Nurturing the Complete Musician
July 27 & 28, 2013

The Royal Conservatory
TELUS Centre for Performance and Learning
273 Bloor Street West, Toronto

Discover the essentials of a well-rounded, healthy musical education. This Summit highlights and demonstrates how teachers can connect theory, musicianship, and practical studies. Teachers of all disciplines are invited to participate in exciting new sessions including:

• From Flashcards to Flash Mobs: Exploring Music History in the Digital Age
• Spotlight on Song: Exploring Music Through Performance
• The Art of Arranging: Turning Theory into Music
• Everything You’ve Always Wanted to Know but Were Too Afraid to Ask: Session With Current and Past Chief Examiners

… and much more.

rcmusic.ca/tpd

Presenters
Maria Case
Julia Galieva-Szokolay
Forrest Kinney
Janet Lopinski
Joe Ringhofer
Matthew Shaftel
Paulina Swierczek
Lee Willingham
Peteris Zarins

REGISTER TODAY!
rcmusic.ca/tpd

Before June 30:
Teachers $275 | Students $150
After June 30:
Teachers $325 | Students $195

rcmusic.ca/tpd
The Royal Conservatory’s
goal newsletter for music teachers

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

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

Cover image: Royal Conservatory President Dr. Peter Simon congratulates a young gold medalist

The Music Matters Team at The Royal Conservatory
Angela Elster, Vice-President, Academic
David Batchelor, Chief Marketing Officer
Anna Boyden, Teacher Engagement Manager
Scott Brubacher, Academic Program Manager
Thomas Green, Chief Examiner, Practical Subjects
Maria Case, Chief Examiner, Theoretical Subjects
Steven Tetz, Associate Manager, Academic Communications
Ryan Peplinski, Marketing Communications Associate
Teaching Arranging: The Most Practical Musical Art

By FORREST KINNEY, NCTM

Why should all piano students have the opportunity to learn how to make their own arrangements at the piano?

Arranging means using one’s knowledge of chords to turn nearly any kind of music into a personally satisfying piece. This can be done with folk tunes (Silent Night, Danny Boy), songs from musicals (Memory, Somewhere), “standards” (Over the Rainbow, Yesterday), hymns (Amazing Grace, Abide with Me), or current hits. It also means being able to quickly make an accompaniment for a singer, or instantly craft an artful arrangement from a “fake book.” Arranging can also mean converting orchestral themes such as Blue Danube Waltz and Canon in D into piano pieces. Commercial arrangements are often too simple, too complex, unpianistic, or lacking in some other respect.

I call arranging the most practical of the musical arts. Very few people can make a living from the arts of interpreting, composing, or improvising, but I have known a number of pianists (including myself) who have kept food on the table by playing their arrangements at public events. When I took a sabbatical from teaching in my late twenties, I supported myself for two years by playing my arrangements at church services, corporate events, birthday and holiday parties, weddings, receptions, funerals, anniversaries, retirement parties, and special dinners. Though I would often play at events where no one paid me much attention, I usually left feeling that I had added something significant to the event—and to my pocketbook. I still play at Bill Gates’ home every May for an annual event.

I want my students to have similar opportunities. I want them to be able to artfully turn their favourite tunes and themes into something of their own. It’s part of being a whole musician. But how can this skill be taught?

I wrote the Chord Play™ series so that piano students and their teachers could learn to arrange at the piano in a step-by-step way. Since an arrangement always begins with someone else’s melody, the student first learns to play simple tunes (including my own) who have kept food on the table by playing their arrangements at public events. When I took a sabbatical from teaching in my late twenties, I supported myself for two years by playing my arrangements at church services, corporate events, birthday and holiday parties, weddings, receptions, funerals, anniversaries, retirement parties, and special dinners. Though I would often play at events where no one paid me much attention, I usually left feeling that I had added something significant to the event—and to my pocketbook. I still play at Bill Gates’ home every May for an annual event.

I want my students to have similar opportunities. I want them to be able to artfully turn their favourite tunes and themes into something of their own. It’s part of being a whole musician. But how can this skill be taught?

I wrote the Chord Play™ series so that piano students and their teachers could learn to arrange at the piano in a step-by-step way. Since an arrangement always begins with someone else’s melody, the student first learns to play simple tunes (including my own) who have kept food on the table by playing their arrangements at public events. When I took a sabbatical from teaching in my late twenties, I supported myself for two years by playing my arrangements at church services, corporate events, birthday and holiday parties, weddings, receptions, funerals, anniversaries, retirement parties, and special dinners. Though I would often play at events where no one paid me much attention, I usually left feeling that I had added something significant to the event—and to my pocketbook. I still play at Bill Gates’ home every May for an annual event.

I want my students to have similar opportunities. I want them to be able to artfully turn their favourite tunes and themes into something of their own. It’s part of being a whole musician. But how can this skill be taught?
The second main arranging technique involves "colouring" the harmony in new ways. In other words, adding new members to the chord family. To make a minor chord sound more "minory," add a second to the chord, the root a whole step above the root (see figure 2). This same technique also works to make a major chord sound more "majory." This adds much colour and interest to an arrangement. To make a major triad sound more "minory," add the major seventh by playing a B instead of a C with your right hand. To make a minor chord sound more "majory," add a minor seventh. (Add B flat to a C minor triad.) Anytime you wish to change the character of a simple triad, try adding these colour tones.

The third arranging technique involves "substituting" chords with different roots for the usual ones. For example, a C major chord has two notes in common with an A minor chord (C and E). Because of this, one can often substitute one chord for the other. So, instead of repeating a C chord, try playing an A minor triad instead to add interest to the arrangement. A person can make an arrangement called Unhappy Birthday by playing the tune of Happy Birthday and substituting minor chords for the usual major ones.

The art of arranging largely consists of these three main techniques used in increasingly sophisticated ways. In Chord Play™ 2, students learn new styles using inversions. They play arpeggios with the left hand and make song accompaniments by playing chords with their right hand. In Chord Play™ 3, the student learns how to play 7th chords in a variety of styles and voicings. Chord Play™ 4 explores the chromatic connecting chords that add chromatic movement and dramatic interest to a tune. These include secondary dominants, diminished chords, diminished 7th chords, and augmented triads. In Chord Play™ 5, the student learns to arrange with 9th, 11th, and 13th chords. This involves adding even more tones to the basic major and minor triads, and exploring ways to play these tones so they sound resonant rather than clunky.

And so, in a progressive way, students (and their teachers!) learn the art of arranging and develop invaluable musical abilities along the way. They learn to play a repertoire of familiar tunes that can be used in a variety of settings. They learn to play by ear, read lead sheets, and create accompaniments on the spot. They learn about harmony by creating music. In short, they learn to be more complete musicians and artists.

As teachers, we owe it to our students to provide basic training in arranging so that they might become well-rounded, satisfied musicians. It is worth remembering that the fathers of the three B’s (Bach, Beethoven, and Brahms) all worked as musicians in their communities, and none were concert performers. While only a few can make a living as a concert musician, many can enrich their communities and their finances by becoming arrangers and performers. Why not your students? Why not you?
The Royal Conservatory provides much more than a regular series of stepping stones for aspiring musicians; the canon of carefully selected repertoire has guided students for generations. However, trumpet has always been different from piano and voice in that the grading sequence did not include all the levels. It is with great pride and excitement that we announce that the new *Trumpet Syllabus, 2013 Edition*, with all grades from Preparatory to ARCT, will be released in Fall 2013. The syllabus will be supported by a graded repertoire series including nine repertoire albums (Preparatory – Grade 8), two etude albums (Prep – 4, Grades 5 – 8), a collection of orchestral excerpts (Grades 8 – ARCT), and a book of technique. This is a major step forward in trumpet performance and pedagogy. Trumpet students across North America will now have easy access to a carefully selected and edited source of repertoire, from the Renaissance to the 21st century. In a single volume a student will find a varied selection of repertoire appropriate to each grade. A further exciting development is the addition of recordings of repertoire by three of Canada’s leading trumpet performers, a huge advance in the musical education of trumpeters. Students and teachers will be able to learn from the artistry of Karen Donnelly, Principal Trumpet of the National Arts Centre Orchestra, Larry Larson, Principal Trumpet of the Kitchener-Waterloo Symphony, and Andrew McCandless, Principal Trumpet of the Toronto Symphony Orchestra. The inclusion of recordings provides models of tone, tuning, articulation, and musical style. Developing trumpeters will be able to nurture their concepts of sound and style in a natural and efficient way.

The *Trumpet Series* reflects several important values: the development of a clear, unforced tone quality by avoiding extremes of range and dynamic; nurturing a smooth, relaxed articulation, by avoiding excessive staccato and marcato, especially in the early grades; and encouraging expressive playing from the earliest stages by including a significant proportion of lyrical pieces, especially folk songs. The overriding focus of all materials is to assist the development of consistent warm tone based on a free, open, wind delivery and a natural approach to the instrument, as well as the development of healthy technique (fingers, tonguing) supported by healthy tone production.

Trumpeters love to try to play high notes; the key word here is “try.” Squeezing out high notes not only results in a shrill, brittle sound, but can also have lasting negative impact on tone production, and in extreme cases can cause permanent lip tissue damage. Many trumpet pieces for young players contain passages in the upper register that may force the student into excessive, unmusical efforts. The *Trumpet Series* has been compiled and edited with strict range guidelines that promote the gradual increase of range in context of a musical line. Development of the extreme low register has been regulated as well, for similar reasons.

Playing too loudly or softly, especially at an early stage, inhibits the healthy habits of breathing and can harm developing embouchures. The great trumpet pedagogue, Vincent Cichowicz, viewed dynamic levels as expressing different musical characters, and guided trumpeters toward consistency of tone, relaxed and full breathing, and generous phrasing. The pieces in this series, often folk songs...
and other lyrical materials, are designed to encourage such imaginative playing and full sounds, rather than extreme dynamic levels for their own sakes.

With a series of repertoire for each of levels Preparatory through Grade 8, and full syllabus entries for Grade through ARCT, the trumpet program is now parallel to the other primary syllabi, alleviating the accidental sense of second-class citizenship that has previously been part of the wind and brass portion of the exam system. We foresee greater interest and adoption from teachers and students, with a shorter wait between exams and a more obvious sense of progression through the ranks.

As a further encouragement of beautiful tone and clear technique, extensive lyrical etudes as well as technically challenging studies are featured throughout the full range of grades. And something new: each grade includes a mouthpiece buzzing exercise. Mouthpiece buzzing is a very direct route to better tone and sound production, and we are optimistic that this one addition alone will have a huge positive impact in the quality of trumpet players throughout the system.

Orchestral excerpts continue to be featured, beginning at Grade 8. We have expanded this section to include two other types of excerpt: wind band and brass quintet. These ensembles are much more common than orchestras at the primary, secondary, and even post-secondary levels. Even those who are fortunate enough to play in a larger youth orchestra will rarely perform the repertoire on most early excerpt lists. The stylistic goals that are the focus of orchestral excerpts are consistent with the wind band and quintet excerpts, and including them in the excerpts section is another way of making this repertoire more relevant to a greater number of students. Students will be able to make a much stronger connection between their private study and their musical reality outside the studio, strengthening the bond between their Royal Conservatory training and the “real world.”

We hope that the new Trumpet Series and the revised syllabus, to be released in Fall 2013, will reach more students and teachers across North America, helping trumpet students become musically and personally fulfilled as they take on the challenge of learning this wonderful instrument with a reenergized focus on tone, connectivity, airflow, and lyrical line.

---

**THE ROYAL CONSERVATORY ACROSS CANADA:**

**2013 Convocation and Gold Medals Ceremonies**

**RECENT EVENTS**

The Royal Conservatory, together with students, parents, teachers, family, and friends, recently gathered in Toronto (Koerner Hall), Vancouver (The Chan Centre for the Performing Arts), and Calgary (The EPCOR Centre for the Performing Arts) to celebrate the culmination of years of training, practice, and performance. From young musicians working toward their ARCTs to mature students beginning their studies, thousands of Canadians walked across these stages to be personally congratulated by senior Conservatory officials on their achievements.

Over 400 students were awarded Regional Gold Medals for achieving top marks on annual Conservatory examinations in their respective province or region, while nine were awarded National Gold Medals for achieving top marks on their examinations across Canada.

“A Gold Medal represents the highest standard of excellence on Royal Conservatory examinations and is a testament to the skill and creativity of the recipient,” affirmed Ms. Angela Elster, Vice-President, Academic. “We are proud of our medalists and recognize the dedication of every participating student, as well as the outstanding support shown by their teachers and parents.”

Students, teachers, and parents were not the only ones celebrated at Convocation. Six distinguished Canadians and one American were awarded Honorary Fellowships of The Royal Conservatory for having left indelible marks on classical music and arts education around the world.

---

**DR. GILLIAN MACKAY**

Dr. Gillian MacKay, Associate Professor of Music, teaches conducting, conducts the Wind Ensemble, and is Associate Dean of Graduate Education at the Faculty of Music, University of Toronto. An award-winning teacher, Gillian has an active professional career as a trumpeter, conductor, adjudicator, and clinician. She has conducted honour bands throughout Canada and the United States, and has adjudicated Canadian band festivals at all levels as well as competitions in Singapore and Thailand.

**DR. JEFF REYNOLDS**

Dr. Jeff Reynolds is the coordinator of the Performance Area at the University of Toronto, where he also conducts the Wind Symphony, maintains a trumpet studio, and is the Faculty Advisor for the Advanced Certificate Programme. Jeff performs in a wide variety of styles and studied trumpet with Ward Cole, Boyd Hood, Arnold Jacobs, and Vincent Cichowicz. He has played with numerous orchestras and symphonies across Canada and has performed on many recordings, in shows, and chamber music concerts.
In Toronto, The Conservatory awarded celebrated harpist Judy Loman with an Honorary Fellowship. A Juno Award-winner, Ms. Loman held the position of Principal Harpist with the Toronto Symphony Orchestra for over thirty years and sits on the board of the World Harp Congress. At a separate event, an Honorary Fellowship was awarded to Doc Severinsen, the legendary, Grammy Award-winning Musical Director for the Tonight Show Starring Johnny Carson whose career spans many decades and genres.

In Vancouver, three illustrious British Columbia residents received Honorary Fellowships: award-winning cellist Joseph Elworthy, Executive Director of the Vancouver Academy of Music where he also serves as Head of Cello Department; Henry S. Lee, President of Tom Lee Music Co. Ltd., one of the largest music retailers in Canada and Hong Kong; and Winnipeg-born violinist and educator Gerald Stanick, faculty member of the University of British Columbia and owner of the Vancouver Violin Shop.

In Calgary, Honorary Fellowships were awarded to Winnipeg’s Martin Beaver, the internationally-acclaimed award-winning First Violin for the Tokyo String Quartet; and Stephen McHolm, the chief artistic and administrative officer of The Esther Honens International Piano Competition Foundation since 2004.

“A Gold Medal represents the highest standard of excellence on Royal Conservatory examinations and is a testament to the skill and creativity of the recipient”

Award-winning Musical Director for the Tonight Show Starring Johnny Carson whose career spans many decades and genres.

“Honorary Fellows of The Royal Conservatory have made a substantial contribution to the development of the arts in Canada, strengthening culture across the nation,” said Dr. Peter Simon, President. “Their dedication to the development of their craft has earned them the affection of the arts community, the recognition of their peers, and the respect of this country.”

The Royal Conservatory is proud to celebrate the aspirational achievements of its students and teachers. These Canadians further strengthen The Conservatory’s mission to develop human potential through leadership in arts and music education in Canada and across the globe.

We hope to see you at Convocation next year!
Mentor Memories
with Jens Lindemann, Trumpet

The Royal Conservatory alumnus Jens Lindemann is a celebrated performer and was recently named “International Brass Personality of the Year” (Brass Herald). Jens has played in venues across the world including the Philharmonics of New York, Los Angeles, London, and Berlin, Tokyo’s Suntory Hall, and even the Great Wall of China. His career has ranged from appearing internationally as an orchestral soloist, performing at London’s “Last Night of the Proms,” recording with the Mormon Tabernacle Choir, playing lead trumpet with the renowned Canadian Brass, and giving a solo command performance for the Queen of England. Jens has won major awards ranging from Grammy and Juno nominations to winning the prestigious Echo Klassik in Germany as well as receiving an honorary doctorate. Heralded by the Los Angeles Times as “a world-class talent,” Lindemann is internationally endorsed by the Yamaha Corporation and performs exclusively on 24K gold plated trumpets.

1. What led you to a career as a trumpet player?
Interestingly, trumpet was not my first love. I only chose it because I wanted to be a drummer and we had to initially pick trumpet or clarinet in the band program since those instruments were heavily utilized. After two weeks, there were auditions for those that wanted to be percussionists and I was dead last. My mother would not let me quit music after fourteen days and said that I had to do at least one year in the band. During that time, I discovered the camaraderie that came from playing in an ensemble and saw Doc Severinsen in concert and that came from playing in an ensemble. Choosing which instrument is far less important than encouraging the idea of participating in a group with other like-minded, enthusiastic young people. I often tell parents that we are not here as educators to create professional musicians; we are here to give aspiring players a positive experience in a setting where they naturally learn to be collaborative and realize that overall success depends on teamwork. Further, they usually learn far more from each other than they ever do from us.

2. How has your training with The Royal Conservatory impacted your growth as a musician?
I started off taking piano lessons and have my Grade 5 certificate (although I love to say that I was practising out of the Grade 8 book before trumpet overtook my life) and even my Grade 1 theory. Although theory and keyboard did not become my life, attaining those certificates forced me to have much needed basic discipline at a young age. Even then, getting those certificates in the mail was a great source of pride for a nine year old. It is funny that so many years later, those little moments count as significant accomplishments in the overall scheme of things.

3. A professional trumpet player is a rare thing. How would you suggest parents go about choosing an instrument for their student?
Playing trumpet has its roots in being in an ensemble. Choosing which instrument is far less important than encouraging the idea of participating in a group with other like-minded, enthusiastic young people. I often tell parents that we are not here as educators to create professional musicians; we are here to give aspiring players a positive experience in a setting where they naturally learn to be collaborative and realize that overall success depends on teamwork. Further, they usually learn far more from each other than they ever do from us.

4. How old were you when you started your musical training, and how did it come about?
Piano was my first instrument from the age of eight. My teacher was a dance band leader in Edmonton (William Hackman) who had the good sense to get me started on Royal Conservatory books right away. I still remember him playing songs beautifully from those series and then breaking out into swing or Dixieland all while chain smoking cigarettes in our living room… yes, those were different times indeed!

5. How does your music education continue to contribute to your musical growth at this stage in your career?
My musical education forms the basis of everything I do as a professional musician. From working efficiently to time management, I gained great discipline from my days as a student. As one gets older, it is amazing how time seems to speed up. I always tell students this, although they tend to look at me with bewilderment. The fact is that as time moves on, one has less headspace and actual hours in the day to do things done. This is not a negative, it is simple reality. The training I have gained coming up through a system like The Royal Conservatory has given me the tools and actual hours in the day to get things done. It is simplistic to call this “experience.” The fact is that getting good grounding in a discipline such as musical study is a life skill that can be applied to anything.

6. What techniques do you use to stay motivated, and what advice would you give hopeful musicians?
Staying motivated is entirely dependent on what projects you imagine yourself doing. Advancement in music depends on the realization that we are in an art form that is subjective and not objective. Quantifiable results come from creativity and accepting that things are always fluid. This is why music can be considered a wonderful lifelong endeavour.
Why does it generally take six to eight weeks to receive examination results?
From the examination room to your inbox, theory papers and examination reports complete a lengthy journey. Theory papers are couriered from the exam centre to The Royal Conservatory where they are then sorted, distributed to examiners for grading, then returned to our offices. Once papers are returned the grades are recorded and made available online. They are then scanned, and PDF versions of the exam are created (this takes two to three weeks) and released to candidates. Over 13,300 exams completed this journey in May–June 2012!

Practical exam reports follow a similar path. Examiners courier written exam reports to The Royal Conservatory at the end of their examination session, and once reports are received all grades are entered into The Conservatory database. Grades are then made available online, while the examination reports are sent for scanning. PDF versions of the exam report are created (this takes two to three weeks) then released to candidates. Between June–July 2012 we processed over 30,000 exam reports.

Can candidates use music printed from the internet in an examination?
Each syllabus provides a suggested print edition for all repertoire selections not included in the corresponding instrument series published by The Frederick Harris Music Co., Limited. The Royal Conservatory strongly encourages the use of modern published editions, which benefit from current scholarship and provide a reliable basis for study and performance.

If students have purchased an online edition or downloaded a free edition that is in the public domain, they must provide either proof of payment, in the case of purchased editions, or proof of legal, free download, in the case of online editions in the public domain.

What qualifications does someone need to become an Examiner?
Examiners are highly-trained professional performers, theorists, and teachers from across North America, whose minimum qualifications may include:

- A Bachelor of Music degree or equivalent
- Five years professional teaching experience
- Adjudicating experience at festivals/competitions

Prior to being admitted to the College of Examiners, all examiners complete the Examiner Certification Program, consisting of an intensive series of lectures, demonstrations, and a practicum, as well as sitting-in with a mentor examiner for up to three consecutive examination sessions. Professional development, training, feedback, and review continue throughout an examiner’s tenure to ensure consistent examination standards across North America.
GRADE 10 SPLIT EXAMINATIONS

Beginning in the 2013–14 academic year, candidates for voice, guitar, as well as all strings, brass, and woodwinds examinations in two separate segments: one consisting entirely of Repertoire; the other consisting of Technical Requirements, including Etudes and Technical Tests, as well as Ear Tests, Sight Reading, and Orchestral Excerpts (as applicable). The division of material in the split Grade 10 examination cannot be altered. However, candidates may choose which segment to take first. Candidates for the split Grade 10 examination must complete all practical examination requirements within two years of the initial examination segment. Candidates for the split Grade 10 examination may schedule their examinations within the same session or in different sessions; however, both segments of the split Grade 10 examination and any supplemental examinations must be completed within the two-year period. Candidates who choose the split format must complete both segments before registering for any supplemental examinations. All theoretical co-requisites for the Grade 10 examination must be completed within five years of the initial Grade 10 practical examination segment. Only candidates who take the complete Grade 10 examination (without the split) will be eligible to receive a Regional Gold Medal.

The Royal Conservatory has upgraded its website. Our new online system includes all of the features and functionality of the previous Online Teacher Services page while providing some exciting new features to improve your examination experience. You and your students will be required to sign up for an account on our upgraded website even if you already have a teacher number or RCME Number.

Here are five tips to help make the transition easier for you and your students:

1. Helpful downloadable guides, which provide step-by-step instructions on setting up an account and on looking up examination results, can be found online at rcmusic.ca by selecting “Contact Us” from the “Examinations” drop-down menu.
2. For increased security, passwords must be a minimum of six characters and should include at least one number and a symbol such as /#/*. An example of an acceptable password is William55!
3. When filling out your Profile, check the box beside the “Teacher” role to indicate that you are a teacher. You will be asked if you already have a Teacher Number. If you do, click “Yes” and enter your Teacher Number and original password (the password which you used with the previous Teacher Services). This will link your current and past records with your new account. If you cannot remember your previous password, please contact Candidate Services at 1.800.461.6058.
4. To access your Student List, simply click on the “My Students” option located on the left hand side of the screen. Your current students’ names will appear on this list. You may add names to your list by using the “Add Existing Student” or “Add New Student” feature.
5. To view student results and/or applications, log in to your account and select “My Students” from the menu on the far left side of the screen. Click “View Student Exams,” select the appropriate session from the drop-down menu and click “Apply.”

You Asked

How do I change the date and time of my June practical examination?

If you are looking to change the date and time of your practical examination, please contact your Centre Representative after May 3, 2013. Your Centre Representative will put you on a waiting list should a new time slot become available. By asking to be put on a waiting list, you are agreeing to relinquish your current time slot. The availability of a new time slot is not guaranteed. Please note that candidates cannot be moved from one session to another (i.e., a candidate who is registered for a June examination cannot transfer their exam to August; they must register again).
With the start of our Spring 2013 Session approaching, we thought it would be timely to discuss examination results in more detail. The Royal Conservatory Examinations does not mail out results. Results are kept online 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.

**HOW TO VIEW YOUR EXAMINATION RESULTS**

You will receive an email notification when your results are ready. To view your results, you will need to log in to your online account at rcmusic.ca.

**Viewing results as a student:**
1. Log in to your account.
2. Select "My Exams" from the menu on the far left side of the screen.
3. All of your current and past exams will be listed on this page.
4. Results will appear under the heading "Status/Mark." Click on the PDF icon to download the marking form with the examiner’s comments.
5. The results pertaining to the session that you have chosen will appear on this page. Results will appear under the heading "Status/Mark." Click on the PDF icon to download the marking form with the examiner’s comments.

**Viewing results as a teacher:**
1. Log in to your account.
2. Select "My Students" from the menu on the far left side of the screen.
3. Click "View Student Exams" (this link is located at the top of your Student List).
4. Select the session you want to view from the drop down menu and then click "Apply."
5. The results pertaining to the session that you have chosen will appear on this page. Results will appear under the heading "Status/Mark." Click on the PDF icon to download the marking form with the examiner’s comments.

**Viewing results as a parent:**
1. Log in to your account.
2. Select "My Family" from the menu on the far left side of the screen.
3. Click "View Family Exams" (this link is located at the top of your My Family List).
4. Select the session you want to view from the drop down menu and then click "Apply."
5. The results pertaining to the session that you have chosen will appear on this page. Results will appear under the heading "Status/Mark." Click on the PDF icon to download the marking form with the examiner’s comments.

**RESULTS AVAILABILITY**

A common question that we receive in Candidate Services is, "When will my examination results be available?" Results are made available three times a year, six to eight weeks after the examination. 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. The marking form and theory examination papers will be available in a PDF icon located to the right of the numerical mark in your online account.

**STILL HAVE QUESTIONS?**

If you have any questions or concerns with regard to credits and refunds, please contact our Candidate Services Department at 1.800.461.6058. One of our friendly Candidate Services Representatives will be happy to assist you.

---

**UPCOMING IMPORTANT EXAMINATION DATES**

**2013/2014 Session Dates Announced!**

**CANADA**

<table>
<thead>
<tr>
<th>Session</th>
<th>Type</th>
<th>Dates</th>
</tr>
</thead>
<tbody>
<tr>
<td>SPRING 2013</td>
<td>Practical Examinations</td>
<td>June 10–29, 2013</td>
</tr>
<tr>
<td>SUMMER 2013</td>
<td>Registration Deadline</td>
<td>June 4, 2013</td>
</tr>
<tr>
<td></td>
<td>Theory Examinations</td>
<td>August 9 &amp; 10, 2013</td>
</tr>
<tr>
<td></td>
<td>Practical Examinations</td>
<td>August 12–24, 2013</td>
</tr>
<tr>
<td>WINTER 2014</td>
<td>Registration Deadline</td>
<td>November 5, 2013</td>
</tr>
<tr>
<td></td>
<td>Theory Examinations</td>
<td>December 13 &amp; 14, 2013</td>
</tr>
<tr>
<td></td>
<td>Practical Examinations</td>
<td>January 13–25, 2014</td>
</tr>
</tbody>
</table>

Music Matters is mailed in an oxo-biodegradable plastic poly-bag. This environmentally-friendly plastic will degrade, then biodegrade to water, CO2, biomass and trace elements. It leaves no fragments, no methane, and no harmful residues.