

The Royal Conservatory's
official newsletter for music teachers

Winter 2014

music MATTERS

Online Learning: The Portal to a New World of Discovery

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▶ Ten Ways to Jump-start
Your Professional
Development

▶ Mentor Memories:
Tales of Mario Bernardi


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JEREMIAH BROWN

Olympic Rower
2012 Silver Medal Winner
Royal Conservatory alumnus

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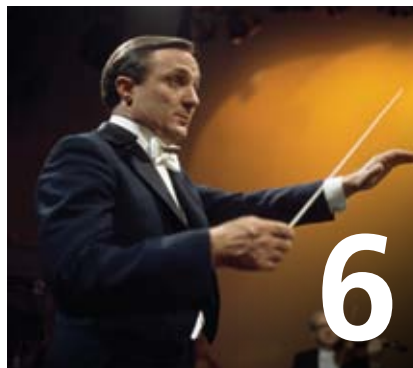
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CONTACT US

Please email us at: musicmatters@rcmusic.ca
examinations.rcmusic.ca

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.

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Online Learning: The Portal to a New World of Discovery

By **JOE RINGHOFER**

When Ferdinand Magellan (c. 1480–1521) and his crew set sail from Spain in August 1519, it was their audacious mission to be the first mariners to circumnavigate the earth. Along with maps, globes, compasses, and sextants they stocked their ships with two years of provisions—a reassuring comfort for the crew but no less for the vermin that infested the hulls of these sea-faring vessels. Over the next months, Magellan drew on the skills of his fellow sailors, navigators, and cartographers. A stowaway mouse might offer him some aggravation but no guidance.

Five hundred years later, the explorers of today are more inclined to be sedentary rather than ocean-faring. Their horizon is defined by (but not limited to) the computer screen. Their sextant is the search engine. The mouse—through the mystery of evolution—has morphed from a rodent

into an all-powerful computer compass. With a mere click, this cute and wily device unlocks the portal to a new world of discovery and an exciting new way of learning. By harnessing computers and the Internet, e-learning is revolutionizing education in the 21st century. Schools, universities, and conservatories are re-envisioning the traditional classroom by offering online courses to a worldwide audience on a myriad of subjects from mathematics to music. More than ever the cyber classroom is an egalitarian learning environment open to all students regardless of their age, gender, or any other identifying features.

Online students are the Magellans of today. They are bright, inquisitive, enthusiastic, and determined. They are open to new ideas, to possibilities, and experimentation. Currently, my online students range in age from seven to eighty-

one years. They live in cities and towns across Canada and the United States covering three time zones. One student signs into the weekly lecture from her home in Florence, Italy. Sometimes we see each other face-to-face using two-way audio/video; at other times my classes are delivered lecture style, with the students posting their questions and comments in the Chat Box. The two questions I always ask them are: What prompted you to seek out an online learning experience? And what is it that makes you want to continue with Internet learning? Here are some of their reasons.

The Technology

It's a laptop-iPad-smartphone world—well, at least among the young. They are drawn to a learning model that embraces the tools they know best; e-learning is a natural fit. My mature adult students

come from the same world as I did: a world of chalkboards and hardcover books, a world where the pocket calculator was regarded as a subversive element in the classroom. But they, too, are intrepid explorers among their peers. They admit to being flummoxed occasionally by digital devices, but they are also stimulated by them. (Who among us could have guessed that our telephones would be taking most of our pictures and movies?) The truth is that once people try an online course they are surprised by how easy it is to attend and participate.

Convenience and Accessibility

Students, young or adult, are hyper-scheduled. Busy parents find it increasingly challenging to drive their children from one appointment to the next. Seeing their child attend a harmony class from the comfort and safety of the family room can be reassuring for parents. Many of my adult students are juggling family life while pursuing their music studies. They are able to attend online classes without having to engage caregivers for their young children or an aging family member. The student of today is constantly on the move. Vacations, school trips, business trips—all of these occurrences can wreak havoc with a learning schedule. In most situations my students are delighted to sign on to the lecture from wherever they are in the world. I have had countless students attend classes from distant locations such as Lebanon, Japan, Singapore, South Korea, and Germany.

Reinforcement and Time-shifting

The web-conferencing technology of today gives students the chance to attend

lectures, either in real time or through time-shifting. While many choose to attend the live presentation, almost as many choose to watch the recording of the class, largely because conflicts with their schedules do not facilitate regular attendance. All students have the ability to watch (or review) the recordings of the lectures. This offers remedial opportunities rarely possible in a live classroom situation.

Interactivity and Interaction

People often imagine that e-learning is an impersonal and detached experience for both the presenter and student. It need not be. My students are able to communicate with me, either verbally or by texting, at all times. Their personalities and enthusiasm come across loud and clear, as do mine! They appreciate that the person they see in front of the camera is very real and not just a talking head. Everything that I bring up on the screen—textbook pages, charts, harmony exercises—can be viewed by all attendees. Thanks to the tablet technology that I embraced in my teaching seven years ago, I am able to write and annotate directly on the screen. The e-learning experience is augmented by the fact that I can have students (without any special computer tools or skills) working on the Virtual Whiteboard during the class.


Feedback and Support

When I first started teaching I collected assignments from students during class then returned them, marked, one week later. Today my students send me their assignments (scanned or photographed) via email. I am able to mark them digitally and return them prior to the next class, making the turn-around time fast and efficient. With the younger students, I almost always copy the parents and the practical teacher on the emails and homework attachments. This has had a positive impact on my students' results.

The Digital Experience

Digital technologies are available to help enliven a teacher's presentation. In the past I would hold up an art book when teaching my students about Baroque art and style. Today I resort to creative PowerPoint presentations to bring my message to life! Instead of just talking

about my visits to Versailles, I take my students on a virtual tour of Louis XIV's magnificent palace. In a harmony class we might analyze the harmonies from Verdi's aria "Caro nome" before going to YouTube to watch Edita Gruberová spin her coloratura magic out of thin air as the hapless Gilda in *Rigoletto*.

In their historic quest, Magellan and his men used the technologies of their day to explore new horizons. And while Magellan did not live to see the journey through, it is the *spirit* of Magellan that we remember. Students—the Magellans of today—are eagerly embracing e-learning and digital technologies, which are expanding their horizons and taking them to new heights in ways Magellan could never have imagined, but surely would have encouraged. 



JOE RINGHOFER

Joe Ringhofer has been a member of The Royal Conservatory's College of Examiners since 1976. He served as Chief Examiner, Theoretical Subjects from 2002 until 2007. He has authored twenty books on music theory, history, and musicianship, and is the founding director of the Phoenix Conservatory of Music. Over the past five years he has embraced the teaching of music theory and theory pedagogy online.

INTRODUCING HISTORY 1 ONLINE

Online learning is coming to The Royal Conservatory! Sign up in January for the first course: Online History 1. The course will include on-demand video lectures, online learning exercises, quizzes, and self-directed readings. It culminates with an online *History 1: An Overview* examination, a required co-requisite for Grade 9 practical examinations. If you'd like to receive more information about this online course, please email us at historyonline@rcmusic.ca.

Ten Ways to Jump-start Your Professional Development

By **DR. CHRISTOPHER FOLEY**

Over the years, the teachers I've grown to respect the most have been the ones who have continually practiced professional growth. Not content to merely stay at their current level of expertise, they have pushed their boundaries, learned new skills, and breathed new life into their professional activities regardless of their age. I've learned that it's not hard to create your own personal program of study once you identify your goals, weak spots, and aspirations. Here are ten suggestions to consider on your path towards continual professional growth:

1. Practice on a regular basis

Those hours of practice don't end with your final music degree. Your ability to successfully motivate your students to spend hours every week in pursuit of musical excellence will dramatically improve if you're doing it yourself. The time you spend in the practice studio will not only improve your own playing, it will enrich the language you use to explain the practice journey and what it entails.

2. Study with a high-level teacher

One of my mentors once said that the only thing that you can really teach is that which you already know. Taking lessons with a master teacher will help you expand your knowledge of your instrument, technique, and repertoire. Find a teacher who will inspire you and increase your understanding of music. Based on your own experience as a student, you will more fully understand the learning process.

3. Perform

The ability to perform at a high level is one of the greatest gifts that you can give your students. The experience of

preparing for a performance will enable you to address specific issues, such as performance anxiety, with your students. The pride that they feel as they watch you on stage will spill over into their playing as they strive to emulate your artistry, virtuosity, and musicianship.

4. Learn more about a related subject

Who we are, and what we know, is informed by the ideas and people with whom we have been in contact. Why not branch out? Here are a few of the many subjects that may enhance the quality of your teaching:

- anatomy
- teaching people with special needs
- business administration
- languages
- acting techniques
- technology
- media

5. Become active in a professional organization

Networking is absolutely vital in the music industry. The Royal Conservatory's Teacher Professional Development Seminars, Summer Summits, and *iSCORE* workshops are excellent ways to share ideas and connect with colleagues. Your local Registered Music Teachers' Association, faculty association, chamber of commerce, or arts council are also great resources. The experience you gain from organizing events will be matched by the valuable friendships and networks that may raise your profile in the community. At a certain point in your career, you may consider the possibility of joining The Royal Conservatory's College of Examiners, which will enable you to further develop your assessment skills.



DR. CHRISTOPHER FOLEY

Dr. Christopher Foley teaches at The Royal Conservatory and is a senior member of The Royal Conservatory's College of Examiners. He was educated at the Eastman School of Music, where he received a Doctor of Music Degree in Piano Accompanying and Chamber Music. Since 2005, his experience as creator of the Collaborative Piano Blog, collaborativepiano.com, has informed his current interests in technology, pedagogy, marketing, and community building.

6. Market your product more effectively

It's no longer enough merely to be a fine teacher. You have to advertise that fact. Build a website, mail out brochures, offer online registration, run ads in publications, start an AdWords campaign on Google to draw attention to your website, or advertise in online directories. You may even want to offer free trial lessons to promote your studio. The Royal Conservatory's new Online National

WEBSITES TO VISIT

Professional Development at the RCM: rcmusic.ca/teachers/professional-development

The RCM College of Examiners: examinations.rcmusic.ca/college-examiners

iSCORE: rcmusic.ca/iscore-home-page

Evernote: evernote.com

Trello: trello.com

Music Teacher's Helper: musicteachershelper.com

AdWords: google.com/adwords

GarageBand: apple.com/ca/apps/garageband

Teacher Directory can also be a great way to make your studio visible to the larger musical community. Discern which methods will be most effective in your area.

7. Upgrade your teaching space

Ensure that your studio is a welcoming space that supports learning. Organize your books, optimize the location of pianos, get rid of clutter, and clean regularly to create the best impression in your workspace.

8. Add to your body of readily available materials

The larger your library is, the more knowledge you will have access to on a regular teaching day. For example, if you already own the repertoire, study,

and technique books for *Celebration Series*, *Perspectives*[®], consider investing in the *Chord Play*[™], *Pattern Play*[®], or *Sound Advice Theory and Ear Training* series to add horizontal breadth to the levels that you teach. Music reference and pedagogy literature purchases are often tax-deductible, providing an added benefit.


9. Use technology to improve the experience of your students

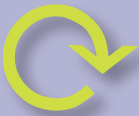
I'm a big fan of technology, especially when it fills a specific need in the studio. Be sure to try out iSCORE, The Royal Conservatory's own web-based practice and communication tool. I also recommend *Evernote* (a multi-platform note-taking program) to keep track of and send lesson notes and *Trello* (a flexible project-

management service) to monitor progress for each student. One of my professional students uses Apple's *GarageBand* to create customized metronome beats for different pieces. (Students love it!) *Music Teacher's Helper* is a popular choice for online website creation, scheduling, and invoicing. Your personal technology solution will depend on the needs of you and your students.

10. Start and complete a long-term project

Record a CD, learn how to conduct, start a festival, found a choir, write articles, start a publication, bring music to inner-city communities, or create a business. The most viable of these projects will require a great investment of time and effort, but they may ultimately deliver the most life-changing results. After all, every major school, festival, choir, string quartet, or orchestra was once a clever start-up project that required time, vision, and diligence to bring it to fruition.

Choosing even one or two of these activities can result in a refreshed attitude and lay the foundation for long-term pedagogical growth. Over time, your experience, knowledge, and constantly refreshed outlook will result in an engaging manner in the studio that will inspire the best in your students. 



Re-Energizing Music Education in Canada

On October 1, 2013, The Royal Conservatory launched a new online Research Community panel of about 250 leading teachers, pedagogues, examiners, and industry personnel.

The goal of the **Royal Conservatory Research Community** is to further music education in this country and to explore the intricacies of The Royal Conservatory curriculum system with the goal of continuous improvement. The panel

will review new pedagogical offerings and discuss important issues.

Every month, members will participate in online activities, such as surveys and discussion forums. The first topic is Teaching Resources. Participants are providing valuable input on issues including:

- The revitalization of the *Piano Syllabus* (for publication in 2015)
- The value of recordings for the various series
- The types of "supporting materials" that can assist music teachers in Canada

- The benefits of online courses and learning tools, especially for theory and history subjects

We look forward to sharing the insights from the Royal Conservatory Research Community with all teachers in future editions of *Music Matters*. Participation in the Research Community is voluntary, based on invitation, and renewed each year. If you are interested in participating in future years, simply email:

research.community@rcmusic.ca



Mentor Memories

Tales of Mario Bernardi

FOUR CANADIAN MUSICIANS SHARE THEIR STORIES OF THE MAESTRO

The passing of Royal Conservatory Honorary Fellow Mario Bernardi on June 2 of this year highlighted the enormous contributions he made to Canada’s musical scene. We asked some prominent Canadian musicians for their favourite stories about Mr. Bernardi. Their anecdotes reveal a man whose superb musicianship touched the lives of many.

MICHAEL HOPE

Assistant Principal Bassoonist of The Calgary Philharmonic Orchestra since 1982

Mario’s last concert in Calgary was notable for being the one that “destroyed his career” (Bernardi’s words, spoken without bitterness, and with a twinkle in his eye). In February 2009, Mario, our long-standing Conductor Laureate, was in town to guest conduct a concert named *Mozart in Love*. This was a treat for all of us because Mozart was Mario’s specialty, as we learned during his tenure here in the 1980s, a period many Calgary Philharmonic veterans—including myself—like to call “The Golden Years.”

The rehearsals had gone well, all with the same beautiful musicianship, same demands for accountability, and the same fierce commitment to the music itself that were Mario’s signature characteristics. They were tempered, however, with the gentleness that comes with one’s passing into older age. Mario was now seventy-eight. Just before the final rehearsal, I was warming up in my chair when there was a loud bang from the podium, followed by the odd sight of Mario falling to the floor as if in slow motion. “Call an ambulance!” our personnel manager shouted. Mario was rushed to hospital, the rehearsal was cancelled, and the concert that night was conducted by our current Music Director, Roberto Minczuk.

I visited Mario in the hospital the next day because rumour had spread nationwide that he had a heart attack. In fact, Mario had been suffering from a backache (he had bone spurs in his spine) and numbness of the feet was a side effect of his medication. He had simply lost his footing on the way to the podium. There was no need to cancel his appearance at all.

Despite this, Mario was good-humoured and philosophical—and also very charming with the nurses. In his hospital room we chatted about the old days. Although I was sad that Mario wasn’t able to conduct one more beautiful concert with us, I’m happy to have the memory of some quiet moments with

my Maestro, remembering as two good friends the hundreds of glorious recordings and concerts he had done with the CPO so long ago.

JEAN MACPHAIL

Distinguished Teacher of Voice, a friend and colleague of both Mario and Mona Bernardi for many years

Bernardi's last two opera productions with The Royal Conservatory were very important. Although he had not been well, when speaking with him it was clear that he was still vital in so many ways and that we could benefit from his involvement in our productions. We had envisioned him coaching, but he said, "no, I want to conduct, I want to take charge."

His *Marriage of Figaro* was an enormous success. He was enthused and excited. Ken Winters, a reviewer for *The Globe and Mail* at the time, was in tears after hearing such a magnificent performance. Because he wasn't able to review a student performance, Winters worked his comments into a review of another production of *Figaro*, saying it didn't come close to the Conservatory performance of *Figaro* under Mario.

Mario took a personal interest in every cast member and invited several students to his home for extra coaching, to correct their Italian, and to make sure their tempos were appropriate. He was able to balance the orchestra with the students so beautifully. *Figaro* was followed by *Così fan tutte*, another success.

Because Bernardi's first connection with opera was playing for singing teachers at the Conservatory, participating in these operas was a fine way to round out his career.

WALLIS GIUNTA

Soprano and graduate of both the Metropolitan Opera Lindemann Young Artist Development Program and The Juilliard School's Artist Diploma in Opera Studies

In my last years at The Royal Conservatory's Glenn Gould School, I was honoured to be a part of Maestro Bernardi's final

performances, when he conducted two of Mozart's most beloved operas. In my first year of the Artist Diploma Program, he led us in a production of *Le Nozze di Figaro*, where I donned the pants for my first Cherubino. It was a revelatory experience and ignited my passion for Mozartean style. Mario was able to capture the spirit of the style—endlessly rewarding when done properly, and wickedly fun.

The following year, something pretty amazing happened. We were scheduled to present a double-bill of Weill "one-acters," which would have been very appropriate for me. As Maestro Bernardi had not been announced as the conductor for that



Photo credit: CBC Still Photo Collection


project, a few of the students got together and suggested to the faculty that we should instead present *Così fan tutte*, under the baton of Mario Bernardi. And it was approved!

That experience with Mario took me to an even deeper level of understanding of Mozart, his recitative style, and the way to properly prepare an opera. Bernardi showed us that all of the dramatic directions are right there in the notes on the page. He taught us, through many careful hours in his home studio, how to make best use of the brilliant libretto and how to read the many layers of meaning in Da Ponte's text and Mozart's line. Mario had a wicked sense of humour and there was always a little something

up his sleeve. He treated us like professionals and taught us about what to expect in our careers. He had no tolerance for time-wasting or lack of preparation. He demanded respect for the music and the process. In return, he rewarded us with a sublime musical journey that frequently brought us to tears. I will never hear the overture to *Così* without remembering that time and what it meant to me. Bernardi helped me prepare for success as an opera singer. Little did I know then that Mozart's work would make up the majority of my repertoire. I was certainly a lucky young lady.

JAMES ANAGNOSON

Dean of The Royal Conservatory's Glenn Gould School and member of the Anagnoson & Kinton Piano Duo

Leslie Kinton and I had the pleasure of collaborating with Maestro Bernardi a number of times, but our last performance with him of the Mozart Two Piano Concerto with the Victoria Symphony in 2006 was particularly inspiring. The Victoria Symphony was in the midst of a Mozart Festival and Mario, as their special guest, led the orchestra in a number of concerts. I remember that from the downbeat of the first movement in our first rehearsal, we immediately experienced all of the musical characteristics that Mario was world renowned for in Mozart—the incredible rhythmic precision, the critical but elusive simplicity of statement, and of course the ease with which he connected us with the orchestra. It all came together in rehearsal with remarkable ease, and under Mario's inspired leadership the concert in the Royal Theatre was the best performance we have ever given of that concerto, and one I will always remember. 

► **Q&A with an Examiner** explores questions relating to examinations, asked by teachers and candidates.

Q&A WITH AN EXAMINER

RECENT QUESTIONS RELATED TO THE EXAMINATION PROCESS

Every session we receive questions regarding The Royal Conservatory's policy for examinations that require a piano accompaniment (voice, strings, woodwinds, and brass). Each year there are some candidates who arrive for their examination without a collaborative pianist. In order to provide the most consistent approach and ensure a satisfactory experience for our candidates, please be advised of the following policies as listed in our syllabi:

1. All selections requiring accompaniment must be performed with piano accompaniment only. No other instruments are permitted. Recorded accompaniment is not permitted.
2. Candidates must provide their own collaborative pianist. Collaborative pianists are permitted in the examination room only during the accompanied portion of the examination.
3. Candidates who do not provide a collaborative pianist will not be examined.

Why are students required to play with a collaborative pianist?

There are pedagogical reasons behind The Royal Conservatory's accompaniment policy. The instruments that require accompaniment are, primarily, *melodic* instruments. They are generally unable to play their own accompaniment or to create the added dimension of harmonic support. As a result, these instruments are often called upon to play in ensemble situations, such as trios, quartets, orchestras, and wind bands. These instruments are by nature collaborative; therefore, developing skills in ensemble playing is crucial in their study. If the composer has included an accompaniment, then it must be played.

To perform a selection intended for collaborative performance with only the solo part is akin to hearing a piano

student practicing a piece hands separately: the performed content may be lovely and musical, but it is an incomplete picture of the total artistic work. The relationship between the solo line and the accompaniment part is an intrinsic element of the musical experience.

Are there any exceptions to this policy?

Pieces written for solo instrument without accompaniment are clearly designated as such. For some instruments, such as flute (beginning at Grade 5), students are required to play an unaccompanied selection.


As a rule, collaborative pianists are required for all voice, strings, woodwinds, and brass examinations. For a few select pieces, accompaniment is required for percussion as well (the syllabus is clear in these instances). Some pieces for recorder include unique options for additional accompaniment instruments because of their historical tuning that does not match a modern piano at A=440Hz. For any additional information or exceptions, please refer to each instrument's corresponding syllabus.

Why are candidates not allowed to use the recorded accompaniments from the CDs that are included with their repertoire book?

Recorded accompaniments may be useful for practicing purposes, which is why they are included in the repertoire books. But, when playing with a recording, the solo instrumentalist or singer cannot lead the performance or make artistic decisions in the moment. These are essential performance ingredients that occur when playing with a collaborative pianist.

How do I find a qualified collaborative pianist?

It is important at all levels that the collaborative pianist help the performer

realize his or her full musical potential. With more advanced-level repertoire, finding a professional accompanist may be necessary. If you need suggestions about where to find a collaborative pianist, contact your local Registered Music Teachers' association—they may be able to help! 

ARE YOU MOVING?

The best way to ensure you continue to receive notifications and *Music Matters* is to keep us up to date with your contact information. There are three ways to update your address:

- 1) Log in to Teacher Services and click "Change Your Profile"
- 2) Contact Candidate Services at **1.800.461.6058**
- 3) Email musicmatters@rcmusic.ca with your name, teacher number, and new and old addresses

Click. Tweet. Connect!

Staying in touch with
The Royal Conservatory
has never been easier.





Candidate Services Corner

CUSTOMER SERVICE

We are committed to providing a **superior customer experience** at The Royal Conservatory, and we now have a dedicated team responsible for this effort. We are pleased to tell you that we have upgraded our call-centre system. This will allow us to more effectively monitor and handle high volumes of calls and to track customer service issues to ensure timely follow-up and proactive improvements.

We are also working on ways to deliver marks and certificates faster, make registration easier, and provide earlier confirmation of your students' examination times. We will continue to share news of these improvements with you in this section of *Music Matters* as they unfold.

If you require assistance with setting up your new online account, please contact our Candidate Services Department at **1.800.461.6058**.

Here are the Top Five Tips for Teachers using the Online System at rcmusic.ca

- 1. Downloadable Guides:** Available on the Examinations "Contact Us" page, these guides provide step-by-step instructions for setting up an account and looking up examination results.
- 2. Passwords:** They must be a minimum of six characters and should include at least one number, both upper and lower case letters, and a symbol such as /.#*. An example of an acceptable password is William55!
- 3. Link Your Records:** When filling out your profile, check the box beside the "Teacher" role. You will be asked if you already have a Teacher Number. If you do, then click "Yes" and enter your Teacher Number and original password (the password you used previously with Teacher Services). If you cannot remember your original

password, please contact Candidate Services at **1.800.461.6058**.

- 4. Access Your Student List and View Results and/or Schedules:** From your online account, click on the "My Students" option located on the left-hand side of the screen. Your current students will appear on this list. (You may add students to your list by using the "Add Existing Student" or "Add New Student" feature.) Click "View Student Exams," select the appropriate session from the drop-down menu, and click "Apply."
- 5. Ensure Students Link Registration to Your Account:** Ensure all of your students link their examination registrations to you by providing them with your Teacher Number. This way, we can notify you if issues arise pertaining to their registration and inform you if they earn an award.



► CONVOCATIONS ACROSS CANADA rcmusic.ca/convocation

In 2014, convocation ceremonies will be held in Toronto, Vancouver, and Calgary. Eligible graduates have been notified by email and invited to register. All ceremonies will include the presentation of graduate diplomas, the conferring of honorary degrees, a celebration of the region's Gold Medal winners, and several outstanding musical performances, followed by a special reception for all graduates and their guests.

For more information please visit the Convocation section on The Royal Conservatory website rcmusic.ca/convocation.



- **TORONTO**
Sunday, January 12, 2014
Koerner Hall, The Royal Conservatory, TELUS Centre for Performance and Learning
- **VANCOUVER**
Sunday, March 2, 2014
Chan Shun Concert Hall, The Chan Centre for the Performing Arts
- **CALGARY**
Sunday, April 27, 2014
Jack Singer Concert Hall, EPCOR Centre for the Performing Arts

We look forward to joining our graduates, medallists, teachers, and their families and friends in celebration.

News & Updates

In the Autumn 2013 issue of *Music Matters*, the article *Building Private Music Education in Canada: The Journey Continues* listed several upcoming Royal Conservatory initiatives to help grow private music study across the country.

Many of these initiatives are now in place, and others will unfold as the year progresses. Here's an update:

1. We launched a national awareness campaign to grow private music study in Canada, with the tag line "Learn more than an instrument." We unveiled a series of display ads across Canada, as well as a campaign microsite: rcmusic.ca/LearnMore.
2. We are proud to have published our first white paper to help promote the benefits of music education and generate excitement from the scientific and academic communities and Canadians in general about our profession. You can download the white paper at: rcmusic.ca/research.
3. The **Online National Teacher Directory** is now live, allowing Canadians to find music teachers in their vicinity who participate in The Royal Conservatory system. If you haven't opted in to this directory, you can learn more at: rcmusic.ca/teacher-directory.
4. We have launched several initiatives to secure your input and engage you in further dialogue and research about the future of our profession:
 - a. You were asked to participate in a **National Teacher Survey** recently. We will share the results early in 2014. If you did not receive our email invitation or missed the opportunity to participate, you can complete a short-form version of the survey at: rcmusic.ca/2013-teacher-survey.
 - b. We are excited to have launched the new online **Royal Conservatory Research Community** of approximately 250 leading teachers, pedagogues, examiners, and industry personnel. This group is engaging in

monthly discussion forums, surveys, and other activities to help shape future Royal Conservatory offerings, resources, and tools, improve our service standards, and explore the future of our profession.

- c. We have just launched a **National Parent and Student Survey** project. We will share the survey findings in late spring 2014.
- d. We are also working with a national public opinion research firm to gather vital research data on the behaviours and interests of Canadians regarding private music study. We will share the results of that research with you when it becomes available.

All of the other initiatives outlined in the Autumn 2013 article *Building Private Music Education in Canada: The Journey Continues* are well underway, and you will hear more about our progress in subsequent issues of *Music Matters*.



UPCOMING IMPORTANT EXAMINATION DATES 2014 Session Dates Announced!

CANADA

WINTER 2014 SESSION	Theory Examinations Practical Examinations	December 13 & 14, 2013 January 13–25, 2014
APRIL 2014 SESSION (In select centres only)	Registration Deadline Piano Examinations (Theory examinations are not available)	January 7, 2014 April 7–12, 2014
SPRING 2014 SESSION	Registration Deadline Theory Examinations Practical Examinations	March 4, 2014 May 9 & 10, 2014 June 9–28, 2014
SUMMER 2014 SESSION	Registration Deadline Theory Examinations Practical Examinations	June 3, 2014 August 8 & 9, 2014 August 11–23, 2014

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