservatory Convocations Across Canada

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You Asked



When will my students' marks be available?

Marks are typically posted within two to three weeks after the examination date. Tell your students to be sure to watch their email for their automatic notification.

*The Royal Conservatory's
official newsletter for music teachers*

Dr. Jennifer Snow, Chief Academic Officer
Dr. Thomas Green, Chief Examiner, Practical Subjects
Maria Case, Chief Examiner, Theoretical Subjects
Dr. Anita Hardeman, Manager, Teacher Relations

Music Matters aims to provide pedagogical support and relevant information from The Royal Conservatory in its mandate to develop human potential through music and the arts. Members of the academic community offer fresh perspectives and useful information on teaching and managing a successful music studio, while celebrating excellence in music. Current and previous issues of *Music Matters* may be downloaded free of charge from our website: examinations.rcmusic.ca

CONTACT US

Article requests or questions about this publication?
Please email us at: musicmatters@rcmusic.ca

examinations.rcmusic.ca

Artistic Expression and the Achievement of Excellence

Lessons from Michael M. Koerner, C.M., Chancellor of The Royal Conservatory

At his installation ceremony as the inaugural Chancellor of The Royal Conservatory on October 5th, 2011, Michael M. Koerner recalled the words spoken to him by an elderly Lawren Harris decades before: “The most important thing in life is to be able to express yourself.” The great painter, a close friend of the Koerner family, had tears in his eyes as he shared this conviction.

That moment has remained with Michael over the course of his life, supporting his powerful belief in and advocacy for the transformative power of music and the arts and inspiring him to continue developing his already exceptional skills as a pianist. It is also a principle he recognizes as the driving force behind every program of The Royal Conservatory—an organization with which he has enjoyed a seventy-year relationship, beginning with his first piano lessons in Vancouver in the early 1940s.

“*Express yourself* is what The Royal Conservatory is all about,” Michael said during his remarks on October 5th. “The organization has played an important role in educating Canadians for 125 years to be expressive and to be leaders in their chosen field.”

A distinguished businessman who has had a profound influence on the growth and success of the Canadian cultural community, Michael comes to the position of Chancellor following twenty years as a pivotal supporter of The Conservatory and its mission to develop human potential through

music and the arts. Through his volunteer service and philanthropy, Michael has been instrumental in helping the organization evolve as an international leader in its field: in addition to their tremendous support of The Conservatory’s diverse programs, the generosity of Michael and his wife, Sonja, also established the spectacular Koerner Hall and provided the unique Michael and Sonja Koerner Early Instrument Collection for display in the TELUS Centre for Performance and Learning.

In his role as Chancellor, Michael acts as a global ambassador for The Conservatory to further advance its critical mission.

“I’m very happy to be associated with such a worthwhile institution,” says Michael. “There are not too many organizations comparable to The Royal Conservatory; we touch the lives of hundreds of thousands of people and have done so over a long period of time. There’s a tradition and national scope to The Conservatory that is really quite unique.”

Michael understands first-hand the ability of education to positively influence the personal and professional success of individuals. From his dedicated studies as a young piano student in Vancouver, studying The Conservatory’s curriculum with lauded pianist and teacher Ira Swartz in Vancouver, to his degrees earned at the Massachusetts Institute of Technology and Harvard Business School, Michael possesses a deep respect for the value of



MICHAEL M. KOERNER, C.M. CHANCELLOR OF THE ROYAL CONSERVATORY

Michael Koerner draws on over fifty years of business experience. He is the President of Canada Overseas Investments Limited. Past Directorships, among public companies, include CAE Inc., Co-Steel Inc., E.D. Smith & Sons, Finning International Inc., JP Morgan Canada, and Suncor Energy Inc., where he was Chair for several years.

A leading advocate of music and arts education, Mr. Koerner is one of the Canadian cultural community’s most influential supporters. He is a Trustee and Past President of the Art Gallery of Ontario, and Treasurer of the Ontario Arts Council Foundation and Ontario Cultural Attractions Fund. In 2006, he received The Edmund C. Bovey Award for his outstanding and longtime support of the arts. Mr. Koerner is also a Life Member of the Corporation of the Massachusetts Institute of Technology of which he is a graduate in chemical engineering. He was named a member of The Order of Canada in 1984.

education in all of its various forms.

Angela Elster, Vice-President of Academics at The Conservatory, says of Michael: “Like so many great business and community leaders, Michael’s

firm grounding in music education has enriched, engaged, and inspired him throughout his life, formal education, and career. His passion led to his tremendous support of the Canadian cultural community, and to the moment in which we appointed him to the high office of Chancellor.”

Indeed, Michael continued to pursue his education in music even after moving to Boston to attend MIT, an organization of which he is now a long-time trustee. As a freshman, Michael attended a performance by the Boston Symphony, with Igor Stravinsky as conductor and a young Lukas Foss on piano. Deeply impressed with Mr. Foss’s passion and virtuosity, Michael wrote a letter inquiring as to whether he would be willing to take on a new student.


Having left Vancouver just before completing his ARCT diploma, Mr. Foss took Michael on as his “gifted amateur” student. During his time in Boston, Michael performed numerous times as a soloist with the MIT Symphony Orchestra and gave a recital at the Isabella Stewart Gardner Museum.

“Music means a lot to me and makes me a better person, and perhaps more thoughtful and expressive,” says Michael of his lifelong passion for music and the arts. “I think my interest in the visual arts and music have been very profound. It has certainly enriched my life.”

The joy and positive benefits that Michael has experienced through his involvement with music led to his powerful association with The Royal Conservatory as one of its most

influential advocates, and continue to drive his belief that the transformative nature of music and the arts should be shared with all people.

“Over the next 125 years we expect to share the power of music and the arts with a broader international public,” he says. “This is an ambitious and exciting prospect but also a humanizing project with a broad reach.”

Michael’s final words at the ceremony on October 5th served to confirm the critical value of The Royal Conservatory’s mission for the many friends, supporters, staff, faculty, and students in attendance that day: “So let us heed the words of Lawren Harris—express yourself—express yourself and thereby be a better person building a better nation and world.” 

Royal Conservatory Convocations Across Canada



In recognition of our landmark 125th anniversary, The Royal Conservatory conducted inaugural joint Convocation and Regional Gold Medals ceremonies in cities across Canada, allowing The Conservatory to better serve its graduates nationwide.

The first of these ceremonies took place February 12th in Koerner Hall, at The Royal Conservatory’s national headquarters, the TELUS Centre for Performance and Learning. It was followed by similar events March 4th at Calgary’s Jack Singer Concert Hall, and on April 14th in Vancouver’s Chan Centre for the Performing Arts.

Each event celebrated students completing The Royal Conservatory’s education system, as well as those winning 2011 Gold Medals for achieving the highest marks in their respective province or region on individual Royal Conservatory examinations.

The ceremonies also paid tribute to the newest Honorary Fellows of

The Royal Conservatory, all of whom were chosen for their contributions to Canadian culture. The Toronto event celebrated Wilmot and Judy Matthews, long-time philanthropists who established The Conservatory’s Matthews Centre for Integrative Education.

The Calgary ceremony recognized Jeanne and Peter Lougheed and illustrious trumpet soloist Jens Lindemann. From 1971-85, Jeanne and Peter Lougheed were the architects of what has been described as the “golden age” of the arts in Alberta, when Mr. Lougheed was Premier of the province. Mr. Lindemann is a pre-eminent performer and pedagogue who is a former member of the Canadian Brass. Both he and Jeanne Lougheed are alumni of The Royal Conservatory.

Canadian jazz pioneer Phil Nimmons and June Goldsmith, the founder of Vancouver’s beloved Music in the Morning concert series, were the honourees at the Vancouver ceremony.


Both are alumni of The Royal Conservatory. When asked about the impact of The Conservatory on his personal and professional life, Nimmons remarked: “Much of what I learned at The Royal Conservatory became the basis for any concepts I developed later on. It helped open my musical horizons and broaden [me] as a human being.”

The ceremonies also featured musical performances by award-winning students and illustrious alumni. The Calgary audience was entertained by a charismatic brass quintet led by Jens Lindemann and Adam Zinatelli, a graduate of The

Glenn Gould School of The Royal Conservatory, and the Principal Trumpet of the Calgary Philharmonic Orchestra. The Toronto and Vancouver events respectively featured a Gold Medal winner: Kingston resident Deanna Choi, who was awarded the highest mark in Canada on her ARCT examination in Violin Performance, and Nicole Linaksita of North Vancouver, who received the highest mark on her Licentiate Diploma in Piano.

These special events provided The Royal Conservatory with the opportunity to reconnect with its many graduates

across the country. Alumni were invited to sign a special 125th anniversary register and to view its official Historic Register, which lists thousands of Conservatory students dating back to the 19th century. In Calgary and Vancouver, past graduates were invited to process with the class of 2011 and to join them onstage for a special commemorative photo.

The Royal Conservatory is currently planning Convocation ceremonies for cities across Canada in 2013. 



Congratulations to our ARCT Gold Medalists

We congratulate this year’s ARCT Gold Medalists for excelling in their area of study. Gold Medals are awarded for each academic year (September 1 to August 31) to the Teacher’s Performer’s and Theory ARCT candidates who obtain the highest marks in each of the following disciplines: accordion, brass, guitar, harp, organ, percussion, piano, speech arts and drama, strings, voice, and woodwinds.

The 2012 Gold Medalists are:

- Nicole Linaksita (Piano Licentiate) from North Vancouver
- Cynthia Skinner (Theory) from Calgary
- Quinn Gomez (Piano Performance) from Calgary
- Deanna Choi (Violin Performance) from Kingston





Mentor Memories

with Quinn Gomez, piano

Prior to his performance on "From the Top", Quinn was interviewed by our friends at Carnegie Hall. A portion of the interview appears below. (You can read the full interview at <http://www.carnegiehall.org/Blog>.)

How do you feel about making your Carnegie Hall debut?

It's a wonderful and encouraging feeling to know that I performed in a place that has seen not only the greatest musicians of all time, but some of the greatest minds, activists, and philosophers. I feel extremely privileged to have been invited to perform at Carnegie Hall, and I will embrace my time here with optimism and zeal.

Tell us about your experience with The Royal Conservatory program.

I've been involved with the program since I was eight years old. My experience has been a nurturing one; anyone who pursues it with earnest dedication can benefit immensely, not only in their musical abilities, but in the development of a sincere passion that is otherwise difficult to find.

What advice would you give to someone your age who wants to become a musician?

I would encourage that person to find their unique voice. I think from my age onwards, music serves not so much as an entertainment factor, but as a means to help the musician understand the truth of human nature and life. Consequently, it is important to grow with music at the same pace that you grow in life, because in a sense they are related.

What is one of the important things you've learned from your music teacher?

From my piano teacher, Linda Kundert-Stoll, I have learned that failure is profoundly good. How can you grow if you don't know what it feels like to fail? How can you develop your abilities and knowledge if you are flawless? She taught me that failure is an inevitable and essential aspect on the path to success. Therefore the only true failure is when you terminate your passion out of fear of failure (kind of paradoxical).

What are your goals for your future as a musician?

My goal as a musician is simply to better understand the universal community of which we are all a part, to help others find their unique voice, and to spread the joy and love that exists in every soul. I believe this can all be achieved through music. **MM**

QUINN GOMEZ

Piano

Calgary native Quinn Gomez is the recipient of this year's ARCT Gold Medal in Piano Performance. On Tuesday, March 27 at 7:30pm he made his Carnegie Hall debut when he appeared on "From the Top": The Achievers, a live taping of NPR's popular radio show with host Christopher O'Riley. This performance, presented by the Carnegie Hall Royal Conservatory Achievement Program in partnership with "From the Top", featured a range of North American students who have excelled in their musical studies.

CELEBRATING EXCELLENCE IN TEACHING:

Recognizing the Teachers of the 2011 Gold Medalists

Each year The Royal Conservatory awards Gold Medals to outstanding candidates who receive the highest mark per level in their chosen discipline. Following many joyous celebrations at Gold Medals Awards Ceremonies across Canada, Music Matters would like to recognize those dedicated teachers who, through their commitment to music education, have created nurturing environments in which students can excel. The following is a list of teachers* from across the nation whose students are 2011 Gold Medalists (listed by discipline):

CLARINET

Barbara Hume
Catherine Yee
Peter Stoll
Robert Mossing

FLUTE

Carmen Roberts
Chang Li Liu †
Dianne Aitken
Elizabeth Rutter
Heather Snowden
Honor Gouriluk †
Jennifer Stanley †
Jill Roszell
Judy Reside
Loyda Lastra
Mary Jill McCulloch
Michelle Wheeler †
Monica Ruth Bailey
Nikki Novikova
Oxana Podoliak
Susan Maclagan
Sylvia Sze Wai Tam
Tami Cooper
Tony Sun

GIUITAR

Brad Mahon
Brett Vey
Brian Griffiths
Carli Kennedy
Carolynn Cordsen
Dale Whetter
Dayle Besler †
Fredrick Brooks
Helga Hagen
Michael Bodnarczuk †
Michael Daher
Michel Forestier
Patrick Feely †
Raymond Hansen
Richard Summers
Rod Machovec
Tong Zhou
Tony Chotem
Verna Hayward

HARP

Alison Purdy
Hannah Elossais
Liane James
Lucile Brais Hildesheim

Marilyn Rummel
Miya Otake
Nora Bumanis
Sarah Davidson
Stacey Loewen

ORGAN

John Kekely
Marilyn Sinclair
Nicholas Fairbank

PERCUSSION

Darcy Gingras †
Gratzian Kolev
Michael Schuett
Tisho Balinov

PIANO

Adrian Cheung
April Gibson
Barbara Marks
Barbara Zerr
Bonnie Nicholson †
Bonnie Joy Fuerst
Caron Whitlaw Hiebert
Cheryl Finn †
Claudia Cashin-Mack
Diana Torbert
Dianne Gryba
Donna Fishwick †
Edward Leung
Flora Lau
Florence Sandercock
Frances McBurnie
Gloria Chu †
Gohar Dovlatyan
Gwen Beamish
Hong Lang †
International Music Academy
Jane Petroni †
Jane Hsiao Nicolas
Janet Lopinski
Janet M. Atwood
Janice Chiu
Joan Bell
Jocelyn Douglas
Julia Young
Karen George
Karen Klassen
Kathy Dornian
Katrina Thompson Fost
Kristal Calvert
Lillian N. Rogalsky

Lydia Wiebe †
Mary Ann Cayetano
Mary Ann Morgan
Michael Oike
Moira Buck
Natalia Molochnikov
Noreen Greene-Fraize
Peter Rudzik †
Prudence Leung
Rebecca Thiessen
Rebecca Cheng †
Renee Chan †
Samantha Yoon
Sarah Konecni †
Sharon Gow-Knickle †
Shelly Kwong †
Sonya Stacey Norman
Stephanie Chan
Tanya Gates

SAXOPHONE

Caroline Arthur
Rino J. Zorzi

SPEECH ARTS

Anita Liu
Bolton Academy of Spoken Arts †
Catherine J. LeDrew †
Deborah McGladdery †
Dianne Steen
Helen Zdriluk
Jennifer Orr
Linda Nuotio-Flynn
Morna Douglas †
Opus Academy
Shirley Konrad †
Susan Duska

VIOLIN

Ben Neumann
Carla Birston
Heather Kao †
Ian D. Grant
Jeremy vanDieman
Joan Blackman
Joan Jewitt
Jonathan Frazer
Karen Warner
Karen Dueck
Katherine Kwok
Linda Jane
Margot Jewell
Natalia Chevtchenko

Philip Kashap
Rudolf Sternadel
Serhii Vyhovskiy
Silviu Patrascu
Tatiana Kostour
Yang Gao
Zi Leng †

VIOLONCELLO

Barbara Fitzpatrick
David Frazer
Faina Sosedova

VOICE

Angela Siemens
Bambi-Lyn Rutherford
Catherine Heinzelman
Cheryl Finn †
Diana Woolrich
Elaine Case
Elizabeth Kinghorn
Galina Bagga
Heather Faris
Heather Henderson Hryhoriw
Irene Ilic †
Jaclyn Whiteway
Jasleen Jalbay
Jennifer Muir
Karen Langlois
Karen Ruta
Kristen Scott
Laurel Fast
Marilyn Szajcz
Marilyn Whitehead †
Michele DeBoer
Michelyn Wright
Natalia Zahorbynsky
Natalie Spurrell
Phyllis Thomson †
Rachel Hop †
Roberta Norman
Ruth Booker
Sandra Mason
Sophie Bjerke †
Stephanie Kramer
Susan Boddie †
Susan Henze
Suzanne Campbell
Terri-Lynn Russell
Winston Noren

† Denotes a teacher with multiple 2011 Gold Medal award-winning students.

* We have endeavored to include all medalists' teachers where possible. However for privacy reasons, only teachers who have given express written consent to release their name and region have been listed here. If you are a medalist's teacher not listed above and would like to be included in an upcoming listing, please email us at musicmatters@rcmusic.ca.

DISCIPLINE UPDATES The Marks Are In!

Winter Session 2012 Average Practical Marks*

LEVEL	CELLO	CLARINET	FLUTE	GUITAR	PIANO	SAXOPHONE	SPEECH ARTS	VIOLIN	VOICE
Preparatory A	-	-	-	86	86	-	-	-	-
Preparatory B	-	-	-	-	86	-	-	-	-
Grade 1	-	-	-	81	83	-	-	84	83
Grade 2	-	-	82	81	81	-	-	81	82
Grade 3	-	-	80	79	79	-	-	78	81
Grade 4	81	-	79	78	78	79	-	80	81
Grade 5	74	-	-	79	77	-	-	77	79
Grade 6	-	80	79	76	77	77	83	78	79
Grade 7	79	-	78	70	77	-	-	79	78
Grade 8	78	75	81	76	74	-	-	73	79
Grade 9	-	-	-	-	76	-	-	76	80
Grade 10	-	-	-	-	74	-	-	76	76
ARCT Performer's	-	-	-	-	75	-	-	-	-
ARCT Teacher's	-	-	-	-	-	-	-	-	-
Elementary Piano Pedagogy	-	-	-	-	76	-	-	-	-
Intermediate Piano Pedagogy	-	-	-	-	78	-	-	-	-
Advanced Piano Pedagogy	-	-	-	-	-	-	-	-	-

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

Winter Session 2012 Average Theory Marks*

RUDIMENTS

Preparatory	95
Basic	90
Intermediate	87
Advanced	86

HARMONY

Introductory	76
Basic	74
Intermediate	70
Advanced	65

History 1	74
History 2	75
History 3	79

Analysis	75
Counterpoint	70

PIANO PEDAGOGY

Elementary	72
Intermediate	75

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

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WITH AN EXAMINER

DR. THOMAS GREEN, CHIEF EXAMINER,
PRACTICAL SUBJECTS

1. What is considered an excellent result in a practical examination?

Marking criteria for practical examinations are described in a wide range of syllabi where teachers and candidates can explore the requirements for the various levels of assessment offered by The Royal Conservatory. In the Piano Syllabus, 2008 Edition, for example, marking criteria are described on page 121. The top two categories, First Class Honors and First Class Honors with Distinction, are reserved for performances that could be described as “very good” or “excellent.” In general, a mark from 80 to 84 indicates a performance that is confident, musically interesting, and generally secure technically. A mark of 85 to 89 indicates an engaging performance that reflects fine preparation and displays technical ease, apt characterization, and a sense of spontaneity. A mark of 90 or above denotes an exceptional performance, one in which the candidate demonstrates technical command, mastery of the material, deep awareness of style and character, a sophisticated approach to musical shaping, effective communication skills, and an authentic personal performance spark.

2. How do examiners assess individual components of a practical examination?

Except for the Licentiate in Piano Performance, where a single, all-encompassing mark is assigned, practical examinations include several components, each of which is allotted a maximum number of potential marks. Up to and including Level 10, about half the marks available for a practical examination are allotted to the performance of repertoire, while about half the marks are allotted to the demonstration of specific technical and musicianship skills. Many teachers may be unaware that examiners determine a percentage mark for each


category, then express that mark as a portion of the established maximum for that component. For example, a mark of 92% for a piano candidate’s technical requirements would appear as 11/12 on the candidate’s examination report. In other words, standards of excellence that apply to the examination as a whole apply to each examination component individually. Although there is an element of subjectivity in the assessment of any artistic endeavor, consistency among examiners is developed and maintained through examiner workshops and regular monitoring of examiner performance.

3. Are The Royal Conservatory’s standards of excellence universally accepted and understood?

Yes. Standards established by The Royal Conservatory are nationally and internationally recognized, a fact that can help teachers and students understand and measure the relative strengths and weaknesses of a student’s performance. Still, most teachers must also apply a more personalized standard when working with individual students. Each student has strengths and limitations, and what may constitute a mediocre result for a highly gifted student may represent an “excellent” result for a student of average abilities. Furthermore, many students are more motivated by thoughts of maintaining or exceeding their own track record than by a desire to outdo a rival or to achieve an unrealistic goal.

4. How would a teacher set a student on a path toward an excellent result on a practical examination?

The key to success in any artistic endeavor is a combination of well-organized preparation with regular doses of inspiration. Establishing realistic goals with the student early in the year is a vital first step toward a polished performance. A carefully

balanced program of material that includes time for both skill development and musical exploration will be most successful in the long run. I often begin the learning trajectory toward a student’s next examination with a focus on basic skills—technique, sight reading, and ear training. Studies assigned early in the year provide a wonderful opportunity to focus on specific technical goals while developing sensitivity to touch, phrasing, and characterization. An appealing program of repertoire that is challenging, yet not daunting, will provide the kind of stimulation that will keep the student motivated. One of the teacher’s most challenging responsibilities is keeping a student’s program well balanced. With too many tasks to fulfill, the student could lose focus and produce only superficial preparation. With too few activities, the student could easily become bored. By working within the parameters presented by each student, teachers can design imaginative programs that ensure the student’s musical growth and lead to a confident performance at examination time. 

DR. THOMAS GREEN

Dr. Thomas Green is Chief Examiner, Practical Subjects at The Royal Conservatory Examinations. He holds a Bachelor of Music from McGill University, a Master’s in Performance from the Université de Montréal, and a PhD in Music History from Brandeis University. Dr. Green has taught music history at McGill University, the University of Toronto, and the University of Windsor, Ontario. For several years he served as Editor-in-Chief at The Frederick Harris Music Co., Limited. Currently he maintains a large class of piano students and teaches music history and harmony at the Académie Ste. Cécile and at his private studio in Windsor.

SYLLABUS REMINDERS

The Guitar Syllabus, 2011 Edition, took effect September 1, 2011. The crossover period for guitar requirements in the Guitar Syllabus, 2004 Edition will end August 31, 2012.

The Speech Arts and Drama Syllabus, 2011 Edition took effect September 1, 2011. The new Syllabus has replaced the previous edition and there is no crossover period.

The Voice Syllabus, 2012 Edition, will take effect September 1, 2012. Voice requirements in the Voice Syllabus, 2005 Edition will be accepted for a one-year crossover period ending August 31, 2013.

MUSIC MATTERS BLOG

There's a conversation happening online now, and you can be involved! Topics include special needs learners, technology, theory, and technique. Share an idea, pose a question, and learn about the latest developments in pedagogy.

Connect with your teaching community at the Music Matters Blog: rcmusic.ca/musicmattersblog

CORRECTION

In the Music Matters Spring 2012 issue Jane Taylor's name was misspelled in our note of thanks at the end of the "Spotlight on Atlantic Canada." Thanks again to Ms. Taylor, Jacqueline Sorenson Young, and the PEIRMTA for their contributions.

" 'THE TIME HAS COME,' THE WALRUS SAID ..." A New Examination Registration System for the RCM

Since introducing the current examination registration system in 2004, The Royal Conservatory website has been the central hub for students, teachers, examiners, and centre representatives to register for examinations, review marks, and connect with The Royal Conservatory. The system has and continues to serve The Royal Conservatory community well.

But like all technologies, once in a while, rejuvenation is required. We are currently developing a new registration system that will serve us for the next decade. The new system will include all the features and functionality of the current one but will also provide some important new features including:

- A new account sign-up process that enhances security and allows easy and secure password retrieval
- An enhanced examination scheduling process that allows for a more specific selection of exam date and time for students

- A more intuitive and fast user interface that will allow teachers (and parents) to register multiple students
- A complete student record: all examinations, complete with marking forms, which can be accessed by teachers and students

In addition to these new features, the new system uses the most advanced database and web technologies. This will allow us to provide additional helpful tools over the next few years, including enhanced online support. The new technology will also allow us to perform more sophisticated analyses of our data so that we can continue to improve our programs and services.

We are in the planning phase of implementing this new system in Canada and will continue to refine the system over the coming months. Significant components of the system have already been developed and thoroughly tested by both teachers and students.

Currently, our plan is to transition to the new system for the April Session in 2013. In the next editions of Music Matters, we will be providing detailed information about the implementation of the RCM registration system. So stay tuned!



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Dr. Peter Simon
President, The Royal Conservatory



REGISTERING FOR AN EXAM

Examinations are conducted four times each year in more than 300 communities through a network of local centres. There are two ways to register for an examination – online or via a paper application form. To register online, please visit our website at <http://examinations.rcmusic.ca>.

Session dates and registration deadlines are posted on our website. If you prefer to register using a paper application, you may download the application form by visiting our website and clicking on “Forms and Services,” then “Paper Exam Registration.” Download and complete the application form for your desired session and fax or mail it to us. Our contact information is listed at the top of the application form.

Please note that applications may not be withdrawn once submitted to The Royal Conservatory Examinations. Once registered for a specific examination session, candidates may not change to another session.

Be sure to register before the deadline date to avoid the late fee. Applications submitted after the deadline date are charged a \$45.00 late processing fee.

APPLICATIONS FOR PIANO EXAMINATIONS

Piano candidates who choose to register online prior to the application deadline may choose the date and time for their examination as availability permits. Please note that examination timeslots are available on a first-come, first-served basis. Therefore, if you prefer to take your examination during a particular time frame, you are advised to register early. Once timeslots for a particular examination centre are filled, candidates will be assigned an examination time by The Royal Conservatory Examinations. Once registered, candidates are obliged to agree to appear for the examination time as chosen by The Royal Conservatory Examinations.

Piano candidates who submit a paper application form will be assigned a date and time by The Royal Conservatory Examinations. By submitting a mailed or faxed application, piano candidates agree to appear for the examination as scheduled.

APPLICATIONS FOR NON-PIANO EXAMINATIONS

For non-piano candidates who register online, schedules will be available online starting approximately 3 – 4 weeks after the application deadline. They are updated on an on-going basis as examinations are scheduled. Non-piano candidates who register via paper application will receive their schedules in the mail via Canada Post. The scheduling and availability of examinations are at the sole discretion of The Royal Conservatory Examinations. By submitting an application, non-piano candidates agree to appear for the examination as scheduled.

ARCT PREREQUISITES

Before registering your student for an ARCT examination, please ensure that the candidate has completed the following prerequisites:


- Grade 10 Practical examination with a total mark of 75 or a minimum of 70% in each section of the examination—at least one session prior
- All theory co-requisite examinations for Grade 10 with a total mark of at least 60 for each examination—at least one session prior

The theory co-requisites for Grade 10 are as follows:

- Advanced Rudiments
- Intermediate Harmony
- History 1 – An Overview
- History 2 – Middle Ages to Classical

Students who have completed a music degree from an accredited college or university may apply for transfer credit towards the ARCT prerequisites. Visit examinations.rcmusic.ca for more details.

STILL HAVE QUESTIONS? WE'RE HERE FOR YOU!

Our Candidate Services department is open Monday – Thursday from 8:30am – 6:00pm EST and Friday from 9:00am – 5:00pm EST. Contact us toll free at 1-800-461-6058. One of our friendly Candidate Services Representatives will be happy to assist you with all your registration enquiries. 

IMPORTANT DATES

2012-2013 Session Dates Announced!

CANADA

SUMMER 2012 SESSION	Registration Deadline	June 5th, 2012
	Theory Examinations	August 10 & 11th, 2012
	Practical Examinations	August 13th – 25th, 2012
WINTER 2013 SESSION	Registration Deadline	November 6th, 2012
	Theory Examinations	December 14th & 15th, 2012
	Practical Examinations	January 14th – 26th, 2013



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