

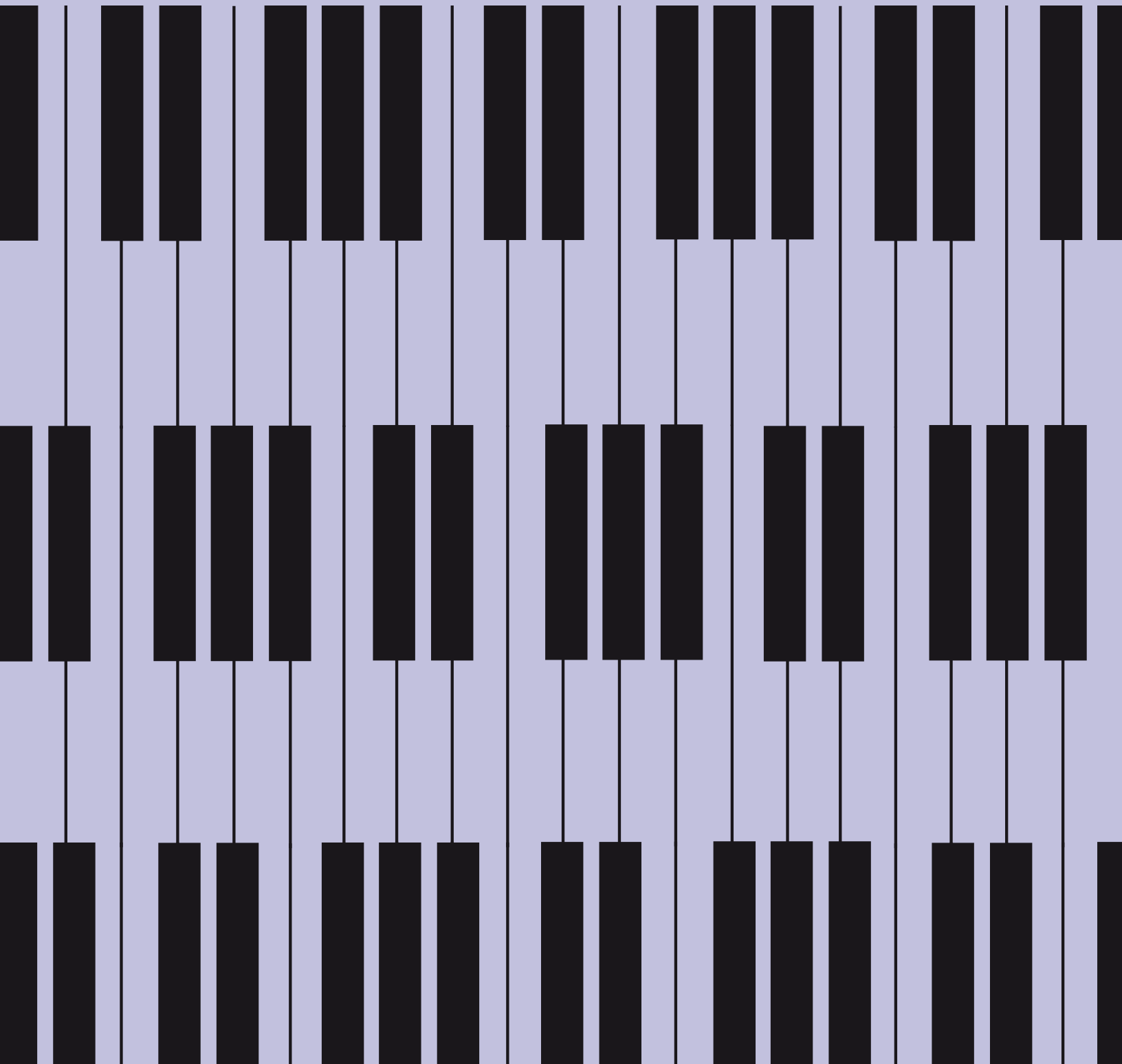
Associate Diploma in Piano Pedagogy

AN ADDENDUM TO THE PIANO SYLLABUS
2015 EDITION

UPDATED OCTOBER 2016



**The Royal
Conservatory**[®]
The finest instrument is the mind.





The Royal Conservatory®

The finest instrument is the mind.

The Royal Conservatory of Music is one of the largest and most respected music education institutions in the world, providing the definitive standard of excellence in curriculum design, assessment, performance training, teacher certification, and arts-based social programs.

The mission of The Royal Conservatory—**to develop human potential through leadership in music and the arts**—is based on the conviction that the arts are humanity’s greatest means to achieve personal growth and social cohesion. Advancing the transformative effect that music and the arts have on society lies at the heart of everything The Royal Conservatory does.

Increasingly, music and the arts are also being recognized as crucial intellectual building blocks, closely linked to cognitive functions such as brain and verbal-linguistic development; spatial reasoning; complex problem solving in mathematics and science; the development of emotional intelligence; interpersonal skills; and self-expression. Since its inception in 1886, The Royal Conservatory has translated the latest research on music and arts education into effective programs benefiting millions of people around the world.

The more than five million alumni of The Royal Conservatory have enjoyed the many benefits of music study and carried these benefits into subsequent careers in a wide range of fields, including medicine, business, politics, education, science, and sports. Others, such as Glenn Gould, Oscar Peterson, Diana Krall, Teresa Stratas, Sir Roger Norrington, and Jon Vickers, have achieved international musical acclaim.

The Royal Conservatory Certificate Program provides a recognized standard of musical achievement through an effectively sequenced system of study and individual student assessments, from preparatory to advanced levels. Considered the foremost music education system in Canada, the United States, and many other countries around the world, its broad use has bound together individuals from these nations with the thread of shared creative experiences.



Message from the President

The mission of The Royal Conservatory—to develop human potential through leadership in music and the arts—is based on the conviction that music and the arts are humanity’s greatest means to achieve personal growth and social cohesion. Since 1886 The Royal Conservatory has realized this mission by developing a structured system consisting of curriculum and assessment that fosters participation in music making and creative expression by millions of people. We believe that the curriculum at the core of our system is the finest in the world today.

In order to ensure the quality, relevance, and effectiveness of our curriculum, we engage in an ongoing process of revitalization, which elicits the input of hundreds of leading teachers. The award-winning publications that support the use of the curriculum offer the widest selection of carefully selected and graded materials at all levels. Certificates and Diplomas from The Royal Conservatory of Music attained through examinations represent the gold standard in music education.

The strength of the curriculum and assessment structure is reinforced by the distinguished College of Examiners—a group of outstanding musicians and teachers from Canada, the United States, and abroad who have been chosen for their experience, skill, and professionalism. A rigorous examiner apprenticeship program, combined with regular evaluation procedures, ensures consistency and an examination experience of the highest quality for candidates.

As you pursue your studies or teach others, you become an important partner with The Royal Conservatory in helping all people to open critical windows for reflection, to unleash their creativity, and to make deeper connections with others.

Dr. Peter C. Simon

President and CEO
The Royal Conservatory

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1: Introduction

About Us

The Royal Conservatory

The Royal Conservatory is one of the largest and most respected music education institutions in the world. Providing the definitive standard of excellence in curriculum design, assessment, performance training, teacher certification, and arts-based education and social programs, The Royal Conservatory makes a significant impact on the lives of millions of people globally.

Notable alumni include:

- Randy Bachman
- Isabel Bayrakdarian
- Russell Braun
- Martin Beaver
- Measha Brueggergosman
- Adrienne Clarkson
- Bruce Cockburn
- David Foster
- Glenn Gould
- Angela Hewitt
- Norman Jewison
- Diana Krall
- Gordon Lightfoot
- Lois Marshall
- Sarah McLachlan
- Oscar Peterson
- Adrienne Pieczonka
- Gordon Pinsent
- Paul Shaffer
- St. Lawrence String Quartet
- Teresa Stratas
- Shania Twain
- Jon Vickers

★ Visit rcmusic.com to learn more about the history of The Royal Conservatory.

The Royal Conservatory Certificate Program

The Royal Conservatory Certificate Program provides a recognized standard of musical achievement through an effectively sequenced system of study and individual student assessments, from preparatory to advanced levels. More than 100,000 examinations are conducted annually in over 300 communities across North America.

The College of Examiners

Examiners are highly trained professional musicians and pedagogues from across North America. All examiners complete an Adjudicator Certification Program before being admitted to the College of Examiners. Professional development and performance evaluation continues throughout each examiner's career to ensure consistent examination standards across North America.

★ Read about the College of Examiners, including examiner biographies, at rcmusic.com.

The Frederick Harris Music Co., Limited

As The Royal Conservatory's publishing division, Frederick Harris Music produces The Royal Conservatory's renowned syllabi and related teaching and examining materials for individual instruments, voice, and theoretical subjects.

Additional Programs

Additional programs of The Royal Conservatory are delivered through the following divisions:

- The **Glenn Gould School** provides professional training in music for gifted young artists at the undergraduate and graduate levels.
- The **Phil and Eli Taylor Performance Academy for Young Artists** provides supportive, comprehensive training for promising young musicians aged nine to eighteen.
- The **Marilyn Thomson Early Childhood Education Center** develops innovative early childhood education programs, teacher certification, and digital early childhood education products for use by parents and their children.
- The **Royal Conservatory School** provides music classes and private lessons for people of all ages and stages of musical development.
- **Learning Through the Arts**® supports excellence in public education programs by utilizing the arts to enhance learning.
- The **Performing Arts Division** programs superb performances and events in The Royal Conservatory's three venues: Koerner Hall, Mazzoleni Concert Hall in historic Ihnatowycz Hall, and Temerty Theatre.

Getting Started

Why Choose The Royal Conservatory Certificate Program?

The Certificate Program provides a comprehensive path for musical development, with progressively sequenced requirements encompassing four main areas:

Repertoire

- Each level includes a broad selection of pieces representing a variety of musical styles and historical periods.
- Regular reviews of the repertoire keep the selections fresh and innovative.
- Teachers and students can add favorite pieces through the *Teacher's Choice* selections.

Technical Requirements

- Technical requirements are designed to support the demands of the repertoire for each level.
- Technical tests include scales, chords, and arpeggios.
- Etudes develop technical skills within a musical context.

Musicianship

- A thoughtful and consistent approach to the development of ear training and sight reading provides students with a solid foundation for independent creative musical explorations.
- Musicianship skills are developed to support the goals and requirements of both theoretical understanding and musical performance.

Musical Literacy

- Corequisite written examinations support students in acquiring the theoretical and historical knowledge necessary for music literacy.
- Written examinations are tied to the practical levels, reinforcing concepts encountered in repertoire, technical requirements, and musicianship skills.

Examinations Offered

Practical Examinations

Accordion, Bassoon, Cello, Clarinet, Double Bass, Flute, Guitar, Harp, Harpsichord, Horn, Oboe, Organ, Percussion, Piano, Recorder, Saxophone, Speech Arts and Drama, Trombone, Trumpet, Tuba, Viola, Violin, Voice

Written Examinations

Theory, Harmony, History, Analysis, Pedagogy

Contact Us

Canada

- Phone: 416-408-5019 or toll-free 1-800-461-6058
- Fax: 416-408-3151
- Email: candidateservices@rcmusic.ca

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60 Industrial Parkway, Suite 882
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Register for an Examination

All examination registrations should be submitted using the online registration system.

Examination Sessions and Registration Deadlines

Practical and written examination sessions take place several times a year at examination centers across North America, in both Canada and the US.

Exact dates and deadlines can be found online. Register early to avoid disappointment. Late registrations are subject to an additional fee and may not always be accommodated.

Examination Fees

Examination fees must be paid at registration using a valid credit card. Current examination fees may be found online.

Examination Centers

Examinations are conducted in more than 300 communities across North America. Each examination center has a local Center Representative who ensures that students and teachers have a successful examination experience.

Examination Scheduling

All students must verify their examination schedules online two weeks prior to the beginning of the examination session. Examination schedules will not be mailed. Teachers may verify their students' examination schedules online through their teacher account.

Students are asked to print the "Examination Program Form" from their account. The program form must be filled out by the student and/or teacher, and brought to the examination center for presentation to the examiner.

Students who, for any reason, are unable to attend an examination should contact the Center Representative listed on their Examination Schedule. The Center Representative may be able to provide an alternate appointment time.

2: Associate Diploma (ARCT) in Piano Pedagogy

Fostering Excellence in Teaching

The Associate Diploma (ARCT) in Piano Pedagogy is designed to strengthen the qualifications and teaching techniques of private studio teachers. Knowledge and skills are assessed through a three-level examination and certificate program. To align the requirements for the ARCT in Piano Pedagogy with the progressive levels defined in the *Piano Syllabus, 2015 Edition*, the Elementary, Intermediate, and Advanced Teaching Repertoire Samples have been adjusted as follows:

Elementary Piano Pedagogy—pedagogy for teaching beginners through to Level 4 piano students

Intermediate Piano Pedagogy—pedagogy for teaching piano students at Levels 5 through Level 8

Advanced Piano Pedagogy—pedagogy for teaching piano students at Levels 9 and 10

Elementary Piano Pedagogy

Elementary Piano Pedagogy—the first stage of the ARCT in Piano Pedagogy—addresses pedagogical issues at Preparatory A, Preparatory B, and Levels 1 through 4.

- Candidates are advised to complete all the requirements for the Level 8 Piano Certificate before attempting the Elementary Piano Pedagogy examinations.
- The Elementary Piano Pedagogy Certificate is awarded upon completion of three parts: a Level 9 Piano Comprehensive Certificate, an Interactive (*Viva Voce*) Examination, and a Written Examination or Piano Teacher Specialist Course.
- The three parts may be completed in any order, at one or more examination sessions. There is no time limit for completion.
- At the Elementary level, no previous teaching experience is required.

Resources for Examination Preparation

See “Resources,” available from rcmusic.com, for suggested reading.

Classification of Marks

First Class Honors with Distinction	90–100
First Class Honors	80–89
Honors	70–79
Pass	70

Benefits of the ARCT in Piano Pedagogy

- Candidates may begin pedagogy training while completing requirements for the Level 9 Piano Comprehensive Certificate.
- Candidates build knowledge and develop skills gradually over a period of several years.
- Candidates receive an Associate Diploma (ARCT) in Piano Pedagogy upon successful completion of the requirements of all three Piano Pedagogy levels.

Elementary Piano Pedagogy Requirements		Marks
Part 1	Level 9 Piano Comprehensive Certificate For detailed requirements, see <i>Piano Syllabus, 2015 Edition</i> , p. 72	
Part 2	Interactive (<i>Viva Voce</i>) Examination	100* (pass = 70)
	<ul style="list-style-type: none"> • Discussion of general pedagogical topics, the beginning student, and the professional studio • Teaching rhythm, technique, musicianship, and other essential skills • Performance of selections from the Teaching Repertoire Sample • Detailed pedagogical discussion of selections from the Teaching Repertoire Sample 	<p>20</p> <p>20</p> <p>30</p> <p>30</p>
Part 3	Written Examination OR Piano Teacher Specialist Course	100 (pass = 70)
	<ul style="list-style-type: none"> • Written Examination (3 hours): for a detailed description, see p. 10 • Elementary Piano Teacher Specialist Course (offered online): for a detailed description, see rcmusic.ca/PianoTeacherCourses 	

*Revised breakdown of marks effective September 1, 2017.

Associate Diploma (ARCT) in Piano Pedagogy

Part 1: Level 9 Piano Comprehensive Certificate

Candidates must complete all performance and theoretical requirements for the Level 9 Piano Comprehensive Certificate. See *Piano Syllabus, 2015 Edition*, p. 72 for detailed examination requirements.

Part 2: Interactive (*Viva Voce*) Examination

Teaching Repertoire Sample

Candidates are required to prepare a balanced program of contrasting selections, as outlined below.

- All repertoire selections and etudes (with the exception of the popular selection) must be chosen from *Celebration Series*®, 2015 Edition.
- One etude must be chosen from *The Popular Selection List*.
- **One repertoire selection must be performed by memory.**

Level	Repertoire	Etudes
Prep B	three contrasting selections	—
Level 1	three selections (one from each of List A, List B, List C)	one etude
Level 2	three selections (one from each of List A, List B, List C)	one etude
Level 3	three selections (one from each of List A, List B, List C)	two etudes
Level 4	three selections (one from each of List A, List B, List C)	two etudes

Candidates should be prepared to:

- Perform selections chosen by the examiner from the Teaching Repertoire Sample.
- Discuss teaching approaches for the chosen selections.
- Discuss materials for technical exercises, sight reading, and ear training suitable for elementary levels.
- Describe a published beginner method series of their choice and compare it with two other beginner methods.

Elementary Piano Pedagogy Examination Topics

Candidates should be prepared to discuss the following topics with reference, as appropriate, to the Teaching Repertoire Sample.

General Pedagogy

- plans for and structure of lessons in the early years (including practicing and setting goals)
- nurturing creativity through imagery and analogy
- developing critical listening
- basic performance preparation (recitals, festivals)
- evaluating student progress
- practice strategies and effective practicing
- the value of assessment, preparation for examinations, and requirements for elementary-level examinations

The Professional Studio

- teaching materials suitable for the elementary levels (including sight reading and ear training, repertoire collections, and duets)
- beginner piano methods (comparison of three methods)
- elementary-level popular materials and repertoire
- resource materials including dictionaries, history books, flashcards, Internet
- basics of studio management
- communication with parents

The Beginning Student

- initial meeting with a prospective student and parents and the first lesson
- introducing basic theoretical concepts, relating them to repertoire, and integrating them into the practical lesson
- introducing note reading, sight reading, and ear training, including recognition of rhythmic patterns, interval relationships, pitch memory, and rote playing of familiar tunes

Technique

- technical exercises and materials suitable for the elementary levels
- developing healthy technique and physiology, including posture, hand position, thumb movement, and finger movement
- developing basic motor skills, technical control, finger strength, and hand independence
- basic touches: *legato* and *staccato*
- fingering strategies
- approaches to tone production

Rhythm and Tempo

- developing an internal sense of rhythm
- introducing rhythm, meter, and basic time signatures
- achieving a steady tempo

Artistry

- developing imagination and expression
- developing dynamic range, tone color, and variety of touch
- articulation, slurs, phrasing, and detached notes
- introducing the damper pedal

Part 3: Written Examination

In this written examination, candidates should be prepared to discuss the “Elementary Piano Pedagogy Examination Topics” listed in Part 2. The Teaching Repertoire Sample must be chosen from *Celebration Series*, 2015 Edition. Please note that this is a closed-book examination.

Candidates will be asked to discuss approaches to teaching a given musical selection (complete work or excerpts) by answering questions related to specific pedagogical issues. Candidates may also be asked to edit a given sample selection and to add markings such as:

- fingering
- phrasing and articulation
- tempo and character indications
- dynamics
- pedaling
- ornamentation
- identification of significant compositional devices and/or structural components

Candidates may also be asked to write and explain technical and preparatory exercises related to specific pedagogical issues or situations.

- ★ Candidates may substitute successful completion (mark of 70) of the Elementary Piano Teacher Specialist Course (offered online) for the Written Examination.

Intermediate Piano Pedagogy

Intermediate Piano Pedagogy—the second stage of the ARCT in Piano Pedagogy—addresses pedagogical issues at Levels 5, 6, 7, and 8. Familiarity with earlier levels and some teaching experience is expected.

- Candidates must have completed the Elementary Piano Pedagogy Certificate at least one session before registering for the Intermediate Piano Pedagogy Interactive (*Viva Voce*) and/or Written Examinations.
- The Intermediate Piano Pedagogy Certificate is awarded upon completion of three parts: a Level 10 Piano Comprehensive Certificate, an Interactive (*Viva Voce*) Examination, and a Written Examination or Piano Teacher Specialist Course.
- The three parts may be completed in any order, at one or more examination sessions. There is no time limit for completion.

Resources for Examination Preparation

See “Resources,” available from rcmusic.com, for suggested reading.

Intermediate Piano Pedagogy Requirements		Marks
Part 1	Level 10 Piano Comprehensive Certificate For detailed requirements, see <i>Piano Syllabus, 2015 Edition</i> , p. 80	
Part 2	Interactive (<i>Viva Voce</i>) Examination	100* (pass = 70)
	• Discussion of general pedagogical topics and the professional studio	20
	• Teaching rhythm, technique, musicianship, and other essential skills	20
	• Performance of selections from the Teaching Repertoire Sample	30
	• Detailed pedagogical discussion of selections from the Teaching Repertoire Sample	30
Part 3	Written Examination OR Piano Teacher Specialist Course	100 (pass = 70)
	• Written Examination (3 hours): for a detailed description, see p. 12	
	• Intermediate Piano Teacher Specialist Course (offered online): for a detailed description, see rcmusic.ca/PianoTeacherCourses	

*Revised breakdown of marks effective September 1, 2017.

Classification of Marks

First Class Honors with Distinction	90–100
First Class Honors	80–89
Honors	70–79
Pass	70

Part 1: Level 10 Piano Comprehensive Certificate

Candidates must complete all performance and theoretical requirements for the Level 10 Piano Comprehensive Certificate. See *Piano Syllabus, 2015 Edition*, p. 80 for detailed examination requirements.

Part 2: Interactive (*Viva Voce*) Examination

Teaching Repertoire Sample

Candidates are required to prepare a balanced program of contrasting selections, as outlined below.

- All repertoire selections and etudes (with the exception of the popular selection) must be chosen from *Celebration Series*®, *2015 Edition*.
- One etude must be chosen from *The Popular Selection List*.
- **One repertoire selection must be performed by memory.**

Level	Repertoire	Etudes
Level 5	three selections (one from each of List A, List B, List C)	two etudes
Level 6	three selections (one from each of List A, List B, List C)	two etudes
Level 7	three selections (one from each of List A, List B, List C)	two etudes
Level 8	four selections (one from each of List A, List B, List C, List D)	two etudes

Candidates should be prepared to:

- Perform selections chosen by the examiner from the Teaching Repertoire Sample.
- Discuss teaching approaches for the chosen selections.
- Discuss materials for technical exercises, sight reading, and ear training suitable for intermediate levels.

Associate Diploma (ARCT) in Piano Pedagogy

Intermediate Piano Pedagogy Examination Topics

Candidates should be prepared to discuss the following topics with reference, as appropriate, to the Teaching Repertoire Sample.

General Pedagogy

- planning and structure as applied to lessons, practicing, and long-term objectives
- developing diagnostic skills and strategies for addressing common learning and performance challenges
- teaching practice techniques and time management
- motivating students
- fostering critical listening
- memorization techniques and strategies
- characteristics of different musical genres (for example, Baroque dances, sonatas)
- stylistic characteristics of the significant composers and style periods taught in the intermediate levels
- the value of assessment, preparation for examinations, and requirements for intermediate-level examinations

The Professional Studio

- teaching materials for students in the intermediate levels (including solo repertoire, duets, and ensembles) with an emphasis on the major style periods (Baroque, Classical, Romantic, Post-Romantic, and Modern)
- intermediate-level popular materials and repertoire
- role of complementary teaching technologies in the studio, including software, Internet resources, and digital keyboards
- basics of studio management
- opportunities for professional development

Rhythm and Tempo

- teaching rhythm and meter at the intermediate levels
- intermediate-level rhythmic patterns (dotted rhythms, triplets)
- achieving consistency and flexibility of tempo

Technique

- knowledge of the basic physiology for promoting a healthy technique and preventing injury
- materials and exercises for technical development in the intermediate levels
- developing finger strength, finger independence, and coordination between the hands
- developing fluency, facility, and agility
- practice strategies for solving technical problems
- intermediate-level scales, chords, and arpeggios
- approaches to tone production

Artistry

- developing musical imagination through imagery and analogy
- stylistic awareness: teaching phrasing, articulation, ornamentation, pedaling, *tempo rubato*, and rhythmic flexibility specific to each style period and type of piece
- introducing and teaching ornamentation
- developing dynamic range, voicing, and balance
- developing performance communication

Part 3: Written Examination

In this written examination, candidates should be prepared to discuss the “Intermediate Piano Pedagogy Examination Topics” listed in Part 2. The Teaching Repertoire Sample must be chosen from *Celebration Series*®, 2015 Edition. Please note that this is a closed-book examination.

Candidates will be asked to discuss approaches to teaching a given musical selection (complete work or excerpts) by answering questions related to specific pedagogical issues. Candidates may also be asked to edit a given sample selection and to add markings such as:

- fingering
- phrasing and articulation
- tempo and character indications
- dynamics
- pedaling
- ornamentation
- identification of significant compositional devices and/or structural components

Candidates may also be asked to write and explain technical and preparatory exercises related to specific pedagogical issues or situations.

- ★ Candidates may substitute successful completion (mark of 70) of the Intermediate Piano Teacher Specialist Course (offered online) for the Written Examination.

Advanced Piano Pedagogy

Advanced Piano Pedagogy is the final step towards the ARCT in Piano Pedagogy. It addresses pedagogical issues at Levels 9 and 10. Candidates are expected to have teaching experience at the intermediate level and to be familiar with pedagogical issues related to all levels of instruction.

- Candidates must have completed the Intermediate Piano Pedagogy Certificate at least one session prior to attempting any of Parts 1, 2, or 3 of the Advanced Piano Pedagogy level.
- Candidates must have completed the Level 10 Piano examination with a total mark of 75 or minimum of 70 percent in each section at least one session prior to attempting any of Parts, 1, 2, or 3 of the Advanced Piano Pedagogy level.
- Candidates must have fulfilled all the Level 10 theory corequisites with a total mark of at least 60 for each examination at least one session prior to attempting any of Parts 1, 2, or 3 of the Advanced Piano Pedagogy level.

Successful candidates will be awarded the Associate Diploma (ARCT) in Piano Pedagogy if they meet the following criteria:

- Candidates must be at least 18 years old.
- Candidates must have completed all three levels of the ARCT in Piano Pedagogy (Elementary, Intermediate, and Advanced).
- Candidates must have completed all the ARCT theory corequisites.

The Advanced Piano Pedagogy level comprises three parts: a practical examination, an Interactive (*Viva Voce*) Examination, and a Written Examination or Piano Teacher Specialist Course.

- The three parts may be completed in any order, in one or more sessions. There is no time limit for completion.
- Candidates who have passed the ARCT in Piano Performance may choose to be exempted from the Repertoire section of the practical examination. The remaining sections of Part 1 must be taken within five years of the date of the ARCT in Piano Performance examination.

Classification of Marks

First Class Honors with Distinction	90–100
First Class Honors	80–89
Honors	70–79
Pass	70

Resources for Examination Preparation

See “Resources,” available from rcmusic.com, for suggested reading.

Advanced Piano Pedagogy Requirements	Marks
Part 1: Practical Examination	100
Repertoire <i>one</i> Prelude and Fugue by J.S. Bach chosen from List A of the Level 10 or ARCT in Piano Performance Repertoire List <i>one</i> selection from the Level 9 Repertoire Lists <i>one</i> selection from the Level 10 Repertoire Lists <i>two</i> selections from the ARCT in Piano Performance Repertoire Lists	50 (pass = 35)
Technical Requirements Technical Tests Major keys: all Minor keys: all – four-octave <i>legato</i> scales – three-octave <i>staccato</i> scales – scales separated by 3rds, 6ths, and 10ths – formula pattern scales – chromatic scales – scales in octaves – chromatic scales in octaves – tonic four-note chords – dominant 7th and leading-tone diminished 7th chords – tonic arpeggios – dominant 7th and leading-tone diminished 7th arpeggios	20 (pass = 14)

Associate Diploma (ARCT) in Piano Pedagogy

Musicianship	
Ear Tests	15 (pass = 10.5)
– Meter	2
– Intervals	5
– Chords	4
– Playback	4
Sight Reading	15 (pass = 10.5)
– Rhythm	3
– Playing	4 + 4 + 4
Part 2: Interactive (Viva Voce) Examination	100* (pass = 70)
– Discussion of general pedagogical topics and the professional studio	20
– Teaching rhythm, technique, musicianship, and other essential skills	20
– Performance of selections from the Teaching Repertoire Sample	30
– Detailed pedagogical discussion of selections from the Teaching Repertoire Sample	30
Part 3: Written Examination OR Piano Teacher Specialist Course	100 (pass = 70)
Written Examination (3 hours): for a detailed description, see p. 19	
Advanced Piano Teacher Specialist Course (offered online): for a detailed description, see rcmusic.ca/PianoTeacherCourses	
Theory Requirements	
<p>Theory Syllabus, 2009 Edition</p> <p>Theory Prerequisites</p> <p>Advanced Rudiments Intermediate Harmony or Intermediate Keyboard Harmony History 1: An Overview History 2: Middle Ages to Classical</p> <p>Theory Corequisites</p> <p>History 3: 19th Century to Present And any <i>two</i> of: Advanced Harmony or Advanced Keyboard Harmony Counterpoint Analysis</p>	<p>Theory Syllabus, 2016 Edition</p> <p>Theory Prerequisites</p> <p>Level 8 Theory Level 9 Harmony (or Keyboard Harmony)** Level 10 Harmony & Counterpoint (or Keyboard Harmony) Level 9 History Level 10 History</p> <p>Theory Corequisites</p> <p>ARCT History ARCT Harmony & Counterpoint (or Keyboard Harmony) ARCT Analysis</p>

*Revised breakdown of marks effective September 1, 2017.

**Required as of September 1, 2017.

Associate Diploma (ARCT) in Piano Pedagogy

Part 1: Practical Examination

Repertoire

Candidates must prepare *five* contrasting selections from the following list. Memorization is encouraged, but not required. The candidate's examination program must include selections from each of Lists A, B, C, D, and E. One total mark will be awarded for the performance of the Repertoire section.

- *one* Prelude and Fugue by J.S. Bach from List A of Level 10 or ARCT in Piano Performance
- *one* selection from Level 9 repertoire
- *one* selection from Level 10 repertoire
- *two* selections from the ARCT in Piano Performance repertoire

Technical Requirements

Technical Tests

Candidates must play all Technical Tests from memory, ascending and descending, with good tone and logical fingering, at a steady tempo. Metronome markings indicate minimum speeds. All scales are to be played *legato* unless otherwise indicated.

See *Piano Syllabus, 2015 Edition* "Appendix A" on p. 102 for examples.

Scales	Keys	Played	Tempo	Note Values
Four-octave	all major keys all minor keys (harmonic and melodic)	HT 4 octaves	♩ = 120	
Staccato	B♭, E♭, A♭, D♭, G♭ major B♭, E♭, G♯, C♯, F♯, F, B minor (harmonic and melodic)	HT 3 octaves	♩ = 120	
Separated by a 3rd	A♭, A, B♭, B major	HT 4 octaves	♩ = 104	
Separated by a 6th	C, D♭, D, E♭ major	HT 4 octaves	♩ = 104	
Separated by a 10th	E, F, G♭, G major	HT 4 octaves	♩ = 104	
Formula Pattern	B♭, E♭, A♭, D♭, G♭ major B♭, E♭, G♯, C♯, F♯, F, B minor (harmonic)	HT 4 octaves	♩ = 120	
Chromatic	beginning on any note	HT 4 octaves	♩ = 120	
In Octaves • solid/blocked <i>staccato</i>	B♭, E♭, A♭, D♭, G♭ major B♭, E♭, G♯, C♯, F♯, F, B minor (harmonic and melodic)	HT 2 octaves	♩ = 84	
Chromatic in Octaves • solid/blocked <i>staccato</i>	starting on any note	HT 2 octaves	♩ = 84	

Associate Diploma (ARCT) in Piano Pedagogy

Chords	Keys	Played	Tempo	Note Values
Tonic Four-note • broken	all keys	HT 2 octaves (root position and inversions) (ending with I–VI–IV–V ₄ ⁶ –V ⁸⁻⁷ –I chord progression)	♩ = 120	
• broken alternate-note pattern			♩ = 104	
• solid/blocked			♩ = 120	
Dominant 7th • broken	all keys	HT 2 octaves (root position and inversions)	♩ = 120	
• broken alternate-note pattern			♩ = 104	
• solid/blocked			♩ = 120	
Leading-tone Diminished 7th • broken	all minor keys	HT 2 octaves (root position and inversions)	♩ = 120	
• broken alternate-note pattern			♩ = 104	
• solid/blocked			♩ = 120	
Arpeggios	Keys	Played	Tempo	Note Values
Tonic	all keys	HT 4 octaves (root position and inversions, either individually or in sequence starting with root position or any inversion)	♩ = 92	
Dominant 7th				
Leading-tone Diminished 7th	all minor keys			

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Ear Tests

Meter

Candidates will be asked to identify the time signature of a four-measure passage. The examiner will play each passage *once*.

Time Signatures $\frac{2}{4}$ $\frac{3}{4}$ $\frac{6}{8}$ $\frac{9}{8}$

Intervals

Candidates will be asked to identify any of the following intervals. The examiner will play each interval *once* in melodic or harmonic form.

OR

Candidates may choose to sing or hum any of the following intervals. The examiner will play the first note *once*.

Above a given note	Below a given note
any interval within a major 9th	any interval within the octave

Chords

Candidates will be asked to identify the chords used in a four-measure phrase. The examiner will play the tonic chord *once* and the phrase *twice* at a slow to moderate tempo. During the second playing, the candidate will name each chord after it is played.

- The phrase will be in a major key and will begin with a tonic chord.
- The phrase may include chords built on the first, second, fourth, fifth, and sixth degrees of the scale.
- The final cadence may contain a cadential six-four chord and/or a dominant 7th chord.

Example only

I IV V vi ii

$V_6^8 = \frac{7}{5} = \frac{7}{3}$ I

Playback

Candidates will be asked to play back a two-part phrase of approximately three measures in a major key. The examiner will name the key, play the tonic chord *once*, and play the two-part phrase *three times*.

Example only

Sight Reading

Rhythm

Candidates will be asked to clap or tap the rhythm of a melody. A steady pace and rhythmic accentuation are expected.

Example only

Playing

Candidates will be asked to play *three* passages at sight:

- Two passages will be approximately equal in difficulty to Level 8 repertoire.
- One passage will be a piece of simulated Level 3 teaching repertoire. Candidates are expected to demonstrate musical features through artistic playing meant to inspire a Level 3 student to learn this piece.

Supplemental Examinations

In order to improve an overall mark, candidates may take *two* Supplemental Examinations in Part 1. Please note that Supplemental Examinations are *not* available for the Repertoire section of the examination or for Part 2 or Part 3. Supplemental Examinations are available for Technical Requirements, Ear Tests, and Sight Reading sections of the Advanced Piano Pedagogy practical examination only:

- Candidates must achieve a minimum of 70 percent in the Repertoire section to be eligible for a supplemental examination.
- Supplemental examinations must take place within two years of the original examination, during the regularly scheduled examination period.

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Part 2: Interactive (*Viva Voce*) Examination

Teaching Repertoire Sample

Candidates are required to prepare a balanced program of contrasting selections as outlined below.

- Candidates may choose selections from repertoire and etudes for Levels 9 and 10 listed in the *Piano Syllabus, 2015 Edition*.
- For the Interactive Examination, repertoire may include works not found in *Celebration Series[®], 2015 Edition*.
- **One repertoire selection must be performed by memory.**

Level	Repertoire	Etudes
Level 9	<i>one</i> three-part invention <i>one</i> sonata movement (must be in sonata form) <i>one</i> List C selection <i>one</i> List D selection	<i>two</i> etudes
Level 10	<i>one</i> Prelude and Fugue by J.S. Bach <i>one</i> sonata selection (two contrasting movements) <i>one</i> List C selection <i>one</i> List D selection <i>one</i> List E selection	<i>two</i> etudes

Candidates should be prepared to:

- Perform selections chosen by the examiner from the Teaching Repertoire Sample.
- Discuss teaching approaches for the chosen selections.
- Discuss materials for technical exercises, sight reading, and ear training suitable for Levels 9 and 10.

Advanced Piano Pedagogy Examination Topics

Candidates should be prepared to discuss the following topics with reference, as appropriate, to the Teaching Repertoire Sample. An understanding of elementary- and intermediate-level pedagogy is also required and the discussion may include reference to teaching at these levels.

General Pedagogy

- developing diagnostic skills and strategies for addressing common learning and performance challenges
- fostering critical listening skills
- characteristics of different musical genres (for example, fugues, sonatas)
- integrating advanced ear, sight, and theory into the learning process
- memorization techniques for advanced repertoire
- suitable teaching materials and their editions, including popular styles and ensemble repertoire
- the value of assessment, preparation for examinations, and requirements for advanced-level examinations

The Professional Studio

- teaching materials for students in the advanced levels (including repertoire, ensemble works, concerti, and etudes) with an emphasis on major style periods of keyboard music—Baroque, Classical, Romantic, Post-Romantic, and Modern
- complementary teaching technologies in the studio, including software, Internet resources, and digital keyboards
- studio management
- opportunities for professional development

Technique

- knowledge of basic physiology as applied to piano performance, to develop a healthy technique and to prevent injury
- materials and exercises for technical development
- advanced-level scales, chords, arpeggios, and octaves
- developing coordination, agility, and speed
- relevant physical approaches to tone production
- practice strategies for solving technical problems

Artistry

- awareness of historical performance practice, including ornamentation, articulation, tone production, and dynamics
- *tempo rubato* and flexibility in timing
- artistic pedaling
- interpreting 20th- and 21st-century notational symbols
- relationship of harmony, texture, and form to interpretation
- using imagery and analogy to develop musical imagination
- developing interpretive insight and character
- nurturing confidence and communication in performance

Part 3: Written Examination

In this written examination, candidates should be prepared to discuss the “Advanced Piano Pedagogy Examination Topics” listed in Part 2.

- ★ For the written examination, repertoire and etudes must be chosen from *Celebration Series®*, 2015 Edition, with the exception of Sinfonias and Preludes and Fugues by J.S. Bach. Please note that this is a closed-book examination.

Candidates will be asked to discuss approaches to teaching a given musical selection (complete work or excerpts) by answering questions related to specific pedagogical issues. Candidates may also be asked to edit a given sample selection, and to add markings such as:

- fingering
- phrasing and articulation
- tempo and character indications
- dynamics
- pedaling
- ornamentation
- identification of significant compositional devices and/or structural components

Candidates may also be asked to write and explain technical and preparatory exercises related to specific pedagogical issues or situations.

- ★ Candidates may substitute successful completion (mark of 70) of the Advanced Piano Teacher Specialist Course (offered online) for the Written Examination.