

MUSIC MATTERS

THE OFFICIAL NEWSLETTER OF RCM EXAMINATIONS

SEPTEMBER/OCTOBER 2007

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PERSONALITY TYPES AND LEARNING STYLES

BY DR. ALEXANDRA TOWNSEND

Every music student is different, each with his or her own strengths, weaknesses and special qualities. Teachers differ too, in their methods, manners and preferences. We all march to our own unique drum beat, so it follows that some of us take more naturally than others to the rigorous rhythms of competition, examination preparation, or practising for a recital. In order to be more effective in helping students achieve their full potential—regardless of their personal predisposition—it is important for teachers to understand basic personality differences and their associated behaviours. By recognizing certain aspects that make up a student's personality, a teacher can adjust instruction to better match each individual's particular learning style. This allows the best learning to take place.

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Music Matters: The Official
Newsletter of RCM Examinations

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RCM
EXAMINATIONS

One approach is to consider the four dimensions of personality, as identified by Isabel Briggs Myers and her mother Katharine Cook Briggs in *The Myers-Briggs Type Indicator* based on Carl G. Jung's theory of psychological types. Each dimension spans two polar-opposite mental attitudes: extroversion/introversion, sensing/intuition, thinking/feeling and judging/perceiving. Although everyone's personality comprises all of these elements to some degree, we are each inclined *more* toward one of the two poles within each of the four dimensions. In this article, I will briefly describe these differing inclinations and highlight some of the ways they relate to music instruction and examination preparation.

EXTROVERSION/INTROVERSION

Extroverts are more interested in the outer world of actions and people. They like working with others and often learn best by talking and interacting. They tend to act first and reflect afterwards. When I assign a new piece to an extroverted student, I first play it for her and ask her about it so she can talk about what she hears. Then I have her jump right in with playing it.

Introverts prefer the inner world of concepts and ideas. An introverted student prefers to reflect first and act after: he will be more comfortable learning the piece on his own before presenting it to his teacher.

While the extrovert loves to perform for others, the introvert will likely be more shy and therefore less confident in an examination situation. Prior to an examination, the introvert should be given plenty of opportunities to perform in front of an audience or in a mock examination situation.

SENSING/INTUITION

The sensing person is practical and perceives the world through immediate experience. In learning, a sensing student will work carefully and thoroughly in a step by step, linear fashion. Always diligent and attentive to detail, she is most comfortable learning note by note and breaking material down into small segments. It is important that a teacher show her exactly what is expected of her. She is more inclined to begin with the concrete before moving to the abstract. She may need assistance putting a piece together and seeing larger forms and structures.

For examination preparation, the sensing student is ideally suited to the task. She is content to work on pieces for an extended period of time, first learning notes and rhythms then gradually considering shaping, dynamics and interpretive issues. A teacher must always provide detailed specific practice instructions. An example would be "Practice bar 7 at metronome mark 50, then gradually speed up to 80, playing the right alone twice, then the left hand alone twice,

and finally hands together three times at each speed." The student will follow these instructions exactly and pieces can be learned and polished very efficiently.

An intuitive individual is more interested in possibilities and searches for meaning in experience. The intuitive person thinks more in terms of mental concepts rather than the physical. He is guided by inspiration and imagination and tends to jump from one idea to another in a nonlinear way. The intuitive music student likes beginning new things because of the possibilities presented: he loves learning a new piece but is less inclined to continue practicing it. He is more interested in the big picture and general concepts rather than details and practical matters. Therefore, he may need help working out specific technical problems in a piece. He is most stimulated by instruction where he can make decisions, be inventive and use his imagination. He will work well and complete assignments when there is a contractual agreement between him and the teacher.

Having the goal of an examination would obviously be motivating for the intuitive student. However, since the intuitive student is often unwilling to practice the same scales or pieces for an extended period of time, his teacher will need to be particularly inventive to hold his interest. The teacher could choose pieces that require a lot of imagination and input such as "Freak Out" (Grade 2) and "Game of Hypnosis" (Grade 4) both by Stephen Chatman where many decisions about which notes are played are left to the performer. For Baroque, Classical and Romantic repertoire, the teacher can involve the student in many decisions about shaping, dynamics and tempo considerations so that the student feels actively involved in creating his own interpretation. So while the intuitive student is definitely more challenging for a teacher, working towards an examination can be ideal for this student's development.

THINKING/FEELING

A thinking individual makes decisions based on logic and objectivity, while a feeling individual makes decisions based on subjective personal values. A thinking student needs clarity and precision. She will often question and argue with a teacher. In interpreting a piece, she may be more inclined to discuss the piece in objective, theoretical terms.

The thinking student will probably find pieces with interesting forms (such as Sonata Form, or a Fugue) more appealing than those with only a beautiful melody and less intellectually stimulating theoretical considerations (such as a Romantic piece "Sweet Dreams" by Tchaikovsky listed for Grade 4).

A feeling student generally needs approval from a sensi-

tive instructor. In preparing a piece of music, his interpretation may be enhanced by the creation of an accompanying narrative. He may be inspired by discussing the piece using expressive adjectives and descriptions. In choosing pieces for an examination, a teacher must be sure that the feeling student really feels a passionate connection with every one.

JUDGING/PERCEIVING

A judging individual prefers to live life in a predictable, orderly way. She needs structure, regularity and clear goals. A judging student makes decisions early on. She needs clear structure and a practice plan. She may be able to work this out for herself, or she may need help from a teacher.

A judging student is ideally suited to preparing for an examination. She appreciates having a goal and a clearly organized program of study. She is content to practice the same scale every day!

A perceiving individual is spontaneous and flexible. He needs variety and novelty and avoids making decisions until the last possible moment. A perceiving student will have difficulty getting organized. It is more important for him to have flexibility. He needs opportunities to be spontaneous and discover something new. He will be motivated by flexible practice routines that include choices and constant variation.


This type of student is definitely more of a challenge for examination preparation because he will not practice the same thing every day, and he often will not play anything more than once! A teacher can overcome this by constantly changing practice routines: for scales, the teacher could assign a different key for every day of the week, and different ways of practicing it (such as in different rhythmic patterns one day, accenting different notes the next, at different speeds using different touches and dynamic variations etc.) For pieces, a similar approach must be taken where the piece is practiced a totally different way each week (a Bach *Invention* from Grade 8 could be practiced all *f* one week, then all *p* the next, all *staccato* the next, and at different speeds.) Like the intuitive student discussed above, this student requires extra creativity and originality on the part of the teacher to prepare for an examination.

Personality and learning is an extensive topic, and the space allotted here barely permits a scratching of the surface. This article is meant to inspire reflection on how your own teaching strategies respond to different students' needs, and to encourage further evaluation and reading on the subject. As you prepare your students to face whatever musical challenges lay before them, understanding and recognizing their

individual personality types can be an invaluable aid in making their lessons more efficacious, enjoyable and rewarding.

For a detailed study of personality types addressed specifically to teachers, I highly recommend Gordon D. Lawrence's *People Types and Tiger Stripes* (Center for Applications of Psychological Type, 1993). Other general books describing the widely-used Myers-Briggs Type Indicator include Isabel Briggs Myers' own *Gifts Differing* written with her son Peter Briggs Myers (Consulting Psychologists Press, 1980), the popular *Please Understand Me* by David Keirsey and Marilyn Bates (Prometheus Nemesi Book Company, 1984) as well as Keirsey's updated and substantially expanded version *Please Understand Me II* (1998). See also the original Myers-Briggs Type Indicator manual (Consulting Psychologists Press, 1962) and the book that inspired it: Carl G. Jung's *Psychological Types* translated by H. Godwyn Baynes (Princeton University Press, 1923).

Dr. Alexandra Townsend has been a member of the RCM Examinations' College of Examiners since 2003. She has lived in Montreal, Quebec, since 1998 where she runs a private piano studio and teaches at the McGill Conservatory of Music. She has also taught piano pedagogy at McGill University, and adjudicated at various music festivals.

Dr. Townsend studied piano performance with Dorothy Morton at McGill University (BMus), Patricia Zander at the New England Conservatory of Music (MMus), Robert Silverman and Jane Coop at the University of British Columbia (DMA), and with Christopher Elton at the Royal Academy of Music in London, England. 

EXAMINATIONS IN THE UNITED STATES A New Name!

We are pleased to announce that Royal American Conservatory Examinations (RACE) has a new name: **National Music Certificate Program (NMCP)**. A new website, www.nationalmusiccertificate.org has been designed to replace www.royalamericanconservatory.org.

NMCP is operated as a branch of The Royal Conservatory of Music, and follows the curriculum and syllabi of RCM Examinations. With 70 Examination Centers in 28 States, NMCP serves over 2,000 candidates and 1,000 teachers annually. Visit the website listed above for more information about the National Music Certificate Program and The Royal Conservatory of Music's offerings in the United States.



Introducing the New Cello Syllabus

BY SUSAN GAGNON

The new *Cello Syllabus, 2007 Edition* is ready for use as of September 2007. With this long overdue revision, cello teachers can look forward to exciting new repertoire and studies, while examiners will appreciate a closer alignment of requirements with the current *Violin Syllabus*. While the quantity of material parallels the violin requirements, the quality reflects the inherent differences in difficulty between the two instruments.

Repertoire in the Elementary Levels

Much thought was given to the placement of repertoire in the grades and as a result there is a smoother progression of skills from grade to grade. Repertoire selections for the Introductory level and Grades 1 to 5 have been divided into two lists in order to ensure contrast between selections. In the Introductory level, Grade 1, and Grade 2, List A includes slower, more *legato* selections, while List B includes repertoire that is quicker and more energetic. It is suggested that teachers choose pieces by different composers for students at this level.

Repertoire in Grades 3, 4, and 5 has been divided into lists according to historical style periods: List A includes Baroque and Classical selections; List B includes Romantic repertoire and arrangements of traditional melodies such as folk songs; List C includes compositions written after about 1930, and is full of exciting and approachable music.

Repertoire in the Intermediate and Advanced Grades

The *Violin Syllabus* introduces separate lists for concertos and sonatas in Grade 6, but there are simply not enough suitable cello concertos for this level to allow us to do likewise. As a result, the list division of repertoire for Grades 6 and 7 is essentially the same as that in the 1995 *Syllabus*. However, the order of the lists has been changed. List A contains sonatas and concertos; List B contains concert pieces; and List C contains unaccompanied repertoire. In Grade 8, the sonatas and concertos are divided into separate lists (A and B), List C contains concert pieces, and List D contains works for solo cello. This was done not only to assist examiners in marking, but also for consistency with the lists in Grades 8 to 10 and ARCT. The order of the lists is also consistent with the *Violin Syllabus* and repertoire selections have the same mark allotment.

After wide consultation within the cello teaching community, the decision was made to retain the introduction of unaccompanied works by J.S. Bach at Grade 6. Again, to ensure consistency with the *Violin Syllabus*, the number of required

movements has been reduced to one movement of a work in Grades 6 to 10, and two movements at the ARCT level. This change allowed for shifts in grade level for specific works and for the division of several suites over more grades. For example, choices for Grade 8 students include the *Prelude* or the *Allemande* from *Suite no. 1*, the *Courante* from *Suite no. 2*, and the *Gigue* or the *Sarabande* from *Suite no. 5*.

Repertoire Collections and Anthologies

As noted above, the new *Cello Syllabus, 2007 Edition* presents a wide variety of exciting new material for all levels. An increase in selections by Canadian composers will help teachers to find interesting and accessible Canadian repertoire at all levels. The inclusion of Carey Cheney's new *Solos for Young Cellists* is also noteworthy. This excellent series of books includes appealing works for young students composed by Carey and Elliot Cheney, previously unavailable works by Boccherini and W.H. Squire, and *Eclectic Suite* by Canadian composer Malcolm Forsyth (Grade 10).

New material in the *Syllabus* also includes selections from a variety of exciting collections: *Amazing Solos*, arr. Howard Harrison (Boosey & Hawkes); *Cello World: Ten Concert Works for Cello and Piano*, arr. Steven Isserlis (Faber Music); *Fingerprints: Fourteen Easy Contemporary Pieces for Cello and Piano*, ed. William Bruce (Faber Music); *First Recital Series for Cello* (Curnow Music Publishing/Hal Leonard Publishing); *First Repertoire for Cello with Piano*, arr. Pat Legg and Alan Gout (Faber Music); *Folk Strings for Solo Cello*, arr. Joanne Martin (Summy-Birchard); *Jigs, Reels and More for Cello and Piano*, arr. Edward Huws Jones (Boosey & Hawkes); *O Shenandoah! And Other Songs from the New World*, arr. Polly Waterfield and Louise Beach (Faber Music); *Unbeaten Tracks: Eight Contemporary Pieces for Cello and Piano*, ed. Steven Isserlis

2007 / 2008 EXAMINATION DATES

WINTER SESSION

September 18, 2007	Online Registration Starts
November 1, 2007	Registration Deadline
December 7 & 8, 2007	Theory Examinations
January 14 – 26, 2008	Practical Examinations

SPRING SESSION

March 4, 2008	Registration Deadline
May 9 & 10, 2008	Theory Examinations
June 9 – 28, 2008	Practical Examinations

SUMMER SESSION

June 3, 2008	Registration Deadline
August 8 & 9, 2008	Theory Examinations
August 11 – 23, 2008	Practical Examinations

(Faber Music); *Cello Time Joggers: A First Book of Very Easy Pieces for Cello* and *Cello Time Runners: A Second Book of Easy Pieces for Cello*, both by Kathy and David Blackwell (Oxford University Press); *At the Zoo: Fifteen Easy Pieces for Beginners* by Antoni Cofalik and Romuald Twardowski (Bärenreiter); *Shooting Stars for Cello and Piano* by Katherine and Hugh Colledge (Boosey & Hawkes); *Wizard's Potions: Sixteen Spooky Pieces for Cello and Piano* by Caroline Lumsden and Ben Attwood (Edition Peters); *Jurassic Blue: Monstrous Pieces for Beginners*, by Caroline Lumsden and Pam Wedgewood (Faber Music); *Jazzin' About: Fun Pieces for Cello*, by Pam Wedgewood (Faber Music).

Students will also be particularly intrigued by the titles of a number of repertoire selections and studies, including: *Something Nasty in the Violin Case*, *Bony Stegosaurus*, *Spy Movie*, *Wizard's Potion*, *Doom and Gloom*, *Melted Mouse and Roasted Rat in Choc'late Sauce*, *Pachyderm Parade*, *Let's Go to the Zoo*, *Cossacks*, *Grab the Slippery Toad!*, *Hungarian Stomp*, *The Haunted House*, *Running of the Bulls*, *My Blue 'Cello*, *Rock-a-Bow Baby*, *The Slinky Cat*, and *The Happy Certified Public Accountant*.

Technical Tests

During the revision process the Technical Tests for each grade were extensively overhauled, allowing for a smoother and more pedagogically sound transition from one grade to the next. A number of revisions were made in order to introduce specific technical demands at an earlier level and to increase the degree of difficulty in a step-by-step fashion. Examples include dominant and diminished 7ths, artificial harmonics, and double-stop scales.

Dominant 7ths and diminished 7ths are introduced in Grade 4 to familiarize students with the sound of these important chords. Requirements at this level are limited to one key for one octave, with extensions rather than shifts. The decision to introduce artificial harmonics in Grade 8 was based on their frequent occurrence in modern literature. Working on artificial harmonics also has the benefit of strengthening the thumb and the octave hand shape. Grade 8 requirements are limited to the key of B major, for one octave, on the A string, where harmonics speak most easily.

Double-stop scales are introduced in Grade 6. Solid 3rds and 6ths are required in Grade 7 and solid octaves in Grade 8. The number of keys for double-stop scales has also increased, but the number of octaves has decreased. In Grades 6 and 7 double-stop scales are one octave, as are harmonic minor double stops in Grade 8. One challenge at the Grade 10 level is D major octaves, required for two octaves starting on open D.

Another change in the Technical Tests is that the choice of bowings has been eliminated. Slurs are introduced in Grade

2, with two notes to a bow. In Grades 3 to 7, requirements include four notes to a bow. In Grades 5 through 7 examination candidates also have the option of doubling the value of the tonic note in scales. The four-octave scales at the Grade 10 level also use this bowing. It is suggested that candidates use the 24-note pattern for playing three-octave scales.

Studies and Orchestral Excerpts

Syllabus listings also include Suzuki material: for example, the list of studies for Grade 1 includes *Perpetual Motion* and *Etude*. These pieces must be performed *a capella*, since examiners are listening for the candidate's ability to maintain a steady pulse without the support of an accompaniment. Orchestral excerpts are introduced in Grade 7, where one excerpt is required. Also, beginning in Grade 8, where the orchestral excerpts increase to two selections, only one study is required.

Exciting new additions to the study lists include L.R. Feuillard, *60 Études du jeune violoncelliste* (Delrieu); Doris Gazda, *Melodious Études for Cello*, *Selected from the Vocalises of Marco Bordogni* (Carl Fischer); Anita Hewitt-Jones, *Bow Strokes: Basic Bow Strokes for Budding Cellists* (Churcham: Musicland); Pat Legg, *Superstudies for Cello Books* (Faber Music); and three collections by Rick Mooney – *Double Stops for Cello*, *Position Pieces for Cello*, and *Thumb Position for Cello* (all published by Summy-Birchard).

This exciting new syllabus will motivate students and teachers alike in their work on the cello. The revisions in technical requirements and the wide selection of new repertoire ranging from the renaissance to contemporary music represent a musically significant and pedagogically sound progression from beginning levels through to the ARCT.

Susan Gagnon holds a Bachelor of Music from the University of Western Ontario, and has also attended masterclasses at the Banff School of Fine Arts with Janos Starker, Aldo Parisot, and Tsuyoshi Tsutsumi. She is a member of the Hamilton Philharmonic Orchestra, the Chrysalis Piano Quartet, and the string quartet, Panache. She has been a faculty member of The Royal Conservatory of Music since 1984, and was a major contributor to both the 1995 and the 2007 editions of the *Cello Syllabus*. She is a registered teacher trainer with the Suzuki Association of the Americas, and, as a member of the Canadian Federation of Adjudicators, has adjudicated and given workshops throughout Southern Ontario and in Montreal. Her summer teaching activities include Suzuki Institutes throughout North America, Music at Port Milford, and the Oakville Performing Arts Day Camp. Ms. Gagnon is a member of the American Federation of Musicians and the Suzuki Association of the Americas. **M**



Welcome to our New Chief Examiners!

RCM Examinations is pleased to announce that Maria Case and Thomas Green, both respected members of the College of Examiners, will be joining the Office of the Chief Examiners as of September 2007 as Chief Examiner – Theoretical Subjects and Chief Examiner – Practical Subjects, Academic Standards respectively.

Maria L. Case holds an ARCT Diploma in Piano Performance from The Royal Conservatory of Music and a Bachelor of Music in composition from the University of Toronto. Her background also includes choral conducting, graduate studies in English literature, and jazz studies at Berklee College, Boston. She maintains a busy private studio where she teaches piano and theory, and also serves as organist and choir director at Glebe Road United Church in Toronto.

Her compositions include *Songs of Sappho* (song cycle, 1992), *Book of Elements* (piano solo, 1990), and three film scores – *Piano Parts* (CBC, 1992), *Fade to Black*, and *Phoenician Sailor*. She is a member of a number of music organizations including the Ontario Registered Music Teachers' Association, the Alliance for Canadian New Music Projects, and the Society of Canadian Authors, Musicians and Music Publishers.

Thomas Green holds a Bachelor of Music from McGill University, a Master's in Performance from the Université de Montréal, and a Ph.D. in Music History from Brandeis University. Among his piano teachers were Clifford Poole, Lucille Brassard, and Yvonne Hubert. He received the Diplôme d'accompagnement from L'École Vincent d'Indy in Montréal following studies with John Newmark. Dr. Green has taught music history at McGill University and the University of Toronto, and for several years was an instructor in theory and music history at the University of Windsor. He has also served as Senior Editor and Editor-in-Chief at The Frederick Harris Music Co., Limited.

Dr. Green currently teaches a large class of piano, music history, and harmony students at the Académie Ste. Cécile and at his private studio in Windsor, Ontario. He has served as a workshop clinician and adjudicated at festivals across Canada and has presented papers on a variety of performance-related subjects at scholarly conferences. As a Professional Coach with certification from the Adler School of Professional Coaching in Toronto, Dr. Green works with goal-oriented, artistic individuals who are seeking renewed creative energy.

SILVER MEDALS CEREMONIES

RCM Examinations is once again pleased to co-host this year's Silver Medals Ceremonies with several music teachers groups across the country. Silver Medals are awarded annually (by province or region) to candidates in Grades 1 to 10 who have obtained the highest marks in each practical grade and discipline. Candidate results and eligibility are reviewed automatically at the end of each academic year.

The provinces and/or regions are: British Columbia and Yukon; Alberta and Northwest Territories; Saskatchewan; Manitoba; Ontario; Quebec; and the Atlantic Provinces (New Brunswick, Newfoundland and Labrador, Nova Scotia, and Prince Edward Island).

The disciplines are: Accordion, Organ, Piano, Speech Arts & Drama, Voice, Strings, Guitar, Harp, and Orchestral Instruments.

To qualify for these awards, candidates must obtain at least 80 percent in the practical examination and must also have completed all theory co-requisites for their respective grades before or by the end of the academic year in which the practical examination was taken. Candidates are only considered for a Silver Medal in the same academic year (September – August) in which their practical examination was taken.

Silver Medal winners and their teachers are notified automatically by mail in late October. There is no need to apply.

The Silver Medals Ceremonies will be held in six locations this November and December 2007:

North Vancouver, BC	Saturday, November 17, 2007
Calgary, AB	Sunday, November 18, 2007
Halifax, NS	Saturday, November 24, 2007
Toronto, ON	Sunday, November 25, 2007
Regina, SK	Saturday, December 1, 2007
Winnipeg, MB	Sunday, December 2, 2007

THE NEW POPULAR SELECTION LIST, 2007 EDITION

The new *Popular Selection List, 2007 Edition* is now in effect and available for purchase at better music retailers across Canada. A FREE download-able version is available to teachers from our website.

The New Technical Requirements Workshops!

The workshops – *Let's Get Technical! Preparing for the Technical Requirements Changes in the Piano Syllabus, 2008 Edition*, are underway and will be presented in 32 locations across Canada ongoing until November 2007. The clinicians, Christopher Kowal, Dale Wheeler, Eileen Keown, Murray Nichol, Peteris Zarins, and Thomas Green, have put together a detailed and informative three-hour session on the revised Technical Requirements.

Highlights of the workshop include itemized descriptions of the new key sequencing, the development of scale patterns, triads – chords and arpeggios, demonstrations, and the door prize draw.

Below are some additions and errata to the flyer that was mailed with the July/August issue of *Music Matters*. The complete list of workshops is now available on our website at: www.rcmexaminations.org. From the homepage select 'Workshops for Teachers'.

In alphabetical order:

Charlottetown, PE

Contact: Jane Naylor at 902-675-3325

Edmonton, AB

Contact: Judith Amman pjamman@shaw.ca

Halifax, NS

Contact: Tietje Zonneveld at tz@hfx.eastlink.ca

Kingston, ON

Contact: Martha Hill Duncan at marthakaye@cogeco.ca

Medicine Hat, AB

Venue: Hillcrest Church, Room 102, 3785 13 Avenue SE

Prince George, BC

Date: October 26, 9:30-12:30

Red Deer, AB

Contact: Janice Topham at lttopham@telusplanet.net

Please refer to our website www.rcmexaminations.org for any further errata and updates.

Cello Syllabus, 2007 Edition Crossover

Effective September 1, 2007 until August 31, 2008 candidates preparing for cello examinations may use either the *Cello Syllabus, 1995 Edition* or the *Cello Syllabus, 2007 Edition*. Effective September 1, 2008, candidates preparing for cello examinations must use the *Cello Syllabus, 2007 Edition*.

NEW ONLINE SERVICES

The RCM Examinations website is an essential tool and resource for teachers, candidates, and parents. Over 96% of RCM Examinations candidates submit applications using the online examination application process, and nearly 100% of candidates access their practical examinations results and theory examinations marks online. Starting in September, RCM Examinations will add two new features to our online services to better serve candidates and teachers.

NEW! Marked Theory Papers Online

Theory results and marked theory papers will be made available online starting with the upcoming 2007 – 08 Winter Session.

Candidates will be able to view their results and marked papers by selecting "Examination Results" from the homepage, then follow the steps to view their examination mark. The marked theory papers will be available online once the scanning process has been completed and by clicking on the actual mark. The examiner markings will be in colour, so that it will be easy to differentiate from the candidate's answers. Teachers can also access their students' results and marked papers through Teacher Services.

Winter Session theory examination results will also be mailed to candidates.

NEW! Teacher Services: Studio Registration

The Studio Registration feature allows teachers to register their students online easily and efficiently. Previously, teachers using the Studio Registration feature of Teacher Services could register their students only if they had an RCME Number. Now, teachers will have three options when registering their students. They are:

1. register a student that is already on their studio list
2. register a new student who has an RCME Number
3. register a new student who has never taken examinations before

Studio Registration enables you to:

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

Reminder: Practical Results Online

Candidates can access their practical results, including examiner comments, online in the "Examination Results" section of the website. Teachers can access their students' practical results using Teacher Services. Practical results are no longer mailed to candidates.



NEW! 2007 – 08 POSTER AND BOOKMARK

The new 2007 - 08 *Guide to RCM Examinations* poster and bookmark are now available, and a copy of each is included with the September/October 2007 *Music Matters* mailing.

Designed with teachers and music retailers in mind, the poster is intended to provide a complete overview of Certificate requirements and information in one handy, visually appealing resource. Information on the poster includes:

- Practical Certificate Requirements
- Theory Certificate Requirements
- General Information
- Important Dates for 2007 / 2008

With a sleek design, vivid colours, and bright pictures, the poster is an attractive addition to any studio wall.

The colourful and attractive RCM Examinations bookmark is a handy reminder of examination dates and registration deadlines. In addition, theory students can use the bookmark as a ruler and make use of the keyboard on the reverse side. The bookmark will be distributed to candidates and teachers via music retailers.

Teachers or retailers who wish to obtain additional copies of the *Guide* or bookmarks should contact RCM Examinations at 905.501.9553.

WHAT CAN I DO ONLINE

Through Teacher Services you can:

- Register students for examinations
- Confirm students' registrations, including date and time
- Look up students' practical and theory results
- Look up students' examination histories

Through "Online Forms" you can access the following:

- The Guide to Applying
- Transcript Request
- Substitute Piece Request
- Practice Theory Assessment
- Duplicate Certificate or Diploma Request
- Change of Address
- ARCT Graduation Request
- Application Form (for candidates who do not have internet access for registrations)
- and more

The Royal Conservatory of Music Convocation

The Royal Conservatory of Music's convocation ceremony will take place on **Saturday, January 26, 2008** at the George Weston Recital Hall, Toronto Centre for the Arts in Toronto, Ontario. Invitations will be mailed from The Royal Conservatory of Music, Special Events Department, in November to all candidates eligible to graduate with the diploma of Associate of The Royal Conservatory of Music (ARCT). ARCT diplomas will be awarded to candidates in attendance at the ceremony, or forwarded by mail immediately following Convocation.

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THEORY RE-TITLING

In September 2006, RCM Examinations began using the new titles for theory and history examinations as shown above under Spring Theory Averages. The titles will continue to appear as above until the new titles come into full and exclusive use with the implementation of the *Theory Syllabus, 2009 Edition*. The new titles will appear in the co-requisites and pre-requisites lists as other syllabi come up for renewal.