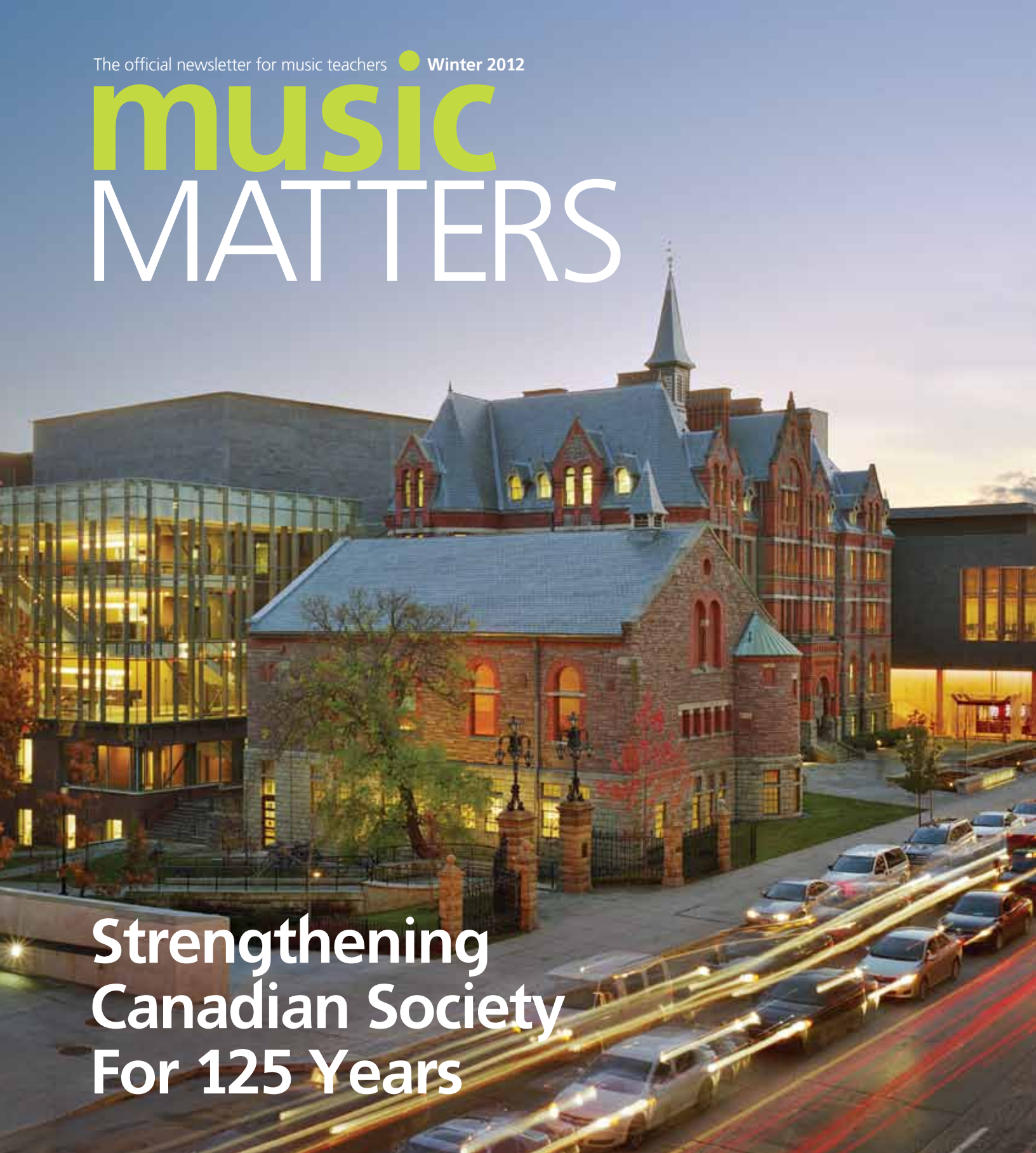


The official newsletter for music teachers • Winter 2012

# music MATTERS



## Strengthening Canadian Society For 125 Years

### In this issue:

▶ Mentor Memories  
with Dr. Peter Simon

▶ Popular Selection List,  
2011 Edition  
by Maria Case

**The Royal** 125  
**Conservatory**<sup>®</sup>  
The finest instrument is the mind.

# Teacher Professional Development Seminars

## Achieving Success

BRITISH COLUMBIA | ALBERTA | SASKATCHEWAN | MANITOBA | ONTARIO | QUEBEC | ATLANTIC CANADA | YUKON

Scheduled for the 2011 – 2012 academic year in locations across Canada, The Royal Conservatory Teacher Professional Development Seminars will focus on the integral and creative aspects of music teaching in the 21st century.

These accredited seminars will include master classes, teaching demonstrations, interactive sessions, online learning activities, roundtable discussions, and a range of specific pedagogical and professional topics.

*I enjoyed the chance to observe excellent teaching, and to have open dialogue about how to teach better.*

– Teacher

*I enjoyed meeting other teachers, making connections and new friends. I also learned a great deal from the master class.*

– Student

*I was very appreciative of the positive energy established in the process of encouraging productive pedagogical dialogue.*

– Teacher

### Presenters

Marc Durand  
Dianne Werner  
James Anagnoson  
Jennifer Snow  
Thomas Green  
Janet Lopinski  
Andrew Hisey  
Linda Kundert-Stoll  
Kent McWilliams  
Christine Vanderkooy  
Christopher Hahn  
Dale Wheeler  
and more...

### Registration:

Regular \$99 | Student \$50  
Includes lunch and light refreshments.

For more information, contact  
[teachereducation@rcmusic.ca](mailto:teachereducation@rcmusic.ca)  
or visit [rcmusic.ca/tpd](http://rcmusic.ca/tpd)

  
**The Royal Conservatory**<sup>®</sup>  
The finest instrument is the mind.



# music MATTERS



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## You Asked



### **When will the results for the Winter Examinations be available?**

Results for the December Theory Examinations will be available online January 10th, 2012. Results for Practical Examinations taken during our 2012 Winter Session will be available online starting January 23rd. All results should be posted by February 10th.

*The 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: [www.rcmexaminations.org](http://www.rcmexaminations.org)

### **CONTACT US**

Article requests or questions about this publication?  
Please email us at: [musicmatters@rcmusic.ca](mailto:musicmatters@rcmusic.ca)

[examinations.rcmusic.ca](http://examinations.rcmusic.ca)



# Mentor Memories with Dr. Peter Simon

**Mentor Memories invites leading arts professionals to share memorable moments of inspiration and motivation. As The Royal Conservatory beings the year-long celebration of its 125th anniversary, we are delighted to present an interview with Conservatory president, Dr. Peter Simon.**

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**Dr. Peter Simon has served as President of The Royal Conservatory since 1991. Under his leadership, The Conservatory has undergone a dynamic and dramatic transformation, culminating in the completion of the TELUS Centre for Performance and Learning and the opening of Koerner Hall in 2009. Dr. Simon also created The Glenn Gould School, an internationally recognized training centre for gifted young musicians, and Learning Through the Arts, an acclaimed program used in hundreds of schools nationwide. In March 2011 The Conservatory launched The Achievement Program, a landmark partnership with Carnegie Hall expanding our renowned assessment system into the United States.**

We spoke with Dr. Simon about his experiences as a young music student, his passion for his craft, and his belief in the importance of music and the arts in the lives of all people.

## **What were your earliest experiences with studying music and taking private music lessons?**

As a young teenager, I was fortunate that we had a family friend named Oszkar Buchbinder, who had studied music at the Liszt Academy in Budapest and with whom I would meet once a week for three to four hours to have dinner, listen, and discuss music—and play a little bit. It was an unusual method, but it advanced my love and interest in music and piano through those early years and expanded my general base of knowledge until I started practicing heavily. He was a brilliant man and I listened.

## **Was there a particular teacher who inspired you to pursue music as a career?**

I had always believed that I would become a musician – but the teacher who helped me make the transition to serious study was Boris Berlin, a legendary teacher at The Royal Conservatory. He helped with the technical foundations and principles of playing the piano and in creating the variety of sounds and colours that make piano music truly breathtaking. He was connected to a rich tradition, having studied in Berlin in the 1920s and hearing the great pianists of the time, including students of Liszt. He had extraordinary stories to tell about music and the composers he had met—which

included Dmitri Shostakovich, one of the most widely celebrated Soviet Russian composers of the 20th century. Boris could be fierce and temperamental but at the same time incredibly supportive and really funny. I miss him to this day.

## **Were there other teachers with whom you worked and what teaching practices did you find most valuable?**

I was also very fortunate to work with the great Leon Fleisher, another person for whom I feel great affection, and who has been teaching at The Royal Conservatory for 25 years. His expectation was that technical polish and extensive thought had already been given to the meaning, moods, and feelings one wished to convey in the music before anything was presented to him. After one played, he would ask a long series of questions designed to ascertain how developed the thinking really was and how the execution of the performance matched those stated musical goals. The point of this questioning was that one should never just practice a piece of music, let alone play it, without first considering its character and meaning and knowing the exact objective. This sounds axiomatic, but it is in fact very common for students to practice a piece without really having thought about or articulating the exact feeling or mood of a passage and overall meaning of a work. We tend to love the act of making music so much, that we just want to get on with it. Fleisher himself is one of the most articulate and creative people I have ever met. He inspired us all with his visions for the music and unbounded

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**“We want every person to become involved with the beauty of creativity and the benefits that flow from engagement with music and the arts. We believe these powerful tools are key to creating happier and more fulfilled people, and therefore stronger and more successful societies.”**

imagination—which was of course tied to a highly disciplined process of execution and based upon an exhaustive knowledge of style.

### **Was he the last teacher you studied with during your formal education?**

When I completed studies with Leon I was trying to build a performing career and would play for Margaret Parsons-Poole, also at The Conservatory, before concerts. She was an extraordinary teacher, who would simply not allow one bar of music to be played unless it was played exactly the way one intended. I spent the better part of an hour with her on the first bar of Beethoven’s Piano Sonata Op. 78, No. 24, and a similar amount of time on the first few notes of Liszt’s Piano Sonata in B Minor. The Liszt Sonata takes half an hour to play so you can imagine the time that was taken to get that ready. Mrs. Poole, as she was called, was arguably the greatest teacher I had ever met and complemented Boris Berlin and Leon Fleisher perfectly. All three were much, much more than teachers; they were people who supported me, pushed me, berated me repeatedly, and ultimately became good friends. I was just so very lucky to have them in my life.

### **Which teaching theories and practices did you most focus on during your time as an instructor?**

I have found Fleisher’s somewhat Socratic approach very helpful in teaching and curiously in the work in which I am currently engaged. The clear articulation of ideas and challenges we face at The Royal Conservatory is an essential part of the process of creating a solution or a plan that can be

executed to achieve a goal. The clearer the conception that is articulated at the outset, the more confidence I have in the success of the project.

### **Why do you think so many people stop taking music lessons at a young age?**

There is a wide range of factors, starting with the focus required to practice and the gap between the work applied and the results seen. I have always told parents that students need a quiet and private place to practice so that they can sometimes lose themselves in the making of music. Parents cannot be passive about the routine of playing and practicing every day and the expectation of results. It also helps when instrumental study is supported by group activity in a choir or orchestra or other forms of shared music making. Teachers, of course, need to inspire and make music study enjoyable. Finally, it is far better when there is a culture in the school a student is attending of celebrating and fostering music making and creative activity.


### **Why are music and the arts so important?**

Apart from the inspiring and transcendental nature of the performing arts, we need music and the arts because they deal with the actual condition of being human—having doubts, questions, insecurities, and uncertainties—and help us to seek meaning and belonging. Great music can take us out of the everyday world into a new imagined realm that gives us the peace and harmony we often seek.

The impact of music can also be highly practical. It is a means by which people come together because it enhances communication; it is a tool for personal development and

growth and can lead to better academic achievement, greater creativity, and even reduced delinquency; it is a force that impacts the well-being of people, relieves stress, provides a sense of belonging, and aids in the development of communities. To feel all of these things through music and the arts really underscores its ability to expand the reach of who we are and elevate our humanity.

### **What is your vision for the future of The Royal Conservatory and its role as a leader in the field?**

We want every person to become involved with the beauty of creativity and the benefits that flow from engagement with music and the arts. We believe these powerful tools are key to creating happier and more fulfilled people, and therefore stronger and more successful societies. At The Royal Conservatory, we are constantly delivering and creating a broad range of programs that aim to share the benefits of music and the arts through structured education systems that support private teachers, teachers in schools, and students of diverse backgrounds with unique learning needs. We share the joy of music with growing audiences through our incredible concert season line-ups, train the great artists of tomorrow, transform the lives of underprivileged youth, set children on the right path through early childhood music education, and much more. It is our goal to continue expanding our existing programs and creating new ones so that people around the world are able to benefit from the tremendous benefits of music and the arts. The Royal Conservatory has always been an innovator and a leader in this field, and we strive to constantly find new ways of delivering music and arts education to as many individuals as possible. 





# Popular Selection List, 2011 Edition

By **MARIA CASE**

*“There are two kinds of music.  
Good music and the other kind.”*

This quote, or some version of it, has been variously ascribed to Louis Armstrong, Duke Ellington and even Gioacchino Rossini. Whatever its provenance, it is an important reminder that good music cuts across all boundaries of time and style and that, in fact, new classics are being created every day.

This year, as The Royal Conservatory celebrates 125 years of passionate commitment to the *good kind of music*, it seems appropriate that the newly released *Popular Selection List, 2011 Edition* is our largest and most comprehensive compendium of popular piano music to date. It demonstrates our ongoing commitment to engaging with current trends and exploring the

best of popular culture. Three centuries of popular music are represented in the list, from Scott Joplin’s perennially popular hit of 1899, *Maple Leaf Rag* to the more recent chart-toppers of the 21st century. In between, the diversity of popular styles of the 20th century is represented by ragtime, blues, New Orleans jazz, early swing and stride classics, big band, bebop, cool jazz, Latin-American jazz, Motown, country, gospel, R & B, and five decades of rock from sources including iconic albums, films old and new, television, and musical theatre.

The *Popular Selection List, 2011 Edition* is an invaluable resource for teachers and students, as the repertoire has been graded and the arrangements vetted for quality. Currently available on-line and in retail outlets, teachers

can start to make use of this resource immediately, both as a fun and enriching dimension in a student’s course of studies, or for examination preparation, beginning with the January 2012 session. Pieces from the *Popular Selection List, 2011 Edition* may be utilized as one of the two required studies (etudes) for Grades 3 to 9, or as the “Teacher’s Choice” selection (also a study/etude substitute) for Grades 1 to 8.

One of the new features of the 2011 Edition is that it contains listings for Grade 1 and 2 students. In the elementary level, there is a substantial number of composed pieces in popular styles, by leading figures such as Martha Mier, Bill Boyd, Philip Keveren, and Eric Baumgartner, to name a few. These are balanced with arrangements of

popular repertoire which are especially appealing to younger students, with generous representation from Disney films, animated shows and (for the parents)—Beatles' hits.


There continues to be repertoire composed in popular styles in Grades 3 and 4, but at this early Intermediate level, the emphasis has shifted to arrangements. Names like Boyd, Keveren, and Baumgartner persist, but now as expert arrangers of popular material, and they are joined by Nancy and Randall Faber, Mona Rejino, Dan Coates, Lee Evans, Eugenie Rocherolle, Mike Springer, James Sodke, and Brent Edstrom, among others. Christopher Norton is featured at every level up to Grade 8, as students may choose any selection from *Christopher Norton Connections for Piano*.

Another feature of the 2011 Edition is that the repertoire list for each level is longer (approximately fifty per cent

longer on average) and encompasses more stylistic diversity than the 2009 Edition. Grade 6 students, for example, can explore classic standards by some of the great songbook composers such as George Gershwin, Hoagy Carmichael, Duke Ellington or Irving Berlin, soak up the ethos of the 60s or 70s rock ballad with writers like Paul Simon or Elton John, or take a survey course in musical theatre with Cole Porter, Rodgers & Hammerstein, John Kander, and Claude-Michel Schonberg. Unless, of course, they would rather see how guitar riffs translate to the piano, spend some time in Howard Shore's Middle Earth or impress their friends with an Alicia Keys tune.

What remains unchanged with this latest edition of the *Popular Selection List* is the wealth of pedagogical challenges, issues, and learning opportunities germane to this repertoire. Rhythmic challenges abound, including accents,

cross-rhythms, syncopations, and sophisticated metric subdivisions. A student's rhythmic command and continuity may improve dramatically from working on a swing piece or a rock ballad, as will independence and coordination of the hands. Many of the slower and more lyrical pieces offer students a change to explore rubato, voicing, and other textural issues, and develop a sensitivity to the lyrics, while the complex harmonies of these pieces are an ear-training course in themselves! Finally, there is a freedom in the performance of this repertoire that allows for embellishment, re-interpretation, and for which the final authority is not the written page, but the aural artefact of a great performance.

In a future article, we will discuss the pedagogical issues associated with some of the new pieces found in the *Popular Selection List, 2011 Edition*. 

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

## Q&A WITH AN EXAMINER

In this issue, an examiner answers frequently asked questions concerning theory examinations.

### HARMONY

**What is the purpose of having root/quality chord symbols on exams? It seems a lot to ask students to do both *root/quality* and *functional* chord analysis.**

There are several reasons why we felt that root/quality chord analysis and familiarity with root/quality chord symbols would be beneficial for candidates. First of all, "root/quality" chord symbols more often go by the name "popular chord symbols." We chose the term "root/quality" because the term "pop chord" symbols implies the harmonic vocabulary found in jazz and other popular styles, when in fact, we are mostly dealing with a traditional harmonic vocabulary.

The main reason for adding this form of chordal analysis is that we find it is helpful for candidates to identify chords by name before trying to assign them a

function. As the music they encounter becomes more harmonically complex and involves modulation—first to related and then to more remote keys—this basic step of naming a chord becomes increasingly important. Not all students use our recommended form of functional analysis (for example, upper case Roman numerals for major quality, lower case for minor quality). For these candidates it is even more important that we have some means of focusing their attention on both the root and the quality of chords.

In order to do functional analysis on a passage, candidates must necessarily go through the thought process of first naming the chord—usually, they do this in their heads. With this new requirement, we are asking candidates to put their thoughts down in writing and are awarding a specific number of marks for this "process" work. Our hope is that it will reduce error and help students to see larger harmonic motion (such as

modulation to a new key) more easily.

Another reason for including root/quality chord symbols in the *Theory Syllabus, 2009 Edition* is to provide a "dialect" for thinking about chords which relates to more contemporary styles of music. Many students have a keen interest in popular music and may be working with sheet music or "fake books" which employ this language. If they are experienced and comfortable working with popular chord symbols, then they may approach harmony studies with a greater appreciation of its relevance and start to see more connections between classical and contemporary styles. If this notation is new to them, then the experience they gain in their encounter with popular chord symbols may carry over into greater confidence and experimentation with popular styles.

Ultimately, we would like our candidates to experience harmony as a living, aural art and not merely as an academic subject that unfolds on paper. Our motivations for including *figured bass* realization (in keyboard style only) on the Intermediate Harmony and Counterpoint examinations are similar. By encouraging students to take their harmony to the piano, we are hoping to develop a set of practical skills that will support their studies and enrich their musical experience.

## HISTORY

### Could you explain the difference between performing forces and genres?

*Genre* refers to a composition's type or category. Some common genres include opera, oratorio, symphony, sonata, string quartet, and concerto. Occasionally, it is necessary to be more specific when identifying the genre of a particular work. For example, *Symphonie fantastique* by Hector Berlioz belongs to a particular sub-type of symphony called the program symphony, a genre cultivated in the Romantic Era. When discussing the



#### MARIA L. CASE

Maria Case holds an ARCT in performance from The Royal Conservatory and a

Bachelor of Music in Composition from the University of Toronto. Other studies include choral conducting, orchestral conducting, graduate studies in English literature with a speciality in Middle English literature and sacred poetry, and jazz studies at Berklee College in Boston.

Ms. Case has a long association with The Royal Conservatory's College of Examiners, as both a piano and theory examiner. In 2007, she was appointed Chief Examiner of Theoretical Subjects for The Royal Conservatory Examinations. Besides adjudicating piano at festivals and competitions, she is a frequent lecturer on piano and theory pedagogy, and has presented workshops across Canada and the United States. Her articles on various aspects of piano and theory pedagogy have appeared in several publications.

She maintains a busy private studio, in which she teaches piano and all theory subjects. Ms. Case has served as the Music Director of Glebe Road United Church in Toronto since 1991. She is the Music Director of the Annex Singers, a seventy-voice mixed choir based in downtown Toronto.

Her most recent compositions focus on the voice, including choral works, song cycles, and several opera libretti.

Baroque concerto, it is helpful to distinguish between the solo concerto (such as *La Primavera* from *Le Quattro Stagioni*) and the concerto grosso (for example, *Brandenburg Concerto* no. 2 in F Major). It may be said that Schubert's *Erlkonig* belongs to the genre called "art song," but it would more commonly be identified as a Lied (the German word for art song).

*Performing forces* refers to the instrumentation of a composition, that is, the instrument(s) or voice(s) that perform that piece. Therefore, the performing forces of either an opera or oratorio are soloists, chorus, and orchestra. The performing forces of a Lied are typically voice and piano.


These two terms can become confused when the name of the genre is the same as that of the performing forces. An example of this would be Haydn's "*Quinten*" quartet—the genre is string quartet and the performing forces are also string quartet. The genre and the performing force for some piano pieces are also one and the same ("solo piano piece"). Many pieces written for the piano, however, belong to more specific genres, such as sonata or concert etude.

Many composers of the Modern era do not employ standard forms or adhere to traditional genres in their writing. Works may be written for unusual combinations of instruments and have composite, organic, or free forms. For such works, identifying the genre is sometimes best accomplished in terms of the performing forces (for example, "orchestral work" or "work for chamber ensemble").

## RUDIMENTS

### On the Intermediate Rudiments examination, why do students lose two marks for (correctly) naming the technical degree names of a scale, when the only error made is to incorrectly identify the name of the key?

There are certain questions on the Intermediate and Advanced Rudiments examinations in which there are multiple parts and the answers are linked. Candidates must correctly answer both parts correctly in order to be awarded the allotted marks. When identifying the technical degree names of a scale, candidates will *only* earn a mark for their identification if the key name is also correct. The reason for this is that the identification relies on a musical context (in this case a key or key signature.) For example, the note "F" written in the key of B flat major is the dominant of that key. If a candidate identifies the note as "F" as "dominant" but names the key as E flat major, then their identification of the scale degree is no longer accurate. The note "F" can only be the dominant of the correctly named key.

Cadence identification questions are assessed in a similar manner. Candidates must correctly name both the key and the cadence in order to earn the allotted two marks, as the identification of a cadence as Perfect, Plagal, or Imperfect only has meaning within the context of a key. 

## You Asked



### My student registered for an examination; however I now feel that they are not ready. Can they obtain a credit or refund for the examination?

As per our Application Policies, Applications may not be withdrawn once submitted to The Royal Conservatory Examinations. Once registered for a specific examination session, candidates may not change from one session to another. After registering for an examination, Credits or 50% Refunds are only available for one of the following two reasons:

**Medical:** a Doctor's note must be submitted to us, along with the Credits and Refunds Request form (available at <http://examinations.rcmusic.ca>).

**Conflict with a school examination:** a letter from a school official on school letterhead must be submitted along with the Credits and Refunds Request form.



## THE ROYAL CONSERVATORY ACROSS CANADA

# Spotlight on The Prairies



### CFMTA

“Music is a Life Force” was the theme of this year’s CFMTA Convention, held in Regina, SK from July 6 to 9, 2011. More than 200 teachers gathered at the picturesque campus of the University of Regina for four days to highlight the craft of music teaching in Canada. The Royal Conservatory was proud to sponsor the opening barbeque, where everyone enjoyed a delightful meal under clear sunny skies, while the Queen City Brass Band, led by Dr. Lloyd Barber, provided a musical backdrop.

The Royal Conservatory presented three sessions during the convention. Dr. Jennifer Snow, Executive Director of Teacher Pedagogy and Chief Academic Officer, The Royal Conservatory Examinations, gave the keynote address on Wednesday. The beautiful amphitheatre of the Education Building was full of teachers who were inspired by Jennifer’s talk on “Sparking the Flame.” Innovative methods of bringing creative forces into the teaching process formed the centerpiece of her presentation.


RCM Examiner Dianne Aitken, one of the compilers of *Overtones™: A Comprehensive Flute Series* and the *Flute Syllabus, 2010 edition*, led a discussion on “Overtones of Achievement: The New Flute Syllabus and Series” on Friday, July 8. Her overview of the materials included in the new syllabus and in the *Overtones™* repertoire series was warmly received by her audience. Chief Examiner, Practical Subjects Dr. Thomas Green presented a session on “Excellence in Exams or The Power in Preparation” to an attentive group of teachers. While we hope that our students will enjoy the study of music for music’s sake alone, the motivational aspect

of examinations is a powerful force that teachers can harness with positive results. Dr. Green’s presentation was aimed at making the examination experience even more positive for students by enabling students and teachers to work together in pursuit of excellence in achievement.

Other sessions with connections to The Royal Conservatory included a *Pattern Play™* workshop led by popular Frederick Harris Music composer Forrest Kinney. Forrest also worked with a number of young Canadian student composers in a series of improvisation workshops. RCM Examiners Martha Hill Duncan, Sarah Konescni, Kent McWilliams, Heather Schmidt, Christine Vanderkooy, and Heather Waldner acted as presenters, judges, master teachers, and performers during the Convention. In between sessions, The Royal Conservatory Examinations booth staff worked diligently to answer teacher questions, provide information, and demonstrate the features of the new website for The Royal Conservatory Examinations.

From the Pied Piper tour of the University of Regina campus to Saturday evening’s Saskatchewan Fowl Supper, the convention staff and organizers ensured that everyone in attendance had a wonderful time. We are already looking forward to the 2013 convention in Halifax, NS.

### APTA

The Rocky Mountains formed a stunning backdrop for the eighteenth annual Alberta Piano Teachers Association Conference, which took place this year in Canmore. Over 85 teachers from all across Alberta gathered on September 23 and 24 for an invigorating set of sessions focusing on the theme of “Growing Music for Life.” Dr. Jennifer Snow spoke about “Connecting the Head and the Heart.” Her talk included a series of interactive activities designed to motivate students to engage their imagination and individual creativity in their music making. Thanks to the conference organizers and staff for a wonderful time in Canmore! 

## A FRESH NEW LOOK

### The Examinations Website:

To better serve our customers, The Royal Conservatory Examinations website was given an extraordinary new make-over. Launched in September 2011, [examinations.rcmusic.ca](http://examinations.rcmusic.ca) now replaces [rcmexaminations.org](http://rcmexaminations.org). Please contact Candidate Services if you have any questions regarding navigation on the site.

**Theory Exams:** The Royal Conservatory Examinations is pleased to announce that effective December 2011, our theory examination papers will have a new look. Examinations are now printed on letter-sized paper. The layout of the examinations has also been updated, resulting in a cleaner and more uniform appearance for all subjects.

## CONNECT WITH MUSIC MATTERS LIKE NEVER BEFORE

On World Teacher Day, October 5th, we launched a blog for teachers to provide you with a new medium for interacting with other teachers. The Music Matters Blog features specially-commissioned articles, discussions with our noted alumni, previous articles revisited and opened to discussion, news and updates, and other personal interest blog posts. Get connected, and join the conversation now! Visit: [rcmusic.ca/connecting/musicmatters-blog](http://rcmusic.ca/connecting/musicmatters-blog)

## 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 into Teacher Services and Click “Change Your Profile”
- 2 Contact Candidate Services at 1.800.461.6058
- 3 Email us at [musicmatters@rcmusic.ca](mailto:musicmatters@rcmusic.ca) with both your old and new information

# DISCIPLINE UPDATES The Marks Are In!

## Spring Session 2011 Average Practical Marks\*

| LEVEL                                   | CELLO | CLARINET | FLUTE | GUITAR | HARP | PIANO | SAXOPHONE | SPEECH ARTS AND DRAMA | TRUMPET | VIOLIN | VOICE |
|---|-------|----------|-------|--------|------|-------|-----------|-----------------------|---------|--------|-------|
| Preparatory A                           | -     | -        | -     | -      | -    | 87    | -         | -                     | -       | -      | -     |
| Preparatory B                           | -     | -        | -     | -      | -    | 85    | -         | -                     | -       | -      | -     |
| Grade 1                                 | 86    | -        | -     | 81     | -    | 83    | -         | 86                    | -       | 83     | 83    |
| Grade 2                                 | -     | 83       | 83    | 81     | -    | 81    | 80        | 84                    | -       | 80     | 82    |
| Grade 3                                 | 83    | -        | 82    | 77     | -    | 78    | -         | 85                    | -       | 80     | 81    |
| Grade 4                                 | 81    | 78       | 80    | 74     | 86   | 78    | 77        | 84                    | 83      | 78     | 82    |
| Grade 5                                 | 79    | -        | 78    | 75     | -    | 77    | -         | 84                    | -       | 77     | 79    |
| Grade 6                                 | 75    | 79       | 78    | 76     | 81   | 77    | 79        | 87                    | -       | 76     | 78    |
| Grade 7                                 | 76    | -        | 75    | 74     | -    | 76    | -         | 85                    | -       | 74     | 78    |
| Grade 8                                 | 78    | 77       | 76    | 73     | -    | 74    | 73        | 81                    | -       | 74     | 79    |
| Grade 9                                 | -     | -        | 73    | -      | -    | 77    | -         | 84                    | -       | 76     | 77    |
| Grade 10                                | -     | -        | 78    | -      | -    | 75    | -         | 83                    | -       | 75     | 78    |
| ARCT Performer's                        | -     | -        | -     | -      | -    | 76    | -         | -                     | -       | 84     | -     |
| ARCT Teacher's                          | -     | -        | -     | -      | -    | -     | -         | -                     | -       | -      | -     |
| Elementary Piano Pedagogy, Repertoire   | -     | -        | -     | -      | -    | 77    | -         | -                     | -       | -      | -     |
| Intermediate Piano Pedagogy, Repertoire | -     | -        | -     | -      | -    | 77    | -         | -                     | -       | -      | -     |
| Advanced Piano Pedagogy, Repertoire     | -     | -        | -     | -      | -    | 71    | -         | -                     | -       | -      | -     |

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

### IMPORTANT DATES

## 2011-2012 Session Dates Announced!

### CANADA

#### Winter Session 2012

|                        |                   |
|------------------------|-------------------|
| Theory Examinations    | Dec. 9 & 10, 2011 |
| Practical Examinations | Jan. 16-28, 2012  |

#### Spring Session 2012

|                        |                   |
|------------------------|-------------------|
| Registration Deadline  | Mar. 6, 2012      |
| Theory Examinations    | May 11 & 12, 2012 |
| Practical Examinations | Jun. 11-30, 2012  |

#### Summer Session 2012

|                        |                    |
|------------------------|--------------------|
| Registration Deadline  | Jun. 5, 2012       |
| Theory Examinations    | Aug. 10 & 11, 2012 |
| Practical Examinations | Aug. 13-25, 2012   |

## Spring Session 2011 Average Theory Marks\*

### RUDIMENTS

|              |    |
|--------------|----|
| Preparatory  | 94 |
| Basic        | 89 |
| Intermediate | 87 |
| Advanced     | 84 |

### HARMONY

|              |    |
|--------------|----|
| Introductory | 80 |
| Basic        | 76 |
| Intermediate | 71 |
| Advanced     | 66 |

|           |    |
|-----------|----|
| History 1 | 80 |
| History 2 | 76 |
| History 3 | 79 |

|              |    |
|--------------|----|
| Analysis     | 76 |
| Counterpoint | 73 |

### PIANO PEDAGOGY

|              |    |
|--------------|----|
| Elementary   | 79 |
| Intermediate | 82 |
| Advanced     | 82 |

### SPEECH ARTS AND DRAMA

|                        |    |
|------------------------|----|
| History and Literature |    |
| Level 1                | 64 |

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

# DISCIPLINE UPDATES The Marks Are In!

## August Session 2011 Average Practical Marks\*

| LEVEL                                   | CELLO | CLARINET | FLUTE | GUITAR | HARP | PIANO | SAXOPHONE | SPEECH ARTS AND DRAMA | TRUMPET | VIOLIN | VOICE |
|---|-------|----------|-------|--------|------|-------|-----------|-----------------------|---------|--------|-------|
| Preparatory A                           | -     | -        | -     | -      | -    | 87    | -         | -                     | -       | -      | -     |
| Preparatory B                           | -     | -        | -     | -      | -    | 84    | -         | -                     | -       | -      | -     |
| Grade 1                                 | -     | -        | -     | 81     | -    | 83    | -         | -                     | -       | 82     | 81    |
| Grade 2                                 | -     | -        | -     | 82     | -    | 82    | -         | -                     | -       | 81     | 82    |
| Grade 3                                 | -     | -        | -     | 76     | -    | 79    | -         | -                     | -       | 79     | 82    |
| Grade 4                                 | -     | -        | 79    | 75     | -    | 78    | -         | -                     | -       | 79     | 81    |
| Grade 5                                 | -     | -        | 78    | 78     | -    | 77    | -         | -                     | -       | 77     | 80    |
| Grade 6                                 | 80    | -        | 79    | 75     | -    | 77    | 76        | -                     | -       | 77     | 78    |
| Grade 7                                 | -     | -        | 72    | 75     | -    | 76    | -         | -                     | -       | 75     | 80    |
| Grade 8                                 | 78    | -        | 72    | 76     | -    | 74    | 75        | -                     | -       | 73     | 80    |
| Grade 9                                 | -     | -        | 76    | -      | -    | 75    | -         | -                     | -       | 75     | 83    |
| Grade 10                                | -     | -        | 78    | -      | -    | 73    | -         | -                     | -       | 74     | 80    |
| ARCT Performer's                        | -     | -        | -     | -      | -    | 75    | -         | -                     | -       | 82     | -     |
| ARCT Teacher's                          | -     | -        | -     | -      | -    | 77    | -         | -                     | -       | -      | -     |
| Elementary Piano Pedagogy, Repertoire   | -     | -        | -     | -      | -    | 77    | -         | -                     | -       | -      | -     |
| Intermediate Piano Pedagogy, Repertoire | -     | -        | -     | -      | -    | 71    | -         | -                     | -       | -      | -     |
| Advanced Piano Pedagogy, Repertoire     | -     | -        | -     | -      | -    | -     | -         | -                     | -       | -      | -     |

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

## August Session 2011 Average Theory Marks\*

### RUDIMENTS

|              |    |
|--------------|----|
| Preparatory  | 93 |
| Basic        | 89 |
| Intermediate | 87 |
| Advanced     | 84 |

### HARMONY

|              |    |
|--------------|----|
| Introductory | 74 |
| Basic        | 75 |
| Intermediate | 70 |
| Advanced     | 70 |

|           |    |
|-----------|----|
| History 1 | 81 |
| History 2 | 76 |
| History 3 | 81 |

|              |    |
|--------------|----|
| Analysis     | 80 |
| Counterpoint | 74 |

### PIANO PEDAGOGY

|              |    |
|--------------|----|
| Elementary   | 75 |
| Intermediate | 78 |

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

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With the start of our Winter 2012 Session approaching, we thought it would be timely to discuss examination results in more detail.

### HOW TO VIEW EXAMINATION RESULTS

The Royal Conservatory Examinations does not mail out results. Results are kept online

on our website for six months after they are originally posted. We strongly encourage candidates to print out a copy of their results to keep for their own records.

Candidates will receive e-mail notification when their results are ready. To view results, candidates will be required to visit our website at [examinations.rcmusic.ca](http://examinations.rcmusic.ca). Click on the "Examination Results" link listed under the "Examination Services" heading on the Examinations Home Page. After clicking on the appropriate examination session, candidates will be asked to enter their RCME number and date of birth. Numeric marks are posted first while the practical results marking form (the sheet with the examiner's comments) and scans of theory examination papers are generally available for downloading three weeks after the mark is displayed. To view and print practical results marking forms and theory examination papers, simply click on the numeric mark to open the Adobe PDF file.

### RESULTS AVAILABILITY

A common question that we receive in Candidate Services is "When will my examination results be available?" Results are available three times a year, 6 – 8 weeks after the examination.

### CLASSIFICATION OF MARKS FOR GRADES 1 – 10

| RANGE OF MARKS                    | CLASSIFICATION                       |
|-----------------------------------|--------------------------------------|
| 90 – 100                          | First Class Honours with Distinction |
| 80 – 89                           | First Class Honours                  |
| 70 – 79                           | Honours                              |
| 60 – 69                           | Pass                                 |
| 75 Overall or 70% in each section | Grade 10 ARCT Pre-requisite          |

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Dr. Peter Simon  
President, The Royal Conservatory

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