

Towards Integrating Music Theory and Piano Instruction in the Royal Conservatory of Music's Pedagogical Materials

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Abstract

The pedagogical materials published by the Royal Conservatory of Music are some of the most widely used by teachers in North America. This thesis focuses on the latest published edition of their *Celebrate Theory* (2016) and *Celebration Series* (2022) collections for music theory and piano, respectively. Based on the educational values of the Embodied Learning philosophy presented by George Lakoff and Mark Johnson at the end of the 1990s, and the movement from the middle of the 20th century associated with the Comprehensive Musicianship philosophy, the main objectives of this project are 1) to study the degree to which the piano and music theory materials published by the Royal Conservatory (RCM) are connected by analyzing and evaluating the strategies they implement in the selected publications to help teachers and students make those connections; and 2) to propose practical tools or solutions firmly rooted in those materials that could support music teachers in guiding their students to interconnect both musical areas.

The main research question asks, what strategies does the RCM implement to actively make correlations between the music theory concepts being taught in the *Celebrate Theory* collection and the piano pieces from the *Celebration Series* collection, and what are the expected effects on the musicianship of students using their books? To answer it and fulfill the first objective, I examined the piano and music theory curriculums. First, this thesis describes the general structure of the current edition of the

RCM piano and music theory curriculums, as well as other relevant RCM resources beyond the books. Then, the thesis cross-references the analysis sections in the music theory books from the Preparatory Levels to Level 8 with the piano pieces included in the Repertoire and Etude books and the expanded lists in the Piano Syllabus from the Preparatory Levels to Level 8. Thirdly, the thesis describes the content of the analysis sections. Lastly, grounded in the findings from the previous steps, it discusses the challenges for teachers related to the current strategies for interconnecting piano and music theory and for allowing students to understand the relationship between conceptual knowledge and musical performance and interpretation. It demonstrates how the structure of the analysis sections and the discrepancy caused by the different publication dates of the music theory versus the piano collections complicate the process of repertoire selection for educators that attempt to teach both musical areas in active connection.

To fulfill the second objective, the study's two secondary research questions investigate how music teachers can connect piano repertoire with music theory more easily and practically using the RCM materials. The final chapter introduces three practical tools intended to foster a more meaningful integration between these two areas of music learning.

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My deepest gratitude goes to my lovely wife, Annie, who bravely solo-pioneered our transition to a new country and ardently supported my process through my program despite any number of obstacles. I would not have gotten to the end of this road without her constant motivation and determination and, most importantly, her captivating admiration for all things beautiful in this world. Thank you for being my inspiration every day.

As I come close to the finish line, I cannot help but remember that my mother has always told me that I should write or “be an author,” and I must admit I fancied the idea. When I was younger, I had no idea if I ever would bring myself to write anything at all and what it would look like if I did. Yet, here I am writing the final words of this thesis. Mom, thank you for believing in me.

To my supervisor, Dr. Julie Pedneault-Deslauriers, thank you for your constant and steadfast support. In the midst of academic stress and difficult personal situations, every meeting became a breath of fresh air pointing me in the right direction and showing me that all my efforts were worthwhile. I still don’t know where this path will take me, but I am thankful for your guidance, and I am glad to have the opportunity to work with you further through my Ph.D. program.

The University of Ottawa and Universidad Panamericana (in Mexico City) are both full of professors whose faith in me and all the knowledge and skills they imparted have been essential in my process so that I could start and finish this degree. Although I cannot name them all here, I am ever grateful to them.

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Chapter 1: Introduction

1.1 Objectives and Research Questions

This thesis, based around music education, focuses on curriculum development, specifically as it pertains to piano and music theory pedagogical materials, usually known as method books, that are available for music teachers in Canada. My main objectives are to study the extent to which selected piano and music theory materials published by the Royal Conservatory of Music (RCM) are directly connected by analyzing and evaluating the current strategies implemented in the latest editions to help teachers and students make those connections, and to propose practical and accessible tools or solutions rooted in those materials that could support teachers in guiding their students to interconnect both musical areas.

Many books for teaching and learning piano and music theory books are available for private instruction, but most of them teach these subjects separately or feature varying degrees of direct correlation and integration between theoretical concepts and repertoire.¹ For example, in the RCM music theory books, every topic-based unit within each book level ends with a section that applies the theoretical concepts to instrument repertoire. However, some of the pieces that exemplify these

¹ Kimberley Sundell, "Comprehensive Musicianship and Beginner Piano Method Books: A Content Analysis" (M.A. Thesis, University of Ottawa, 2012), 40–43, 70–78.

theoretical concepts are frequently taken from other levels, from books for other instruments –like the guitar or the violin– or from general classical repertoire that is not included in the piano book.² Yet, drawing examples from the piano literature in their published piano collection could benefit piano students by allowing them to better understand and appreciate the pieces they are learning.

It is also worth mentioning that there are few publications that propose any structure, organization, or method that specifically correlates teaching standard piano repertoire with theoretical concepts in a practical manner to aid teachers in linking both subjects in their classrooms or in private lessons. Therefore, the purpose of this thesis is to facilitate the organic teaching of music theory topics with corresponding piano pieces and to make such correlations easier to understand for students. To do so, it will first be necessary to work only with the pedagogical materials from one publisher and then develop a proposition of practical tools that exhibits direct correlations between the theory and piano books: in this case, the Royal Conservatory of Music.

The selected books are the RCM's two collections for piano and music theory: *Celebration Series* and *Celebrate Theory*. The *Celebration Series* collection consists of 22 piano repertoire and etude books, and the *Celebrate Theory* collection consists of 16 books. Since the total expanse of the 38-book set surpasses the capabilities of this

² The Royal Conservatory, *Celebrate Theory: Level 2*, Celebrate Theory (RCM Publishing, 2016), 32; The Royal Conservatory, *Celebrate Theory: Level 5*, Celebrate Theory (RCM Publishing, 2016), 50–51, 55, 60, 78, 82, 87–88.

project, it was necessary to select a limited number of analogous levels from both collections, as discussed in [Chapter 3](#).

My choice of the RCM pedagogical materials, from among the many publishers making similar method books available, is based on their prevalence in music education. According to the institution's website, the RCM is "Canada's foremost training authority for professional musicians," and its program and materials are one of the most influential and widely used across North America.³ This makes the propositions of this thesis convenient for students and teachers, since they are likely to either already own some of these materials or to have easy access to them.

In sum, my thesis strives to address the relationship between piano and music theory instruction within existing pedagogical resources. Its main research question is: What strategies does the RCM implement to actively make correlations between the music theory concepts being taught in the *Celebrate Theory* collection and the piano pieces from the *Celebration Series* collection, and what are the expected effects on the musicianship of students using their books? Secondary research questions that branch from this are:

³ "About Us: Developing Human Potential," The Royal Conservatory, 2024, <https://rcmusic.com/about-us>.

- Are there any existing pedagogical philosophies or approaches that support the idea of teaching and learning through the connections of two or more musical areas?
- What is the most practical way to approach the analysis of piano pieces in the RCM books for teachers to be able to correlate them to the concepts in their music theory books?
- Without changing the RCM curriculum as it stands in the present, what tools or strategies could teachers adopt to more easily teach interconnectedness between piano and music theory as they use the RCM materials?

The pursuit of satisfactory answers to these questions necessitates a complementary investigation. The thesis will therefore report on previous research that explores the benefits for teachers and students of finding and making direct connections between concepts from different subjects in music, in this case, piano and music theory.

The possible answers to these questions may cultivate, first and foremost, my own capabilities as a teacher so that I may spare my students some of the experiences I had as a former student of both piano and music theory. In particular, this includes my personal efforts to find value in developing a general conceptual understanding of music so that the considerable work required to attain such insight became worthwhile, as well as my attempts to use that understanding to make more informed interpretative

choices regarding the pieces I studied and to use theory to aid my memory during performance.

Most of my piano instructors focused mainly on solving technical issues and maximizing repertoire output. These expectations seldom left a sufficient surplus of time to analyze the music itself and comprehend it theoretically beyond its most basic elements, such as its key and time signatures. However, frequently when explaining style-appropriate interpretative implications, these piano teachers would show their expertise in analyzing the music “on the go” and would imply the expectation for the student, in this case myself, to be able to have similar analytical skills. That was a gap in my learning process I found considerably challenging to close.

The other side of the coin were the music theory professors. The average theory class dynamic could feature an explanation or review of a particular concept, its guidelines for use in a four-part format, and one or more pre-selected repertoire examples. That, on its own, was undoubtedly an enriching learning experience, but the setbacks were that the repertoire was rarely taken from what the students were playing and, though the analysis and teacher exposition were always clear, no relationship was made with the possibilities a musician has in terms of practical usage cases of having theoretical knowledge and seeing music through an analytical lens, such as improving the audience’s perception and the experience of performing itself.

For clarification, the above statements are by no means a generalization of piano or music theory educators and reflect solely some of my experiences as a student of both subjects. At this point, having taught piano for over 10 years and music theory for over 5, I realize the difficulties and challenges faced when attempting to integrate the instruction of music theory and piano, particularly in circumstances in which supporting pedagogical materials are scarce –as was my case when living in Mexico, my home country– or feature integration to a limited extent. Therefore, some of the groups that may find this thesis and its findings relevant are music theory pedagogues, piano professors, and private music educators using RCM materials that teach piano and music theory separately and want to integrate them or educators that already teach to a certain degree of integration and are seeking to go even deeper.

1.2 Chapter Outline and Methodology Overview

Chapters 2-4 in this thesis address the issues brought up by the main and each of one of the secondary research questions in an attempt to answer all of them satisfactorily. Chapter 2, in [subdivisions 2.1](#) and [2.2](#), investigates some of the perspectives concerning music education from the 20th and 21st centuries in both school education and private settings, as they pertain to the matter of teaching two or more musical areas in direct connection, instead of only simultaneously. It references several

theories and philosophical approaches from the standpoints of education in general and music education in particular to support the idea of a more integrated musical teaching style, such as the three Aristotelian types of knowledge, Embodied Learning, and Comprehensive Musicianship. Complementarily, the benefits observed by teachers implementing strategies in their classrooms that are compatible with the above philosophies are visited in [subdivision 2.3](#).

All the materials relevant to this project published by the Royal Conservatory of Music are discussed in [Chapter 3](#). [Subdivision 3.1](#) provides a general description of the latest edition of the Music Theory and Piano curricula, including the levelling and book structure and the Examination Requirements; some of the digital resources –free and paid– made available by the institution are also outlined. [Subdivision 3.2](#) then concentrates on the main research question. First, the “*Let’s Explore*” and “*Exploring the Repertoire*” sections in the music theory books are identified in [subdivision 3.2.1](#) as the strategy the Royal Conservatory employs to actively make correlations between the music theory concepts being taught in their *Celebrate Theory* collection and the piano pieces from the *Celebration Series* collection. From the nine selected music theory levels, I cross-referenced the data given in these analysis sections about the musical excerpts being utilized –e.g., piece title, composer, source, etc.– with the expanded repertoire lists in the Piano Syllabus and the selected ten piano repertoire and eight piano etude levels, and compiled this information into a general database in [Tables 5](#) and [6](#) in

[Appendixes 1.1](#) and [1.2](#). This allowed for systematic data examination that reveals the current degree of interconnection between the two collections. Alongside, [subdivision 3.2.2](#) examines the questions and activities used in the analysis sections to facilitate the analysis by the students of the included musical excerpts via the acquired knowledge in the unit.

[Subdivision 3.2.3](#) scrutinizes the findings obtained from the database and the pedagogical content of the analysis sections. It evaluates them against the information provided by the Royal Conservatory in the prefaces to their music theory books and in a document titled “A Teacher’s Guide to the RCM Certificate Program,” in order to assess the program’s expected effects on student musicianship. The principles and ideals of integrated education mentioned in earlier chapters are an essential factor in this evaluation.

Finally, [Chapter 4](#) investigates theses by other music teachers and researchers written in explicit or implicit accordance with the educational philosophies presented in [Chapter 2](#). These authors evaluated existing pedagogical materials –including their own selection of the Royal Conservatory books– to design strategies or tools that foster integrated learning for students, and that serve as the foundational background for the three practical tools being proposed in subdivisions [4.3](#), [4.4](#), and [4.5](#). The objective of these tools is to provide music educators using Royal Conservatory materials with resources that complement those materials and make it easier for them to select pieces

that set their students up for successful examinations while concurrently, and most importantly, to teach interconnectedness between music theory and piano repertoire more effectively.

1.3 Literature Review

The literature that specifically addresses existing music method books or similar pedagogical materials is remarkably limited. Most available studies focus on content analysis of various method series. There are, however, several publications that emphasize the importance of teaching music with a more comprehensive or integral approach by actively encouraging students to use their knowledge and skills to find correlations between their theoretical knowledge with instrumental practice and repertoire. The literature informing this project –including the RCM method books and other relevant resources– is divided into categories, which are described in the following chapter subdivisions.

1.3.1 Integrated Music Education

For ease of reference, the authors in this subdivision are George Lakoff and Mark Johnson, Kevin M. Clark, Kimberley Sundell, Michael R. Rogers, Thomas. A Regelski, and William Thomson.

The books and other publications in this category establish the educational foundation for this thesis and support the idea of integrated music education between piano and music theory with perspectives such as Comprehensive Musicianship or Embodied Learning. Thomas A. Regelski's volume on music curriculum philosophy and theory builds a bridge between Aristotle's ideas about the three types of knowledge –*theoria*, *technē*, and *praxis*– and modern music education by separating the activity of music making into intellectual knowing, operational skills, and the union of the two, which results into the practice of music and opens the door for the evaluation of artistry and musicality.⁴ In an earlier volume, *Principles and Problems of Music Education*, Regelski argues in favor of teaching performance to music students with the purpose of leading the students to attain more musical independence. He mentions that such independence is built through the students' process of learning to assess the accuracy of their own performance and developing the ability to study a score to resolve matters of style and interpretation, which is more easily done when there is conceptual and theoretical knowledge. Such knowledge and, more importantly, an awareness of the intrinsic expressiveness of music can only be obtained through direct involvement with music. Both theory and performance are insufficient for this purpose when pursued in

⁴ Thomas A. Regelski, *Curriculum Philosophy and Theory for Music Education Praxis*, 1st ed. (Oxford University Press, 2021), 77–85, <https://doi.org/10.1093/oso/9780197558690.001.0001>.

isolation. Ultimately, Regelski affirms, the best way to understand music is by creating meaning based on personal experience.⁵

These ideals about music education are in seamless accordance with the Embodied Mind and Comprehensive Musicianship, even if the specific terminology is different. George Lakoff and Mark Johnson published in 1999 a book to present a philosophy, the Embodied Mind, that argues in favor of understanding human reasoning and learning as completely dependent on experiences tied to the body like perception, motion, and emotion. More than two decades later, Kevin M. Clark helped to put this philosophy into a modern perspective by arguing that cognitive science continues to validate its claims that meaning and conceptual understanding are grounded in physical experiences.⁶ Secondly, several authors inform this project's perspective about the Comprehensive Musicianship approach in terms of the movement attached to it, its history, and its lasting impact up to the present day. William Thomson visits the history of the approach to evaluate the reasons why it became so popular during its beginnings, but also why it gradually was forgotten. Michael R. Rogers uses it as a foundational philosophical orientation for his book *Teaching Approaches in Music Theory*. Lastly, Kimberly Sundell, explains the main ideas and values of Comprehensive

⁵ Thomas A. Regelski, *Principles and Problems of Music Education* (Prentice-Hall, 1975), 1–50.

⁶ George Lakoff and Mark Johnson, *Philosophy in the Flesh: The Embodied Mind and Its Challenge to Western Thought* (Basic Books, 1999), 16–44, 551–55; Kevin M. Clark, “Embodied Imagination: Lakoff and Johnson’s Experientialist View of Conceptual Understanding,” *Review of General Psychology* 28, no. 2 (2024): 166–83, <https://doi.org/10.1177/10892680231224400>.

Musicianship and gives a detailed historical overview of it (this source is also part of the literature category in [subdivision 1.3.5](#)).⁷

1.3.2 Reinforcing Music Theory Through Instrumental Practice

For ease of reference, the authors in this subdivision are Elizabeth West Marvin, Daphne Leong, Jeffrey Gillespie, and L. Poundie Burstein.

This category contains authors who focus on relating music theory to other areas of music, especially instrumental practice and repertoire, with the purpose of reinforcing it and teaching music theory more effectively so that it becomes an enduring tool students will carry with them throughout their musical careers. In his essay “The Practice of Music Theory, and Music Theory versus Practice,” L. Poundie Burstein warns against music theory training that is disconnected from real-life musical situations, and advocates for showing students that theoretical exercises can enhance their overall musical abilities throughout their career.⁸ Similarly, Daphne Leong and Jeffrey Gillespie support the idea of enabling students to independently make

⁷ William Thomson, “The Anatomy of a Flawed Success: Comprehensive Musicianship Revisited,” *The Quarterly* 1, no. 3 (1990), <https://digitalcommons.lib.uconn.edu/vrme/vol16/iss1/23>; Michael R. Rogers, *Teaching Approaches in Music Theory: An Overview of Pedagogical Philosophies*, 2nd ed. (Southern Illinois University Press, 2004); Sundell, “Comprehensive Musicianship and Beginner Piano Method Books: A Content Analysis.”

⁸ L. Poundie Burstein, “The Practice of Music Theory, and Music Theory versus Practice,” in *The Norton Guide to Teaching Music Theory*, 1st ed., ed. Rachel Lumsden and Jeffrey Swinkin, 1-10 (W.W. Norton & Company, 2018).

interconnections between analysis and the performance of their repertoire.⁹ These authors persuasively argue in favor of maximizing intrinsic motivation by finding value in music theory as part of the goal of creating a life in music. Elizabeth West Marvin sums up the relevance of music theory to learning music since she favors contextual and repertoire-based teaching and using an approach inspired by the Comprehensive Musicianship movement.¹⁰

1.3.3 Advantages of Linking Piano Instruction with Other Musical Abilities

For ease of reference, the authors in this subdivision are David Drake Sharpe and Edith Irene Colvin Dyal.

Chapter subdivision 1.3.3 includes studies which highlight the pedagogical advantages of linking piano instructions with other musical abilities, such as theoretical and aural skills, and aim to develop more effective strategies for teaching piano and creating more rewarding experiences in every lesson. Edith Irene Colvin Dyal interviewed 506 piano students to identify the factors attributed to success in piano study and enjoyable lessons. She found that the inclusion of each of the facets of music learning –such as chord progressions, composition, analysis, transposition, etc.–

⁹ Daphne Leong, “Connecting Analysis and Performance through Music Theory Pedagogy,” in *The Norton Guide to Teaching Music Theory*, 1st ed., ed. Lumsden and Swinkin, 198-218; Jeffrey L. Gillespie, “Engaging First-Year Music Theory Students through UDL (Universal Design for Learning),” in *The Norton Guide to Teaching Music Theory*, 1st ed., ed. Lumsden and Swinkin, 331-350.

¹⁰ Elizabeth West Marvin, “What I Know Now: Reflections on Music Theory Pedagogy,” in *The Norton Guide to Teaching Music Theory*, 1st ed., ed. Lumsden and Swinkin, 364-377.

contributed significantly to a balanced and rewarding program of piano instruction.¹¹

David Drake Sharpe offers a practical guide for teachers to assist their students in improving their process of memorizing piano music. He concluded that one of the most fundamental components of conceptual memory is the conceptual understanding of the music, including aspects such as its form, phrasing, key, harmonic relationships, and direction of line.¹² In other words, showing students to use their music knowledge as they learn is beneficial for their growth as instrumentalists.

1.3.4 Enhancing Musical Performance by Integrating Theoretical Knowledge

For ease of reference, the authors in this subdivision are Ioulia Papageorgi and Terry Clark.

Subdivision 1.3.4 consists of several chapters from different books that explore how integrated theoretical knowledge can enhance musical performance and interpretation. The first one, by Terry Clark and other authors, explores different skills necessary for a successful performance. These authors demonstrate that cognitive abilities like formal analysis, a theoretical approach to learning music, and an understanding of style improve the process of getting ready for a performance and the

¹¹ Edith Irene Colvin Dyal, "An Examination of Factors Which Associate with a Successful Outcome in Piano Lessons" (PhD Dissertation, Colombia University, 1991).

¹² David Drake Sharpe, "Applications to the Pedagogy of Memory and Piano Playing: Building Solid Foundations" (DMA Thesis, Arizona State University, 2004).

performance itself.¹³ In her chapter, Ioulia Papageorgi investigates what factors are necessary to become an expert performer. Though her conclusions focus primarily on the technical and psychological skills necessary to excel as a performer, she does consider the acquisition of aural and cognitive skills, among others, as key elements of musical expertise development, especially as playing a role in growing as a performer.¹⁴ Papageorgi also finds that classical musicians believe notation-based and analytical skills to be among the most important musical skills.¹⁵

1.3.5 Evaluations of and Contributions to Music Method Books

For ease of reference, the authors in this subdivision are Brooke Alexandra Dezio, Kimberly Sundell, and Lori Lynn Penny.

All three theses in this category specifically review the content of different published music method books and analyze the depth of correlation with other areas of music; and two of them propose complementary or independent contributions to deepen the connection between music theory and real music pieces. Sundell seeks to discover in what manners the elements associated with the Comprehensive

¹³ Terry Clark et al., "Learning to Be an Instrumental Musician," in *Advanced Musical Performance: Investigations in Higher Education Learning*, ed. Ioulia Papageorgi and Graham Welch, 287-300, SEMPRES Studies in the Psychology of Music (Ashgate Publishing, 2014).

¹⁴ Ioulia Papageorgi, "Developing and Maintaining Expertise in Musical Performance," in *Advanced Musical Performance: Investigations in Higher Education Learning*, ed. Welch and Papageorgi, 303-318, see in particular 305-6.

¹⁵ Papageorgi, "Developing and Maintaining Expertise in Musical Performance," 307.

Musicianship philosophy are integrated and reinforced in various beginner piano method books and concludes that music theory appeared more valued in some books than other elements.¹⁶ Comparably, Brooke Alexandra Dezio reviews intermediate piano books to evaluate how much music theory concepts are tied to actual repertoire pieces. She also proposes and compiles the first volume of a multi-volume, theory-based, intermediate-level piano series.¹⁷ Lori Lynn Penny focuses strictly on the books by the Royal Conservatory of Music (RCM), specifically on Levels 5-8 of the *Celebrate Theory* collection. She disagreed with the institution's repertoire selection process for the Music History unit of those books, so she developed four "Listening Guides" with the objective of solving the common problem of teaching music theory in disconnection from the physical experience of music.¹⁸

Several key characteristics of this thesis differentiate it from the previous scholarship of the researchers in this category. The choice of method books investigated by each author is a first difference. Dezio and Sundell gathered piano books from a variety of publishers; however, their theses date from 2009 and 2012, respectively, which means that some the editions available to them are now outdated. Penny, having conducted her research more recently, chose the current edition of the *Celebrate Theory*

¹⁶ Sundell, "Comprehensive Musicianship and Beginner Piano Method Books: A Content Analysis," 31, 71-74, 79.

¹⁷ Brooke Alexandra Dezio, "Music Through the Piano: Approaching Intermediate Repertoire Theoretically" (DMA Thesis, University of Memphis, 2009), 7-48, 49-62, 83-174.

¹⁸ Lori Lynn Penny, "Mind the Gap: An Integration of Art and Science in Music Theory Pedagogy" (PhD Dissertation, University of Ottawa, 2021).

collection, which is also used in this thesis. In contrasting to Dezio and Sundell, I limited my selection to the newest edition of both piano and music theory books from only one publisher: the Royal Conservatory of Music. This choice of books from two areas of music differs from Penny's focus on the theory collection, and, beyond that, I considered levels Preparatory-Level 8, instead of only 5-8.

More significantly, despite the academical convergence of all four authors, including myself, on striving for a more musically interconnected learning experience, this thesis' objectives and research have a distinctive focus. Sundell realizes a remarkably detailed evaluation and historical overview of piano method books, and though this thesis reviews a considerably smaller number of books, it proposes several practical tools for teachers based on that review. As for Dezio, she builds the first volume of a "theory-focused" piano series that is completely independent of any other previously published method book series.¹⁹ Penny likewise designs her set of guides but bases them on repertoire included in the RCM theory intermediate levels in the Music History units and intends them to be as a companion resource to the books. By contrast, I formulated a set of three tools firmly rooted in the RCM materials, as opposed to Dezio. My aim is to support teachers in actively connecting the repertoire in the piano series with the theoretical concepts in the theory collection through the exploration of the analysis sections in almost every unit of the theory books, in contrast to Penny.

¹⁹ Dezio, "Music Through the Piano: Approaching Intermediate Repertoire Theoretically," 83.

[Chapter 4](#) describes the tools and their distinctions from these authors' research in further detail.

1.3.6 Royal Conservatory of Music Resources

Subdivision 1.3.6 includes official resources, digital or print, published by the Royal Conservatory of Music (RCM), most importantly, the latest editions of the piano and music theory books. The *Celebration Series* is a 22-book collection of graded –12 difficulty levels– repertoire and etude books.²⁰ The *Celebrate Theory* series includes 11 levels of increasing difficulty that are divided into three categories: Elementary, Intermediate, and Advanced.²¹ In addition, the RCM maintains and constantly updates a virtual Teacher Portal that provides teachers with an ample collection of teaching resources on a variety of music topics. Its curriculum support materials include guides for more effective teaching with the *Celebration Series* method books for piano and complementary worksheets for use in addition to the *Celebrate Theory* books.²²

²⁰ "Celebration Series®, Sixth Edition | The Royal Conservatory of Music," accessed April 14, 2025, <https://rcmusic.com/about-us/rcm-publishing/celebration-series-sixth-edition>.

²¹ "Celebrate Theory | The Royal Conservatory of Music," accessed April 14, 2025, <https://rcmusic.com/about-us/rcm-publishing/celebrate-theory>.

²² "RCM Teacher Portal," Educational Resource Portal, accessed March 12, 2025, <https://teacherportal.rcmusic.com/>.

1.3.7 Other Resources

To the above categories I add a self-standing article. Bjørnar Utne-Reitan presents the nineteenth-century educational traditions regarding music theory in several European conservatories and shows that it was established as a primarily written discipline detached from performance during that time. This source helps to highlight the modern tendency to teach music theory abstractly and in isolation.²³

The literature in subdivisions 1.3.1 and 1.3.7 address the secondary research question about existing pedagogical philosophies that support learning music integrally. Subdivisions 1.3.2-1.3.4 describe previous research by other authors which shows the benefits of making direct connections between different musical areas when learning. Lastly, subdivision 1.3.6 includes all the relevant Royal Conservatory of Music materials the main objectives refer to. The next chapter establishes the pedagogical basis for this investigation.

²³ Bjørnar Utne-Reitan, "Music Theory Pedagogy in the Nineteenth Century: Comparing Traditions of Three European Conservatories," *Journal of Music Theory* 66, no. 1 (2022): 63–91, <https://doi.org/10.1215/00222909-9534139>.

Chapter 2: An Integrated Approach to Teaching and Learning Music

2.1 Integrated Music Education

In his book *Curriculum Philosophy and Theory for Music Education Praxis*, Thomas A. Regelski explains the origins of “praxis” because of the term’s relevance and common usage in today’s music education as a strategy to intentionally deviate from traditional pedagogical practices. The contemporary meaning of the word is rooted in Aristotle’s ideas about knowledge, which he categorized into three types: *theoria*, *technē*, and *praxis*. *Theoria* is the origin of the modern word “theory,” and it referred to obtaining knowledge through contemplative thinking and studying stimulated by the observation of an object or subject of interest. The gaining of insights and understanding through this strictly intellectual process was appreciated on its own and was pursued simply for the sake of knowing. Anything learned was also not experienced through any practical means. Regelski, however, does point out that some of this knowledge was obtained because of an experience with something tangible, and that some aspects of theoretical thinking can be valuable in practical ways. Secondly, he describes *technē* as one of the two types of practical knowledge (the other being *praxis*) and as being “instrumental and operational knowledge and skill . . . used in reaching standard [or useful] results widely accepted as being good.” This kind of skills are developed over time “by doing” and applying theory and abilities that are usually

learned through observation and the instruction of a “skilled master.” In the case of music, the teacher provides the “technical dimension of . . . musicianship training” that gives students the psychomotor skills necessary to play an instrument technically well and the cognitive knowledge that helps set the standards for good musical results. *Technē* includes the abilities and knowledge necessary both to control and manage the execution of music as it is being performed and to evaluate the musical result after it is finished and making the necessary adjustments for improvement. The line between *technē* and *praxis* is drawn when the value of the student’s “artistry” or “musicality” is questioned, in other words, how “good” the musical result is according to who the listeners are. It is of particular importance to mention that those results are completely dependent on who the performer and audience are, and so must be considered unique and irreproducible. What makes *praxis* the second type of practical knowledge is that to achieve truly “good” or professional results, as the specific circumstances pertain, knowledge is to be derived from practice. It is the reflection about past successes and failures that develops applied and practical tools, so learning must be achieved through doing.²⁴

This view is relevant to understand the knowledge-generating process being experienced by the student learning piano or music theory (hereafter MT) by using

²⁴ Regelski, *Curriculum Philosophy and Theory for Music Education Praxis*, 77–85.

published pedagogical materials, especially considering those published by the Royal Conservatory of Music (RCM), since most of them teach these subjects separately or feature a relatively reduced level of direct correlation between theoretical concepts and repertoire.²⁵ Being taught MT on its own makes it abstract and purely intellectual, or simply *Theoria*, reflecting an assumption that mental processes can be independent from experiences.²⁶ Learning the necessary coordination to play piano without deeper appreciation of the elements of the music being performed is a technical enterprise – *technē*. Guiding students in making connections and finding the relationships between the two subjects of study, Regelski argues, is what is going to lead to true musical insights and will enable them to reflect on their interpretations and performances to attain a higher level of artistry and musicality. In this way, all three of Aristotle’s categories of knowledge are being strengthened and may be used collaboratively for “good” musical results. As Regelski puts it, “*technē* . . . often supports praxical knowledge; applied *theoria* supports both *technē* and *praxis*.”²⁷

The fact that Regelski borrows from Greek philosophical ideas that are more than two thousand years old for a 2021 publication shows they remain relevant to this day. However, there also are philosophies that have been proposed much more recently that

²⁵ Sundell, “Comprehensive Musicianship and Beginner Piano Method Books: A Content Analysis,” 40–43, 70–78.

²⁶ Clark, “Embodied Imagination,” 167.

²⁷ Regelski, *Curriculum Philosophy and Theory for Music Education Praxis*, 79.

closely relate and support the notion of putting theory into practice and actively seeking to learn through doing. George Lakoff and Mark Johnson's 1999 volume *Philosophy in the Flesh* presents a way of understanding human reasoning that maintains "everything we think and say and do depends on the workings of our embodied minds."²⁸ This is called the Embodied Philosophy or the Embodied Mind philosophy, and it is a direct challenge to the Western philosophical tradition that says reason is entirely separate from the body. In this traditional view, the capacity for reasoning independent of perception and bodily movement is regarded as distinguishing humans from animals, or simply put, disembodied reason makes us human. Even the conventions of music pedagogy in the 19th century were characterized by making MT a primarily written and abstract discipline, essentially separate from musical practice and performance, in contrast with earlier traditions that were more focused on practical training that included improvisation and learning at the keyboard.²⁹ Lakoff and Johnson, conversely, explain that the evidence of cognitive science now shows "reason uses and grows out of such bodily capacities" like perception, motion, and emotion. They go so far as to say our sense and understanding of reality is shaped by the relationship between our "sensorimotor apparatus" and the brain. Put differently, the neural system that engages in the direct interaction of the body with the world may also be responsible for the

²⁸ Lakoff and Johnson, *Philosophy in the Flesh*, 551.

²⁹ Utne-Reitan, "Music Theory Pedagogy in the Nineteenth Century: Comparing Traditions of Three European Conservatories," 63–64, 70, 80–81.

formation and use of concepts, which makes the human conceptual system to remain in touch and active relationship with the world, ultimately allowing us to function well in our physical environment.³⁰

In the case of contemporary music students, these ideas can relate closely to their development as they are guided through learning repertoire and building a conceptual knowledge base. Ideally, teachers would strive to provide an embodied learning process for their students, in which they could build a two-way relationship between piano and MT. In so doing, the theoretical concepts learned would be understood through bodily perception: visually, aurally, and kinaesthetically. Similarly, the repertoire can supply examples and provoke questions in the students that give the teacher opportunities to teach theory grounded in movement and physical sensation. Although the benefits to such an approach to music education are apparent, it is also true that the 19th-century characteristics of music pedagogy, which separate MT and performance (piano, in this case), still permeate the teaching style of music educators today.³¹ This decisively highlights the importance of Lakoff and Johnson's Embodied Mind as an educational philosophy that brings together *theoria*, *technē*, and *praxis*, situating them in a modern perspective and making it clear that "every understanding

³⁰ Lakoff and Johnson, *Philosophy in the Flesh*, 16–44.

³¹ Utne-Reitan, "Music Theory Pedagogy in the Nineteenth Century: Comparing Traditions of Three European Conservatories," 64; Sundell, "Comprehensive Musicianship and Beginner Piano Method Books: A Content Analysis," 16.

that we can have of the world, ourselves, and others can only be framed in terms of concepts shaped by our bodies.”³²

Nonetheless, music teachers have always been aware of the importance of integrating different areas of music in education since it is essential for the development of students into “well-rounded” musicians,”³³ as is demonstrated by pedagogical traditions in use prior to the 19th century and even by other movements that started in the middle of the 20th century, such as the Comprehensive Musicianship approach (which will be discussed in the next chapter). In line with this, Regelski expressed his thoughts about learning and teaching music integrally or comprehensively, albeit with different terminology, in his earlier book *“Principles and Problems of Music Education,”* published in 1975. He first establishes a philosophy of learning that conceives “Mind” as something that is feeling, rather than knowing, and that it “achieves its fullest expression in the rhythms, patterns, and symbols of art.” This makes the arts, in this case music, central to understanding learning, and it makes the “symbols of art,” in this case repertoire or music itself, precedential over isolated facts and information about the art form in question. Consequently, the implication is that learning in a music class and developing an awareness of the intrinsic expressiveness of music can only happen as a result of direct contact and involvement with music, which is something that

³² Lakoff and Johnson, *Philosophy in the Flesh*, 555.

³³ Sundell, “Comprehensive Musicianship and Beginner Piano Method Books: A Content Analysis,” vii.

theoretical information cannot do on its own. The one caveat is, according to Regelski, that the performance of music, particularly when done for its own sake, is also insufficient to discern the theoretical and musical concepts being experienced, to develop good listening skills, and, hence, to build the ability to transfer the knowledge learned from piece to piece. Regelski concludes that music classes addressing performance and interpretation must also be enriched with the structure that MT provides.³⁴

Regelski goes even further: “learning of the kind just described is dependent on the personal experience of the learner . . . [since] personal experience forms the basis for meaning,” with the word “meaning” referring to true understanding of anything being learned. The only way to achieve this is by giving students opportunities to discover and experience concepts and skills by themselves, while also providing guidance in refining them, applying them to different situations, understanding them aurally, and progressively increasing their complexity and sophistication; all while facilitating that students do this process by themselves, keeping the solely verbal teaching of information and facts to a minimum or reserving it for clarification regarding how the concept being put to practice relates to their personal experiences. This means that any concept learned by a student is “dependent . . . on all his prior perceptions and

³⁴ Regelski, *Principles and Problems of Music Education*, 2–4, 6–7, 23, 29.

cognitions.” Thus, learning becomes personally meaningful and rewarding and makes the student much more capable of knowledge transfer.³⁵

Everything that has been discussed so far can be summarized in one word: meaning. Teachers play an essential role in helping students navigate the constant back and forth between technical skills, theory, and performance in such a way that they feel they are playing an active part in their own musical training and development. Even more importantly, if the objective of music teachers is to motivate students to want to continue studying music, doing so must be enjoyable. As has been shown, this is only achievable in the manner that students perceive the experience of learning music as something they can relate to, a means of expression, and a source of fulfillment. Not only that, but they should also feel capable of approaching the music they are attracted to because they know they have the necessary prior experience, skills and conceptual framework that is required to do so. Put simply, music has become important and meaningful for them because they can recognize its significance in their lives.³⁶

Therefore, the responsibility of the music educator is to foster meaningful learning through an embodied and experiential style of teaching. However, not all the tools and resources easily available to teachers have been written with this in mind, which is why it is relevant to analyze the strategies the RCM implements in their pedagogical

³⁵ Regelski, *Principles and Problems of Music Education*, 8–17.

³⁶ Clark, “Embodied Imagination,” 175.

materials to make active connections between those two musical areas. As a last thought, Regelski condenses these notions about the embodied ideal for music education:

Until music education again becomes a process that embraces all aspects of music and serves the needs of all students, and not just those relative few who are a part of the performance program, it cannot hope to reach the various lofty goals proposed by individual teachers and their professional organizations.³⁷

2.2 Comprehensive Musicianship

Although there are many different styles of teaching in music, an important movement that aligns with the principles of Embodied/Experiential Learning and Integrated Education, called “Comprehensive Musicianship” (CM), gained popularity around the middle of the last century. According to Michael Rogers, CM began to develop in the Literature and Materials theory program at Juilliard in the late 1940s and early 1950s and received its greatest boost in the 1960s and early 1970s through the Contemporary Music Projects (CMP), which was a project with the goals of developing creativity and the promotion of using contemporary music in school music education.³⁸

³⁷ Regelski, *Principles and Problems of Music Education*, 50.

³⁸ Rogers, *Teaching Approaches in Music Theory*, 19–20; Sundell, “Comprehensive Musicianship and Beginner Piano Method Books: A Content Analysis,” 9.

Despite the fact that its influence in music education was absorbed to such an extent that its ripple effect can be felt to the present day and the general ideas it proposed permeate curriculum design and private music instruction, it failed to remain widely recognized and it eventually declined to the point that few musicians and teachers know about it today. As William Thomson reports, CMP ended in 1973, and he also implies that the CM philosophy faded after that as well.³⁹

The ultimate goal of the CM approach was to bring together as many branches of musical learning as possible to “rectify compartmentalization of music study and to substitute holistic learning.” In order for students to achieve “genuine musical insight . . . facts and ideas are brought together and seen in true relationship.”⁴⁰ Programs –mostly undergraduate– taking inspiration from CM could attempt to connect some or all these subjects: music literature, harmony, counterpoint, formal analysis, music history, composition, improvisation, conducting, orchestration, keyboard skills, applied music (performance), ensemble rehearsals, music theory, and aural skills. CM also sought to make its values relevant to student experience by giving equal importance to all style periods, including 20th-century, jazz, ethnic, and non-Western music; learning theory through analysis of real compositions as opposed to only four-part harmony, which can come across as detached and separated from the real experience of music; including

³⁹ Thomson, “The Anatomy of a Flawed Success: Comprehensive Musicianship Revisited,” 20, 25–26.

⁴⁰ Rogers, *Teaching Approaches in Music Theory*, 21.

composition or improvisation projects that helped to put theoretical concepts into practice; and allowing students to rehearse or perform pieces during classes other than instrument or ensemble classes.⁴¹

Importantly, Rogers notes that the best places to put everything together, in accordance with CM, are likely the “performance studio and rehearsal hall.”⁴² What these two places have in common is that they are where music is actually made. Many courses can be taken in a classroom where a teacher explains concepts, facts, or dates **about** music, but only when a student takes up an instrument and plays it do all those abstract ideas become sound that can be experienced. It is in that moment that theoretical concepts, aural skills, historically informed practices, and analysis may be used for creative expression if the student is properly guided through the process. The danger of teaching courses in isolation and disconnection, according to the CM philosophy, is that learning also becomes isolated and disconnected. While this may seem obvious, it is true that few teachers manage to break the mold of how they themselves were taught, therefore making it frequent that music students are taught theory, history, instrument performance, and everything else separately.⁴³

CM seems to be a sound philosophy and approach; however, the movement associated with it did decline and the isolated teaching of different areas of music study

⁴¹ Rogers, *Teaching Approaches in Music Theory*, 19–21.

⁴² Rogers, *Teaching Approaches in Music Theory*, 24.

⁴³ Rogers, *Teaching Approaches in Music Theory*, 24–25.

remains common today. Rogers attributes this primarily to the fact that few teachers and teaching faculties have the extensive preparation and required expertise in enough areas of musical knowledge and practice to be aware of and teach the potential interconnections between them. In addition, materials that reflect the philosophy of CM are hard to find, so it can become overwhelming for teachers to tackle this task, even as a team. These are only a few of the difficulties a pedagogue faces when attempting to incorporate CM in music education –regardless of the context, since it may happen in any kind of educational institution with a music program but also in private instruction.⁴⁴

Kimberly Sundell's thoroughly researched thesis provides a different perspective from Rogers' post-secondary emphasis by focusing on the history and effect of CM on school music education, from elementary to high school, and in private music studio education. The concept of CM started with the Young Composers Project, which was introduced in the United States in 1959, run by the National Music Council and funded by the Ford Foundation, and was essentially the catalyst for the important changes to come to the music education profession. Later, the Music Educators National Conference took over the project and renamed it the Contemporary Music Project for Creativity in Music Education (CMP), seemingly the same one mentioned by both

⁴⁴ Rogers, *Teaching Approaches in Music Theory*, 21–23.

Rogers and Thomson. The project grew exponentially and eventually became the Comprehensive Musicianship model. Sundell details the process CM underwent as it was implemented in different educational settings, which possibly led to its ideas being an undeniable influence in the educational values, standards, and expectations that guide the way music is generally taught up to the present time, even if they are no longer tied to CM. The tenets of CM were having such a vast impact that scholars discussed it in several significant seminars and symposiums: the Yale Seminar on Music Education, in 1963; the Seminar on Comprehensive Musicianship, in 1965; the Tanglewood Symposium, in 1967; and the Seminar on Comprehensive Musicianship, in 1977. Other important educational projects also happened simultaneously or in response to these seminars and had CM as their foundation: the Manhattanville Music Curriculum Project, from 1965-1970; the Hawaii Music Curriculum Project, from 1967-1972; and the Wisconsin Comprehensive Musicianship Through Performance model, presented in 1977.

All of this, along with the implementation of CM in the music programs of many primary, secondary, and post-secondary institutions, made music teachers in general much more aware that a comprehensive approach to learning music fosters in students the ability to synthesize and find relationships in everything that they do and learn, thereby deepening their musical understanding and also helping them to become

quality performers. Once again, this is the same idea of becoming a more complete **musician** versus only an excellent performer or instrumentalist.⁴⁵

At the same time, private instrumental education was undergoing its own pedagogical transformation. Early in the 20th century, many piano teachers based their teaching style in the European conservatory system, which favored virtuosity and performance above everything else. As education trends and pedagogical theories changed in North America around the 1950s, this emphasis started shifting from performance to general musicality and comprehensive musicianship. The objective of piano lessons changed from technique and instrument playing to developing general musical intelligence and the ability to interrelate different areas and aspects of music, as well as viewing this general experience as a source of enjoyment. The piano teacher was the one with the responsibility of making the connections. This also meant that teachers, in both private and institutional contexts, needed the preparation to be able to adopt these trends. There were at least two proposed solutions to this problem. One of them was the access for the average teacher to music journals and magazines, in addition to workshops, master classes, and seminars organized by teacher associations. Another was newly designed instructional materials, since they are a major component and invaluable resource of private music studies. Many method books were published that

⁴⁵ Sundell, "Comprehensive Musicianship and Beginner Piano Method Books: A Content Analysis," 7–17.

considered new aspects beyond performance, such as children's developmental needs, creative activities, composition, ear training, theory, history, sight reading, music styles, etc., all of which are main components of CM. Sundell cites this as the rationale for her analysis of music method books (which includes the ones published by the RCM) and their degree of inclusion of the Comprehensive Musicianship approach.⁴⁶

Given the scope of this thesis, it is not realistic to attempt to address all the implications of this situation within this project. Therefore, the objectives mentioned in the Introduction (chapter [subdivision 1.1](#)) focus solely on pedagogical materials that are currently widely available for teachers, and on proposing a way to interconnect Music Theory and Piano teaching using a particular selection of those materials –in this case, the ones published by the Royal Conservatory of Music (RCM). Perhaps this may contribute to the continuing efforts to achieve a musical education inspired by what Comprehensive Musicianship tried to do decades ago through a proposition that remains highly practical and easily accessible to teachers that either already own or can acquire the RCM books easily enough. That said, it is noteworthy that different authors continue to bring up the issue and influence of CM more than half a century after the date Thomson gives for its demise, 1973. Rogers revisited the CM's history in a 1990 article, then integrated the movement as the main background for a book on

⁴⁶ Sundell, "Comprehensive Musicianship and Beginner Piano Method Books: A Content Analysis," 17–22.

educational approaches to Music Theory in 2004. Moreover, Sundell's 2012 M.A. thesis analyses the "possible inclusion and integration of the various aspects of Comprehensive Musicianship" by piano method books.⁴⁷ Clearly, CM remains relevant in music education to this day.

It is important to mention that between Thomson, Rogers, and Sundell, the specific dates given for the origin, development, and decline of CM are not the same. Further inquiry is required to ascertain these dates. However, scholars agree that CM originated somewhere in the late 1940s and ended around the early 1970s.

One thing is clear: teachers knew then, and are likely to know now, that a comprehensive approach to teaching, learning, and doing music is essential for the development of students into "well-rounded musicians."⁴⁸ However, a contradiction remains. If this is the case, why, on the one hand, does Thomson argue that some of procedures of CMP –or CM– "have trickled down to become part of the conventional wisdom of the pedagogical world,"⁴⁹ and why does Sundell constantly repeat that teachers knew the value of such an approach, while, on the other hand, Sundell also asserts that "the focus on performance and note reading remains dominant in most music programs?"⁵⁰ Both Sundell and Rogers address this issue. In their view, a central

⁴⁷ Sundell, "Comprehensive Musicianship and Beginner Piano Method Books: A Content Analysis," 22.

⁴⁸ Sundell, "Comprehensive Musicianship and Beginner Piano Method Books: A Content Analysis," vii.

⁴⁹ Thomson, "The Anatomy of a Flawed Success: Comprehensive Musicianship Revisited," 25.

⁵⁰ Sundell, "Comprehensive Musicianship and Beginner Piano Method Books: A Content Analysis," 16.

reason that made CM remarkably hard to implement in music programs was the fact that most teachers involved in or tasked with its implementation felt incompetent and unprepared themselves as comprehensive musicians and therefore were reluctant to adopt the CM approach.⁵¹

Having explained the origins and proposition of the CM philosophy, its connection to music education in both private and institutional settings, and the importance of pedagogical materials for music teachers, the need for the evaluation of existing pedagogical resources emerges. As expressed before, private teachers today are most likely aware of the importance of interconnected music education and have the desire of implementing this in their lessons, but they lack the necessary materials to guide them as they teach. This is why the resources chosen for this thesis are the most recent RCM Piano and Music Theory publications, especially considering their widespread use (see chapter [subdivision 1.1](#)). Moreover, since the time of the writing of Sundell's thesis in 2012, there have been two new publications of the RCM Piano books and one new publication of the Music Theory books.

It is important to specify that my objective is not to evaluate the usage of CM ideas in the RCM books. Instead, it is to investigate and describe the current strategies the RCM implements for interrelating of piano and music theory. Also, CM is relevant

⁵¹ Sundell, "Comprehensive Musicianship and Beginner Piano Method Books: A Content Analysis," 8–9, 16; Rogers, *Teaching Approaches in Music Theory*, 21–23.

to this project because the RCM's website currently features a document called "A Teacher's Guide to the RCM Certificate Program" that specifically uses the term "Comprehensive Musicianship" as the title to a section that describes how their Certificate Program ties together their theory and practical (instrument) levels to "increase music literacy and ensure the development of well-rounded musicians."⁵² This document does not specify if their usage of the term is related to the CM-driven movement from last century, but this is still a serious claim that calls for a deeper investigation of their books.

Lastly, given the importance of pedagogical materials for music teachers, this thesis aims to work with materials that not only are readily available for them, but also that are likely to already be owned by them. The RCM publications fit both these criteria.

2.3 Perceived Benefits for Students of Connecting Piano and Music Theory

Instruction

In the last few decades, several studies that support the educational theories and philosophies from the previous chapters have aimed to establish the importance of imparting a more balanced music education program. Their objectives range from

⁵² "Teacher's Guide | The Royal Conservatory of Music," 5, accessed November 3, 2025, <https://rcmusic.com/teaching/teachers-guide>.

identifying aspects of music that foster successful piano lessons,⁵³ to creating strategies for more effective repertoire memorization,⁵⁴ and analyzing methods of teaching piano technique from the last century to the start of the present one.⁵⁵ None of these studies explicitly mention the “Comprehensive Musicianship” or “Embodied Learning” philosophies as supporting arguments; however, they do not contradict them. They have shown that students experience more enjoyment at the piano and have a higher likelihood of continuing to play longer in their life when they can understand the music they play from an aural or conceptual perspective, since this helps them to make informed interpretative decisions and even music of their own.⁵⁶ This asserts the significance of learning about other areas of music alongside and in connection with piano-specific abilities,⁵⁷ in other words, of receiving a more integral music education with their instrument as the core of it.

These ideals would undeniably benefit students learning to play any instrument, yet all the sources informing this thesis regarding the enrichment of instrument lessons by active connection with music theory focus solely on the piano, as does this thesis

⁵³ Dyal, “An Examination of Factors Which Associate with a Successful Outcome in Piano Lessons,” 2.

⁵⁴ Sharpe, “Applications to the Pedagogy of Memory and Piano Playing: Building Solid Foundations,” 3–6.

⁵⁵ Julie Knerr, “Strategies in the Formation of Piano Technique in Elementary Level Piano Students: An Exploration of Teaching Elementary-Level Technical Concepts According to Authors and Teachers from 1925 to the Present” (PhD Dissertation, University of Oklahoma, 2006), 2–3.

⁵⁶ Dyal, “An Examination of Factors Which Associate with a Successful Outcome in Piano Lessons,” 72–73, 97.

⁵⁷ Sundell, “Comprehensive Musicianship and Beginner Piano Method Books: A Content Analysis,” 14–22.

coupling them with educators of both piano and music theory. Therefore, I only make mention of piano students and the conceivable possibility that their theoretical knowledge, and their capacity to use it practically, will offer them new perspectives on the music they are taught or decide to play, perspectives that have the potential of interacting with performance or simply deepening their understanding of that music. This has the potential to make students feel happier and more creative at the instrument, which makes it more likely that they themselves will become an active element of the music they experience throughout their lives.⁵⁸ Note that I do not suggest that the correlation between music theory instruction and piano performance should be understood as a prescriptive approach for performance, but rather, as fostering an enlarged awareness and enjoyment of the works under study, and to offer more tools to make interpretative decisions.

The first step in demonstrating the importance of this project is to support the idea and benefits of integral musical instruction. The impact of this teaching style is observed in the efforts teachers make to make this integration a reality. This is the case for L. Poundie Burstein, Daphne Leong, Jeffrey L. Gillespie, and Elizabeth West Marvin. They write their essays from the perspective of the music theory classroom. Although the strategies they present are different, they all aim to enable students to carry their

⁵⁸ Dyal, "An Examination of Factors Which Associate with a Successful Outcome in Piano Lessons," 67–73, 121.

theoretical knowledge beyond mere conceptual exercises and actively use it in their overall musical practice. Ultimately, as Marvin puts it, maximizing intrinsic motivation in students can be accomplished through contextual teaching and by helping them find value in music theory as part of their goal of creating a life and career in music.⁵⁹ These authors demonstrate the significance of music theory learning by finding relations with the creative side of music-making, from performance to composing and others.

Inversely, the studies done by Edith Irene Colvin Dyal and David Drake Sharpe tackle the issue of integration from the opposite side: they argue that piano learning also benefits from the connection with other areas of music. Perhaps the ideal readers that the authors have in mind are piano teachers, since they attempt to foster teaching approaches to implement in piano lessons that could lead to a better experience at the instrument. That experience ranges from having more enjoyable lessons to becoming more efficient at memorizing music. However, it is probable that enjoyment could become the intrinsic motivation the students need to study music better and for longer in life. Teachers, regardless of whether they teach piano (as well as any other instrument) or an abstract subject such as music theory, benefit their students greatly by actively correlating their respective discipline with as many areas and skills of music-making as possible because their practical and physical experience becomes the

⁵⁹ Marvin, "What I Know Now: Reflections on Music Theory Pedagogy."

foundation of all the additional knowledge. These authors do mention a few concepts related to music theory, among others: chord progressions, form, analysis, improvisation, sight reading, transposition, harmonic relationships, etc. Yet, it does not end there. Being capable of connecting instrument playing with music theory does more than just facilitating deeper understanding of the music being learned. In the end, it contributes greatly towards the students becoming integral, independent and creative musicians.

The investigations run by both Terry Clark and Ioulia Papageorgi exemplify this. Conservatoire-level and professional musicians are of the opinion that being able to analyze the form of a piece and having a theoretical approach to learning music in general are skills that are needed to perform well in general and, more importantly, to build a career as a performer. Being a musician is inherently creative. It does not matter if that creativity is used through performance, composition, improvisation, or other types of music-making activities; what matters is that the more tools a musician has to be creative, the more likely it is that their contribution to music will be greater. In addition, as stated by Regelski, to achieve musical independence, students require musical knowledge and skills to self-assess their performances and be able to study scores adequately.⁶⁰

⁶⁰ Regelski, *Principles and Problems of Music Education*, 46.

Chapter 3. The Royal Conservatory of Music Curriculum: A Critical Appraisal of their

Contents and Organization

3.1 Curriculum Structure

3.1.1 General Structure of RCM Music Theory Curriculum and Examinations

The Royal Conservatory of Music (RCM) provides pedagogical materials in four main areas: Repertoire, Technical Requirements, Musicianship Skills, and Musical Literacy. The latest edition of the *Celebrate Theory* collection was published in 2016 and falls into the “Musical Literacy” area.⁶¹ This collection includes 11 difficulty levels (some of which have more than one book), in addition to materials necessary to obtain the Associate Diploma (ARCT) in Composition and/or Theory, for a total of 16 books.⁶² The levelling and book structure of the theory curriculum is as follows:⁶³

- Elementary Theory Levels (5 levels and 5 books):
 - Preparatory Theory – 1 book
 - Level 1 – 1 book
 - Level 2 – 1 book
 - Level 3 – 1 book

⁶¹ The Royal Conservatory, *Theory Syllabus*, 2016 Edition (The Frederick Harris Music Co., Limited, 2016), 7.

⁶² “Celebrate Theory | The Royal Conservatory of Music.”

⁶³ The Royal Conservatory, *Theory Syllabus*, 9–11.

- Level 4 – 1 book
- Intermediate Certificates (4 levels and 4 books)
 - Level 5 – 1 book
 - Level 6 – 1 book
 - Level 7 – 1 book
 - Level 8 – 1 book
- Advanced Certificates (3 levels/certificates and 7 books)
 - Level 9 – 2 books:
 - Level 9 Harmony
 - Level 9 History
 - Level 10 – 2 books:
 - Level 10 Harmony & Counterpoint
 - Level 10 History
 - ARCT – 3 books:
 - ARCT Harmony & Counterpoint
 - ARCT Analysis
 - ARCT History

Because of the structural similarity between the Elementary and Intermediate categories, and their differences with the Advanced Certificates, the practical tools for teachers proposed in [Chapter 4](#) focus solely on Levels Preparatory to Level 8.

As explained in the Theory Syllabus, every level builds upon the concepts and foundations of the previous one. The Elementary Levels introduce “basic elements of music, including notational conventions, melody writing, analysis, and guided listening of selected works”; the Intermediate Levels “further develops students’ understanding of notational conventions, analysis, melody and composition, and music history;” and the Advanced Levels build “on the knowledge of basic elements acquired in the earlier levels of theory,” as well as going much deeper into Harmony, Counterpoint, Analysis, History and Keyboard Harmony.⁶⁴

The objective of the RCM curriculum books is to prepare the students for the Theory Examinations. There are no examinations for the Elementary Levels (Preparatory to Level 4), but starting with the Intermediate Certificates, they are a corequisite for practical (instrument) examinations. Only after passing both examinations are the students awarded a “**comprehensive certificate**.” There are no theory-only certificates available.⁶⁵

3.1.2 General Structure of RCM Piano Curriculum and Examinations

At the time of writing, the Royal Conservatory of Music has a levelled structure for its piano curriculum that centers around the piano repertoire books. As shown in the

⁶⁴ The Royal Conservatory, *Theory Syllabus*, 9.

⁶⁵ The Royal Conservatory, *Theory Syllabus*, 11.

2022 Edition of the Piano Syllabus, 12 book levels are divided in three categories of development: “Elementary Certificates,” “Intermediate Certificates,” and “Advanced Certificates.” The levelling structure within these categories is the same as the Theory curriculum. Additionally, the RCM offers three diploma certifications beyond the highest book level, 10, that are not supported by any piano repertoire books published by the RCM.⁶⁶ This thesis does not discuss these, and the practical tools for teachers proposed in [Chapter 4](#) focus solely on Levels Preparatory A to Level 8.

The piano books themselves are published as a collection titled *Celebration Series*, which includes the 12 main repertoire books as well as 10 levelled piano etude books. The repertoire levels include “Preparatory A” and “Preparatory B” before levels 1-10, while the etude levels are only 1-10.⁶⁷ All repertoire and etude books include the sheet music for the pieces selected by the RCM, ranging from 25 pieces in the lowest-level book to 34 in the level 10 repertoire book.⁶⁸ No other materials accompany the sheet music within the books. The only difference between the repertoire and etude books is that, in the former, the pieces are “divided into lists, according to genre or stylistic period” (Preparatory A and Preparatory B excluded), whereas no such division appears in the etude books. Although the lists vary between books, the following styles, genres

⁶⁶ The Royal Conservatory, *Piano Syllabus*, 2022 Edition (RCM Publishing, 2022), 3, 100, 109.

⁶⁷ “Celebration Series®, Sixth Edition | The Royal Conservatory of Music.”

⁶⁸ The Royal Conservatory, *Celebration Series: Piano Repertoire Preparatory A*, Sixth, Celebration Series (RCM Publishing, 2022); The Royal Conservatory, *Celebration Series: Piano Repertoire Level 10*, Sixth, Celebration Series (RCM Publishing, 2022).

or periods of music are included throughout the series: Baroque, Inventions, Classical, Sonatas, Romantic, Post-Romantic, Impressionist, 20th century, and 21st century.⁶⁹

Beyond providing a reliable source of repertoire for piano students and teachers, the RCM's objective with the piano *Celebration Series* is to prepare students to be certified by taking the Piano Examinations corresponding to each repertoire book level. These practical examinations evaluate the student's ability to play the instrument, but also other musical skills, each one having its own individual test. The areas tested are "Repertoire," "Technical Requirements," and "Musicianship," and, starting at Level 5, a corequisite "Theory Examination." In terms of repertoire selection, students are allowed to choose pieces from the repertoire book or from an expanded list included in each level of the Piano Syllabus. These lists borrow titles from additional sources, such as method books from other publishers. For Levels 1-10, the expanded list is organized according to the styles or genres listed in the repertoire book. Depending on the examination level, students are required to play a different quantity of pieces: three for Preparatory A to Level 7; four for Levels 8 and 9; and five for Level 10. Excluding levels Preparatory A and Preparatory B, students must play one piece from each style or genre list in the level.⁷⁰

⁶⁹ The Royal Conservatory, *Piano Syllabus*, 4.

⁷⁰ The Royal Conservatory, *Piano Syllabus*, 4–7, 8, 13, 18, 24, 30, 37, 44, 52, 60, 68, 78, 89.

The “Technical Requirements” area is evaluated in each examination in two ways: students must play two technically contrasting etudes and complete several technical tests. The etudes are chosen from the Piano Etude books that are also part of the *Celebration Series* (from Level 1 to 10), and the technical tests include different exercises –related to scales, chords, and arpeggios– that students learn from a different set of books published by the RCM called *Technical Requirements for Piano* (for Preparatory to Level 8).⁷¹

The “Musicianship” examinations evaluate skills related to sight reading and ear training. The Ear Tests, the syllabus explains, “include melody clapback, melody playback, and identification of intervals, chords, and chord progressions.” Sight reading is tested through rhythm reading and sight playing of short passages. The RCM makes available sample exercises in their published *Four Star Sight Reading and Ear Tests* books⁷² (Preparatory A to Level 10), as well as through an online monthly subscription service called *RCM Online Ear Training & RCM Online Sight Reading*.⁷³

Finally, starting on Level 5, the Piano Examinations have a Theory Examination corequisite. Students must pass both examinations to receive a comprehensive

⁷¹ The Royal Conservatory, *Piano Syllabus*, 7.

⁷² The Royal Conservatory, *Piano Syllabus*, 7.

⁷³ “RCM Online Ear Training & RCM Online Sight Reading | The Royal Conservatory of Music,” accessed October 15, 2025, <https://rcmusic.com/learning/digital-learning/rcm-online-ear-training-rcm-online-sight-reading>.

certificate.⁷⁴ More detail about the theory examination is provided in the Theory Curriculum section (chapter [subdivision 3.1.1](#)) of this thesis.

The complete Piano Examinations Requirements, alongside the printed and digital materials that help students prepare for the Technical Requirements and Musicianship areas evaluations are enough to suggest that the RCM actively aims for the comprehensive development of students. The efficacy of their curricular design will be discussed in [subdivision 3.2.3](#).

3.1.3 RCM Resources Beyond the Books

The RCM resources most commonly used by teachers are the Piano and Music Theory books and they are the focus of this thesis. There are, however, plenty of digital materials as well that may come into play as complementary to the proposed practical tools in [Chapter 4](#). Through their website, the RCM promotes a Teacher's Guide, the New Teachers' Community, the Teacher Portal, Online Teacher Courses, RCM Teacher Certification, and Webinars.⁷⁵

The Teacher's Guide is a short 11-page document that summarizes several resources for teachers. It lists the different instruments that can be learned through the

⁷⁴ The Royal Conservatory, *Practical Examinations Syllabus*, 2025 Edition (n.d.), 13.

⁷⁵ "Teaching | The Royal Conservatory of Music," accessed November 3, 2025, <https://rcmusic.com/teaching>.

RCM, describes their “integrated” curriculum, explains the basics of the certificate program exams, shows snippets of digital tools for teachers, and delineates other resources meant to support teachers in the long run, such as courses and certification. This guide does not provide any insight into the use of the piano or theory books for teaching.⁷⁶

The Teacher Portal offers a wide array of digital supplies meant to support teaching across a comparably large selection of topics. Among them are history of composers, composition guidance, teaching online, performance anxiety, developing artistry and musicianship, repertoire guides, syllabi (of RCM curricula), and supplementary materials to *Celebrate Theory* and *Celebration Series* collections such as theory worksheets and general tips to using those printed books. This is only a portion of everything that is available for teachers.⁷⁷

The New Teachers Community is inside the Teacher Portal and includes several documents and videos that explain the general workings of the certificate program and how to guide students towards successful examinations. In addition, a basic online forum for new RCM teachers allows them to discuss with other teachers,⁷⁸ and monthly

⁷⁶ “Teacher’s Guide | The Royal Conservatory of Music.”

⁷⁷ “RCM Teacher Portal.”

⁷⁸ “RCM Teacher Portal - The RCM New Teachers’ Community,” accessed November 3, 2025, <https://teacherportal.rcmusic.com/Collections/New-Teachers-Community>.

Zoom meetings, or Webinars, are meant as a space to discuss the program with other participants and RCM community facilitators.⁷⁹

The Online Teacher Courses have two available modalities: for String Teachers or Piano Teachers. Although both have a similar design, there is only a general String course available, while there are three Piano course levels: “Teaching Elementary Piano,” “Teaching Intermediate Piano,” and “Teaching Advanced Piano.” All piano courses have Guided and Self-Guided options and follow a 10-week schedule at a cost of \$549 Canadian dollars –each– at the time of writing. Participants receive strategies and practical skills for teaching; access to working alongside peers; a certificate of completion; a summative portfolio with materials from all course assignments; and a 100% discount on becoming an RCM Certified Teacher (if certain extra criteria are met). The only materials accessible without payment are the course outlines, which do mention modules in which teachers are shown ways to actively correlate MT elements with students’ repertoire.⁸⁰

The RCM also offers Teacher Certification. To be certified, teachers “are accredited based on a combination of credentials and demonstrated experience with the

⁷⁹ “Webinars | The Royal Conservatory of Music,” accessed November 4, 2025, <https://rcmusic.com/teaching/webinars>; “Continuing the Conversation (Register for Zoom Meetings),” accessed November 4, 2025, <https://teacherportal.rcmusic.com/Resources/Continuing-the-Conversation>.

⁸⁰ “Online Teacher Courses | The Royal Conservatory of Music,” accessed November 4, 2025, <https://rcmusic.com/teaching/online-teacher-courses>; “Online Piano Teacher Courses | The Royal Conservatory of Music,” accessed November 4, 2025, <https://rcmusic.com/teaching/online-teacher-courses/online-piano-teacher-courses>.

RCM system.” The certification requires a \$249 payment, and a renewal is necessary every two years (conditional to meeting certain requirements during that period).

Certified teachers are entitled to a wide range of benefits that include appearance in the National Music Teacher Directory, audit access to courses, a discount on all purchases, unlimited access to Teacher Portal resources, theory and instrument teaching resources, access to the Online Theory Study Guides, among many others.⁸¹

3.2 Critical Appraisal of the Curriculum

3.2.1 Current Intersection Points Between Piano and Music Theory Curriculums

Putting the online resources aside and focussing on the printed contents of the *Celebrate Theory* book collection, there is a clear connection between Music Theory (MT) instruction and instrumental repertoire. At the end of almost every unit in each MT book, after concepts have been explained, experienced and practiced through a set of exercises, a music analysis section provides “an opportunity to hear and play a piece of music while discovering how theory concepts come alive.” This section is called “*Let’s Explore!*” in Levels Prep-4 and “*Exploring the Repertoire*” in Levels 5-8. A few chapters do not include it (Unit 1 – “Getting Started” in the Preparatory Level; Unit 4 or 5 – “Musical Interlude” in Levels 1-4; and Units 6, 7, or 8 – “Music History” and “Melody

⁸¹ “RCM Teacher Certification | The Royal Conservatory of Music,” accessed November 4, 2025, <https://rcmusic.com/teaching/rcm-teacher-certification>.

Writing and Composition” in Levels 5-8). Additionally, Levels 5-8 have a Practice Exam that also includes such an analysis section.

As explained in the preface of all the theory books in the collection, “many of the pieces have been selected from the Royal Conservatory repertoire and etudes books.”⁸² At first glance, it seems that the interconnectedness of MT and piano repertoire is clear and easily found in the curriculum. There are, however, a few caveats. First, the Royal Conservatory of Music (RCM) online shop sells repertoire, etude, and other types of books for more instruments than only piano: cello, clarinet, classical guitar, flute, saxophone, trumpet, viola, violin, and voice.⁸³ Also, the Teacher’s Guide makes it clear the RCM Certificate Program is available for more than 20 instruments.⁸⁴ What repertoire, then, has been chosen as the bridge between MT and practical instrument experience within the analysis sections of the theory books? The prefaces themselves state that *many*, but not *all*, the pieces come from RCM books. This means that not only can the pieces come from the repertoire of around 20 instruments, but also from sources completely foreign to the RCM publications. Secondly, they published the current

⁸² The Royal Conservatory, *Celebrate Theory: Preparatory Level*, Celebrate Theory (RCM Publishing, 2016), 2; The Royal Conservatory, *Celebrate Theory: Level 1*, Celebrate Theory (RCM Publishing, 2016), 2; The Royal Conservatory, *Celebrate Theory: Level 2*, 2; The Royal Conservatory, *Celebrate Theory: Level 3*, Celebrate Theory (RCM Publishing, 2016), 2; The Royal Conservatory, *Celebrate Theory: Level 4*, Celebrate Theory (RCM Publishing, 2016), 2; The Royal Conservatory, *Celebrate Theory: Level 5*, 2; The Royal Conservatory, *Celebrate Theory: Level 6*, Celebrate Theory (RCM Publishing, 2016), 2; The Royal Conservatory, *Celebrate Theory: Level 7*, Celebrate Theory (RCM Publishing, 2016), 2; The Royal Conservatory, *Celebrate Theory: Level 8*, Celebrate Theory (RCM Publishing, 2016), 2.

⁸³ “Books & CDS,” RCM Shop (Canada), accessed January 28, 2026, <https://shop.rcmusic.com/collections/books>.

⁸⁴ “Teacher’s Guide | The Royal Conservatory of Music,” 2.

edition of the Music Theory (*Celebrating Theory*) collection in 2016, which means the RCM utilized the most recent edition of their piano books at the time, the 2015 edition, to source the pieces needed for the analysis sections in what would become the new MT books. Since then, the RCM published in 2022 a more recent edition of the piano books, along with a new syllabus and some new repertoire choices. This caused a potentially serious discrepancy in which some of the music that the current MT edition uses for analysis can no longer be found in the newest piano edition.

After consulting every MT book from the Preparatory Level to Level 8, I found that there are 64 “*Let’s Explore!*” and “*Exploring the Repertoire*” sections, including the Practice Exams at the end of the intermediate books. [Tables 5](#) and [6](#) act as the general database for all the relevant information that is connected to these sections for the purposes of this project. It can be found in [Appendixes 1.1](#) and [1.2](#), and it has been split into two tables to make it easier to read in this format. The tables show every unit of each MT book and its name or theoretical topic; indicate which units include an analysis section (some have none and some have more than one); provide the name of the pieces being analyzed and their author, origin, or arranger; identify the source from which the RCM took every piece; and specify whether each work or arrangement was written for piano or not. I extracted this information directly from the MT books, from the Preparatory Level to Level 8. Afterwards, I cross-referenced the data with the 2022 edition of the Piano Syllabus, making it possible for [Tables 5](#) and [6](#) to also indicate

which piano pieces from the 2015 edition that were used for analysis in the MT collection were chosen to be included in the newer 2022 Piano Repertoire or Etudes books, or the Expanded Lists in the syllabus. This general database was then used to describe and categorize all the repertoire found in the MT analysis sections. The specific findings are reported in the next few paragraphs.

Some of the sections analyze more than one piece, for a total of 86 pieces. 72 (83.72%) of them are piano pieces and 14 (16.28%) are written for other instruments. Out of those 14, 6 are for violin, 4 for cello, 3 for guitar, 1 for viola, and 1 for flute. It is clear the RCM has favored piano repertoire over other instruments for the purposes of teaching analysis and correlation with the practical side of music-making. The books, or any other RCM source, do not seem to provide an explanation for this. This decision likely has to do with the fact that the piano is a harmonic instrument allowing for easily observable theoretical concepts in its music. Regardless, it is worth noting the RCM does attempt to make correlation between their piano and MT books possible for teachers in various educational settings, since out of the 86 pieces, 71 (82.56%) were sourced from their own published (at the time in 2016) materials, including all 14 non-piano pieces. The remaining 15 pieces come from non-RCM sources, such as works in the public domain or other method books; and, interestingly, are all piano pieces.

Excluding all other kinds of repertoire from the analysis sections, the RCM still sourced more than half of the pieces (57; or 79.17% of all the piano works) from their

own 2015 Piano Repertoire or Piano Etudes books. This is good news for the purpose of this thesis. However, the fact that the 2022 edition does not include the same music as the previous edition means there is a potential problem for teachers who want to find ways to actively correlate MT and piano with their students and have bought books from the latest piano collection.

The next step is to see if any of the piano pieces included in the 2016 MT analysis sections were chosen to be part of the new 2022 *Celebration Series* piano collection in the repertoire books, etude books or Syllabus' expanded lists. Out of the 72 piano pieces in the "*Let's Explore!*" and "*Exploring the Repertoire*" sections, only 26 pieces remain in the new edition, or 36.11% of the original 72. 18 of them (25%) are in the new edition repertoire books, and 8 (11.11%) are in the new etude books. This may seem to be a low number; however, the 2022 expanded list does include 50 (69.44%) of the 72 pieces, excluding etudes. Also, if we take into consideration the new expanded list and etude books, 58 (80.56%) of the 72 pieces survived the change to the new edition, which means that teachers wishing to integrate MT and Piano instruction can rely on so many pieces within the Elementary and Intermediate levels.

While that bodes well, it is also true that the RCM has a levelled structure in their MT and Piano curriculums. Therefore, having 58 pieces available for correlation throughout MT Levels Preparatory-8 does not mean that each individual level has the same potential for this purpose. Comparing the piano pieces in the analysis sections

from the 2016 MT edition with the current 2022 piano series (both: books and expanded lists), it was found that the Preparatory Level has 2 pieces, Level 1 has 8, Level 2 has 5, Level 3 has 8, Level 4 has 8, Level 5 has 9, Level 6 has 8, Level 7 has 4, and Level 8 has 6. [Table 1](#) shows the specific correspondence between MT and Piano books.

Table 1: Repertoire Correspondence between Music Theory and Piano Books

Theory Level	Piece in Analysis Section (in Theory Book)	Pieces in Current Piano Edition
Preparatory	<i>The Lively Boy</i>	2
	<i>Sleigh Bells</i>	
1	<i>Minuetto</i>	8
	<i>Little Red Wagon</i>	
	<i>Mystery</i>	
	<i>Morning Greeting</i>	
	<i>The Swing</i>	
	<i>Etude in C Major</i>	
	<i>Mist</i>	
	<i>Minuet</i>	
2	<i>Menuetto in C Major (Sonata in C Major, K 6)</i>	5
	<i>Canon</i>	
	<i>Air in D Minor (ZT 676)</i>	
	<i>Etude (Op. 190, No. 27)</i>	
	<i>Early One Morning</i>	
3	<i>Etude (Op. 82, No. 65)</i>	8
	<i>Big Teddy, Little Teddy</i>	
	<i>Arabesque (Op. 100, No. 2)</i>	
	<i>Sonatina (Op. 36, No. 1, I)</i>	
	<i>Menuet (BWV Anh. 115)</i>	
	<i>Masquerade</i>	
	<i>Musette (BWV Anh. 126)</i>	
	<i>Etude (Op. 37, No. 17)</i>	
4	<i>March (BWV Anh. 122)</i>	8
	<i>To Fly Like an Eagle</i>	
	<i>Sonatina: II (Op. 36 No. 1)</i>	
	<i>Sonatina: III (Op. 36 No. 1)</i>	
	<i>The Happy Farmer (Op. 68, No. 10)</i>	
	<i>Minuetto (Op. 37, Lesson 2)</i>	
	<i>Burlesque (Notebook for Wolfgang, 1762)</i>	
	<i>Minuet (BWV Anh. 116)</i>	
5	<i>Wild Mignonette (Op. 205, No. 1)</i>	9
	<i>March of the Tin Soldiers</i>	
	<i>Entrée (Notebook for Wolfgang, 1762)</i>	
	<i>Air (HWV 471)</i>	
	<i>Little Prelude (BWV 939)</i>	
	<i>Gigue a l'Angloise (TWV 32:1)</i>	
	<i>The Wild Horseman (Op. 68, No. 8)</i>	
	<i>Quadrille (Hob. IX:29/6)</i>	
	<i>Romance (Op. 52, No. 4)</i>	
6	<i>Les carillons</i>	8
	<i>Romance (Op. 28, No. 5)</i>	
	<i>Gigue (Suite No. 1 in D Major)</i>	
	<i>Echoes of November</i>	
	<i>Waltz</i>	
	<i>Sarabande (Suite HWV 437)</i>	
	<i>Allegro (Suite HWV 432)</i>	
	<i>As Swift as a Deer</i>	
7	<i>Sonatina (No. 6)</i>	4
	<i>Penguins (A Zoo for You)</i>	
	<i>Invention (No. 1, BWV 772)</i>	
	<i>Solitary Traveler (Op. 43, No. 2)</i>	
8	<i>Waltz (Op. 18, D 145, No. 6)</i>	6
	<i>Sonata (Op. 59, No. 1, I)</i>	
	<i>When the Planets Are Aligned</i>	
	<i>Six Easy Variations on an Original Theme (WoO 77)</i>	
	<i>Rings of Saturn</i>	
	<i>Lieb' Schwesterlein (Op. 32, No. 14)</i>	

What does this mean for the music teacher? Can it affect the choice of pieces they ask their students to learn? One might perceive these inconsistent levels of correspondence between MT and piano series books as a limiting factor, especially if the teacher is determined to teach both interconnectedly. However, it is important to note that most of the Repertoire books propose 25 or more pieces (in addition to the Etude Books to fulfill the Technical Requirements area of the examinations), and the RCM does not specify anywhere in the Piano Syllabus how many pieces a student should play before advancing to the next level. That choice is left entirely to the teacher or student. Therefore, I have expanded upon the data from [Table 1](#) into more exhaustive lists in [Tables 7](#) and [8](#), found in [Appendixes 2.1](#) and [2.2](#) (see table description in chapter [subdivision 4.3](#)), of pieces that appear in both the analysis sections in the 2016 MT books and the 2022 Piano books, that teachers may consider when their students are progressing through a certain level. In other words, it is not a limiting factor, but rather an influencing factor, and it may be one of many that influences the pieces chosen.

There is no way of telling for certain what the average amount of pieces played per level is without conducting a survey, which lays beyond the scope of this thesis. Nonetheless, if a student aims to take an official RCM Piano Examination, there is a minimum of pieces they must learn at every level to fulfill the requirements. As mentioned in an earlier chapter, students are required to play a different quantity of pieces depending on the examination level. Therefore, for a music educator that teaches

piano and MT attempting to bridge the gap between theory and practice with their students, while also preparing them for successful examinations, multiple factors need to be considered when choosing pieces from the repertoire and etude books.

3.2.2 Content Description of the “*Let’s Explore!*” and “*Exploring the Repertoire*”

Sections

As previously mentioned, a music analysis section is found at the end of almost every unit of the RCM Music Theory books, after concepts have been explained, and it aims to provide an opportunity for the student to connect their newly acquired theoretical knowledge to real repertoire, through the analysis and playing of a piece (sometimes more than one) of music. The previous chapter has a detailed description of the different sources from which the RCM took pieces for these analysis sections, as well as specific numbers for the pieces that survived the change from the 2015 to the 2022 edition of the *Celebration Series* collection for piano. This chapter, on the other hand, dives into the sections themselves and describes the structure the RCM uses to guide the students in applying the Music Theory (MT) concepts learned on every unit. It is important to restate that, although there are 10 MT book levels published by the RCM, this thesis only focuses on Levels Preparatory to 8 (and Levels Preparatory A to Level 8 of the piano books) since Levels 9-10 are structured differently. This also means

that only the Elementary (Preparatory Level to Level 4) and Intermediate (Levels 5-8) categories of development are considered. Chapter [subdivision 3.1.1](#) describes the categories and levelling structure in further detail.

Regardless of the book level or even the theoretical topic being taught in any specific unit (including the “Final Quiz” or “Practice Exam” at the end of each book), every analysis section has the same overall organization. The first element is always the musical excerpt, which includes the title of the piece, the author/arranger/origin, and the music score itself. This is followed by the name of the source consulted by the RCM that contains the piece, although, as shown in the previous chapter, in the majority of instances the pieces were taken from the RCM’s own published materials. Lastly, there are always exactly 10 questions or instructions per excerpt meant to guide the student in applying the learned theoretical knowledge through analysis of the excerpt. The nature and structure of the questions and instructions will be discussed below.

As mentioned before, the RCM groups their Piano and MT materials into categories of development. The organization of the units in each book and the topic taught in each of those units are planned to build upon each other with each subsequent level; and there are a few subtle differences between the units in the Elementary and Intermediate categories, but they reflect this same intention of increasing the complexity and difficulty of the concepts being explained. Levels 1-4 feature these units: “Getting Started”, “Pitch and Notation”, “Rhythm”, “Musical Interlude”, “Scales”, “Intervals”,

“Triads”, and “Putting It All Together.” Most of the unit names are self-explanatory, but the “Getting Started” and “Putting It All Together” unit names warrant a brief explanation. The former is always the first unit and includes a review of everything learned in all the levels prior to the one being started, a quiz with practice exercises, and a “*Let’s Explore!*” section; and the latter is always the final chapter, includes a final quiz (Level 1 is the only exception) for students to put into practice everything learned in that particular book level, and it has a strong focus on analysis shown by having multiple musical excerpts analyzed through “*Let’s Explore!*” sections (or similar ones with less than 10 questions or instructions per excerpt). The final quiz in the “Putting It All Together” units also have an analysis portion (Level 2 is the exception); though it is not labelled as a “*Let’s Explore!*” section, it has the same structure. Finally, the Preparatory Level is similar to Levels 1-4, but the “Getting Started” unit literally starts the student into MT by establishing the basics of pitch, note names, navigating the keyboard, writing notes on a staff, and half and whole steps; the “Pitch and Notation” unit is substituted by three different units called “The Treble Staff,” “The Bass Staff,” and “The Grand Staff;” and it does not include the “Musical Interlude,” “Scales,” “Intervals,” and “Putting It All Together” units. [Table 2](#) shows the names of the units in

Levels Preparatory-4 and shows which units include one or more “*Let’s Explore!*”

sections, even if they are not titled as such in the book (but have the same structure).⁸⁵

⁸⁵ The Royal Conservatory, *Celebrate Theory: Preparatory Level*, 3–15; The Royal Conservatory, *Celebrate Theory: Level 1*, 3; The Royal Conservatory, *Celebrate Theory: Level 2*, 3, 75–78; The Royal Conservatory, *Celebrate Theory: Level 3*, 3; The Royal Conservatory, *Celebrate Theory: Level 4*, 3, 75–77.

Table 2: “Let’s Explore” sections by unit in Levels Preparatory to 4

MT Level (Book)	Unit	Unit Name	Analysis Section(s)
Preparatory Level	1	Getting Started	0
	2	The Treble Staff	1
	3	The Bass Staff	1
	4	The Grand Staff	1
	5	Rhythm	1
	6	Scales	0
	7	Triads	1
Level 1	1	Getting Started	1
	2	Pitch and Notation	1
	3	Rhythm	1
	4	Musical Interlude	0
	5	Scales	2
	6	Intervals	1
	7	Triads	1
	8	Putting It All Together	3
Level 2	1	Getting Started	1
	2	Pitch and Notation	1
	3	Rhythm	1
	4	Scales	1
	5	Musical Interlude	0
	6	Intervals	1
	7	Triads	1
	8	Putting It All Together	3
Level 3	1	Getting Started	1
	2	Pitch and Notation	1
	3	Rhythm	1
	4	Scales	2
	5	Musical Interlude	0
	6	Intervals	1
	7	Triads	1
	8	Putting It All Together	3
Level 4	1	Getting Started	1
	2	Pitch and Notation	1
	3	Rhythm	2
	4	Scales	1
	5	Musical Interlude	0
	6	Intervals	1
	7	Triads	1
	8	Putting It All Together	5

Levels 5-8 from the Intermediate development category follow a comparable unit configuration. These are all the recurring unit names in these books: “Reviewing the Fundamentals”, “Pitch and Notation (this unit on Level 7 focuses solely on transposition, which is the reason why it is called “Transposition”),” “Rhythm,” “Keys and Scales (alternatively called “Scales and Key Signatures” in Level 5),” “Melody Writing and Composition,” “Intervals,” “Music History,” “Chords and Harmony,” “Form and Analysis,” and the “Practice Exam.” Level 5 acts as the beginning of the development category, so it skips the “Reviewing the Fundamentals” unit and starts directly with “Pitch and Notation.” Also, though the Practice Exam at the end of each book level is not given a unit number, it is included in the list of units because it reviews all the concepts in the books and has an analysis section. [Table 3](#) shows the names of the units in Levels 5-8 and shows which units include one or more “*Exploring the Repertoire*” sections.⁸⁶

⁸⁶ The Royal Conservatory, *Celebrate Theory: Level 5*, 3; The Royal Conservatory, *Celebrate Theory: Level 6*, 3; The Royal Conservatory, *Celebrate Theory: Level 7*, 3; The Royal Conservatory, *Celebrate Theory: Level 8*, 3.

Table 3: “Let’s Explore” sections by unit in Levels 5 to 8

MT Level (Book)	Unit	Unit Name	Analysis Section(s)
Level 5	1	Pitch and Notation	1
	2	Rhythm	2
	3	Scales and Key Signatures	2
	4	Melody Writing and Composition	1
	5	Intervals	1
	6	Music History	0
	7	Chords and Harmony	2
	8	Form and Analysis	2
	x	Practice Exam	1
Level 6	1	Reviewing the Fundamentals	1
	2	Keys and Scales	1
	3	Rhythm	2
	4	Intervals	1
	5	Chords and Harmony	1
	6	Melody Writing and Composition	0
	7	Music History	0
	8	Form and Analysis	2
	x	Practice Exam	1
Level 7	1	Reviewing the Fundamentals	1
	2	Keys and Scales	1
	3	Rhythm	1
	4	Intervals	1
	5	Transposition	1
	6	Chords and Harmony	1
	7	Melody Writing and Composition	0
	8	Music History	0
	9	Form and Analysis	2
	x	Practice Exam	1
Level 8	1	Reviewing the Fundamentals	1
	2	Pitch and Notation	2
	3	Keys and Scales	1
	4	Rhythm	1
	5	Intervals	1
	6	Chords and Harmony	1
	7	Melody Writing and Composition	0
	8	Music History	0
	9	Form and Analysis	2
	x	Practice Exam	1

Going back to the “Let’s Explore!” and “Exploring the Repertoire” sections, it has been mentioned that the RCM uses ten questions or instructions per musical excerpt in

every analysis section to connect theoretical knowledge to repertoire. To describe the nature of those questions, it is first important to recall that, as shown by chapter [subdivision 3.2.1](#) and [Tables 5](#) and [6](#) in [Appendixes 1.1](#) and [1.2](#), there are 64 such sections and a total of 86 pieces analyzed. After a thorough inspection of all of them, I have determined they are structured similarly throughout Levels Preparatory-8. Therefore, for the purposes of this project, it suffices to use a few selected examples to accurately describe them and show the difficulty progression in different book levels. The chosen analysis sections are found in the units that teach about chords and chord functionality in Levels 1, 4, 5, and 8. These units are called “Triads” in Levels 1 and 4 and “Chords and Harmony” in Levels 5 and 8. In Level 1, this is Unit 7 and the analysis is based on *Etude in C Major* by Anton Diabelli. In Level 4, also in Unit 7, the piece in question is *The Happy Farmer* by Robert Schumann. Unit 7 in Level 5 uses *Little Prelude*, BWV 939, by J. S. Bach. Lastly, Unit 6 in Level 8 uses *Six Easy Variations on an Original Theme*, WoO 77, by L. van Beethoven.⁸⁷

Those levels are the first and last of each development category (excluding the Preparatory Level, which is organized differently from Levels 1-4 given its introductory nature), and as such they can provide an overall view of the MT curriculum. Moreover, for a good understanding of the concept of chords and chord functionality a prior

⁸⁷ The Royal Conservatory, *Celebrate Theory: Level 1*, 72–73; The Royal Conservatory, *Celebrate Theory: Level 4*, 72–73; The Royal Conservatory, *Celebrate Theory: Level 5*, 82–83; The Royal Conservatory, *Celebrate Theory: Level 8*, 94.

knowledge of notation, keys, scales, and intervals is necessary, which requires of students to start learning to find or build conceptual relationships. The next few paragraphs only describe these units and their analysis sections. For a hands-on look, I recommend consulting the books directly.

Although this is only a small selection from the total number of analysis sections throughout 9 MT levels, it is enough to offer a clear view of the analytical strategy employed by the RCM. There are two types of analytical activities. The first one, which I am framing as “questions,” requires the student to look for and identify an element in the music and then write the answer after the “question.” From the selected sample units mentioned before, an example of this type is activity no. 2 in Level 1, which asks, “How many times does this triad occur in solid/blocked form?” A list of all the “question” activities in the selected levels and units follows:

- Level 1, Unit 7: Triads. *“Let’s! Explore.”*
 - Activities 2, 5, 6, 8, 9, and 10
- Level 4, Unit 7: Triads. *“Let’s! Explore.”*
 - Activities 1, 3, 5, 6, 7, 8, 9, 10
- Level 5, Unit 7: Chords and Harmony. *“Exploring the Repertoire.”*
 - Activities 1, 3, 4, 5, 7, 8, 9, 10
- Level 8, Unit 6: Chords and Harmony. *“Exploring the Repertoire.”*
 - Activities 1, 3, 4, 5, 6, and 10.

The second type of analytical activity, which I am framing as “instructions,” requires the student to interact directly with the musical excerpt in various ways. From the selected sample units mentioned before, an example of this type is activity no. 4 in Level 4, which directs, “Circle the same triad at letter A in solid/blocked form.” In this case, letters are placed strategically at different points in the accompanying music sheet to make it easier for students to locate the right element the activity is referring to. This is a common approach in many of the analysis sections in the books. A list of all the “instructions” activities in the selected levels and units follows:

- Level 1, Unit 7: Triads. *“Let’s! Explore.”*
 - Activities 1, 3, 4, and 7
- Level 4, Unit 7: Triads. *“Let’s! Explore.”*
 - Activities 2 and 4
- Level 5, Unit 7: Chords and Harmony. *“Exploring the Repertoire.”*
 - Activities 2 and 6
- Level 8, Unit 6: Chords and Harmony. *“Exploring the Repertoire.”*
 - Activities 2, 7, 8, and 9

Both kinds of activities are present in all the analysis sections of the MT books. Interestingly, as can be derived from the lists above, in the selected example units there is a clear predominance of activities with the “questions” format over “instructions.” However, a complete exploration of all the analysis sections would be necessary to

discover if this majority is only a coincidence or if presents as a pattern throughout the MT curriculum and if it has any kind of pedagogical impact, though there is no reason to suspect a negative effect on students.

That said, what theoretical topics do those activities address? My initial expectation, before inspecting them more closely, was that all the activities would focus specifically on the unit topic, but that is not the case. In the selected units, only 3 activities in Level 1, 3 in Level 4, 6 in Level 5, and 3 in Level 8 are related to chords, harmony, or chord functionality. In other words, around half, and usually less than half, of them fulfill that expectation. The rest of the activities review concepts associated with other units in the books, for example notation, keys, scales, intervals, rhythm, phrase structure, and general music terms. This is also true for the remaining 82 musical excerpts being analyzed in the Elementary and Intermediate development categories.

It is important to note that beyond the musical excerpt, or excerpts, and their respective set of 10 activities (questions or instructions), the *“Let’s Explore!”* and *“Exploring the Repertoire”* sections do not include anything else.

3.2.3 Evaluation of the Integration Between the Music Theory Analysis Sections and the Piano Books in the RCM Curriculum

The main objective of this project is to analyze and evaluate the strategies implemented by the Royal Conservatory of Music (RCM) to make direct and relevant connections between their published Music Theory (MT) and Piano collections. The relevance of this is implicit in the main research question, which also inquires about the effects the RCM expects to have on the musicianship of the students using their materials. To answer the main question, it was necessary to inspect the resources the RCM makes available for MT and piano teachers, namely the *Celebration Series* for piano, the *Celebrate Theory* collection for MT, and a few online resources in their website. Careful examination of the printed materials led to the selection of the Elementary (Levels Preparatory to 4) and Intermediate (Levels 5 to 8) categories as the subject of study because these levels have a similar structure, which differs significantly from the curriculum structure found in the materials in the Advanced category, especially in the MT collection (see chapter [subdivision 3.1.1](#)).

The first part of the answer to the main research question are the repertoire analysis sections that usually come at the end of almost every unit in the MT books from the Preparatory Level to Level 8. These sections are called “*Let’s Explore!*” in Levels Preparatory-4 and “*Exploring the Repertoire*” in Levels 5-8. In those levels, there are a total of 64 such sections and 86 musical excerpts for students to analyze through guided

activities. This is the only explicit connection between theoretical concepts and instrumental repertoire that exists in the RCM's printed materials for MT and piano, also considering that the piano books are compilations of music pieces only including the music scores with similar levels of difficulty appropriate to each level. The fact that the RCM makes a claim that their curriculum fosters the development of "comprehensive musicianship" required a closer examination of the analysis sections to evaluate the connections being made between the two musical areas.⁸⁸

[Subdivision 3.2.1](#) focused on identifying and registering (see [Tables 5](#) and [6](#) in [Appendixes 1.1](#) and [1.2](#)) all the sources the RCM gives for the musical excerpts in the analysis sections and cross-referencing this data with the piano curriculum with the objective of identifying what the current possibilities for interconnection are. This database makes it possible to highlight some characteristics that could possibly hinder the RCM's endeavor to provide materials that facilitate comprehensive musical instruction for teachers. In their Teacher's Guide, the RCM mentions they have repertoire syllabi available for more than 20 instruments, and they provide a wide range of materials, resources and courses in both printed and digital formats, yet out of 86 analyzed pieces across 9 MT levels 72 of them, or 83.72%, are piano pieces. There is a distinct pianistic bias, which is unacknowledged since there is no explicit statement in

⁸⁸ "Teacher's Guide | The Royal Conservatory of Music," 5.

their MT curriculum about piano repertoire being prevalent over any other instrument. Adding to this, only 57, or 79.17% of the 72 piano works, of those pieces were sourced from their piano collection. Those 57 pieces came from the now outdated 2015 edition, which has been replaced by the newer 2022 publication. After consulting the 2022 piano syllabus, including the expanded lists and etude books, it was discovered that the number of piano pieces used in the MT analysis sections that are also available as repertoire choices for teachers and students in the current edition (in both the books and expanded lists) is slightly higher than 57, coming up to 58 in total, or 80.56% of the total piano pieces.

There are several implications to this information. First, what is the RCM's purpose in including analysis sections? They make it clear in the preface of all the MT books from Preparatory to Level 8: "The *Let's Explore/Exploring the Repertoire* activity provides an opportunity to hear and play a piece of music while discovering how theory concepts come alive."⁸⁹ Although this statement is compatible with the Comprehensive Musicianship (CM) approach (and the related claims made by the RCM) and the Embodied Learning Philosophy of education, the reality is more nuanced. On the one hand, exposing students to repertoire for instruments other than their own is consistent with the aims of CM since it encourages a broad understanding

⁸⁹ The Royal Conservatory, *Celebrate Theory: Level 3*, 2; The Royal Conservatory, *Celebrate Theory: Level 7*, 2.

of musical styles. On the other hand, it could be an obstacle for students to hear and play the music when the musical excerpt being analyzed is written for an instrument different than the one the teacher or students play. Even if this thesis focuses only on the piano and MT materials, this is pertinent because there are still 14 non-piano pieces in the analysis sections. Furthermore, the more in-depth description in [subdivision 3.2.2](#) shows that the 10 activities that come with every analysis section do not include an instruction or suggestion for the student to try to play the piece being analyzed.

As a music education approach, CM had the purpose of eliminating the compartmentalizing of learning several areas of music so that students could learn to see the relationships between different ideas and achieve “genuine musical insights.”⁹⁰ As previously mentioned, the RCM uses the term “Comprehensive Musicianship” to describe the manner in which their resources seek to combine aural, reading, theoretical, practical, and technique skills to increase musical literacy.⁹¹ It is a fact that there is a connection between the RCM’s Piano and MT curriculums, however, are both areas “combined” to such an extent that the student can understand the importance of theoretical concepts being used to write music and the impact it could have in their interpretation of that music?

⁹⁰ Rogers, *Teaching Approaches in Music Theory*, 21.

⁹¹ “Teacher’s Guide | The Royal Conservatory of Music,” 5.

While the “*Let’s Explore!*” and “*Exploring the Repertoire*” sections do provide ten activities for guided analysis, they stop at the point of identifying theoretical constructs within the repertoire. They do not present any activities or exercises that could lead the student to reflect about the playing or interpretative possibilities being opened to them by their newly acquired and applied theoretical knowledge. To reiterate, the RCM aims for theoretical concepts to “come alive” by having a concurrent curricular structure between theory and the practical levels, and their Theory Syllabus specifies that the purpose of this is for MT to reinforce “concepts encountered in repertoire, technical requirements, and musicianship skills.”⁹² Though the latter two fall outside the scope of this thesis, the description of the structure and contents of the analysis sections in this and previous chapters shows that the current degree of interconnection between theory and piano may not be sufficient for students to experience or embody that reinforcement through their practice of their instrument, especially because theory remains mainly descriptive rather than serving as a basis for performance. The RCM does not specify it, yet it is likely that the responsibility of bridging this gap ultimately falls on the teacher, which poses additional considerations for the issue at hand. Rogers mentions it is rare that teachers manage to break the educational mold of isolated teaching, and Sundell affirms that music programs in general still focus mainly on performance and note reading. It may be deduced that there is a high probability that

⁹² The Royal Conservatory, *Theory Syllabus*, 7.

former music students that are teachers in the present also were taught with the same isolated approach.

Despite this, Sundell also makes the point that teachers are aware that a comprehensive approach to doing music is essential for the well-rounded development of music students. Therefore, pedagogical materials that support this style of teaching are indispensable to support music educators in this endeavor.⁹³ The RCM's printed MT and Piano collections provide the baseline of concepts and repertoire to be interconnected, but the current degree of connections is limited, even for piano students (who have an advantage because of the pianistic bias in the books). How can a teacher using these materials decide in the most practical way which piano pieces, from both the repertoire and etude books (and even the expanded lists), their students will play that will allow them to achieve the desired technical level at the instrument (respective to each book level) and a successful examination outcome, while also permitting the teacher to guide the student in finding and actively exploiting in their playing the relationships between the theoretical topics explained in each unit of the concurrent theory level? The most probable outcome is that music educators must rely on their own analytical skills and their capacity for finding correlations between MT and piano repertoire to be able to appropriately choose the pieces that fulfill those objectives.

⁹³ Rogers, *Teaching Approaches in Music Theory*, 24; Sundell, "Comprehensive Musicianship and Beginner Piano Method Books: A Content Analysis," vii, 15–18, 22.

Although this is not explicitly addressed by the RCM, it is possible that they attempt to solve this by providing the online resources mentioned in [subdivision 3.1.3](#). The Teacher Portal offers some free resources, but they are hard to find among all the materials that can only be accessed through a paid subscription. In terms of MT, the portal has Student Worksheets, Exam Prep Kits, and Tips for integrating the *Celebrate Theory* collection (no specification about what “integration” means in this context); as well as teaching Musicianship resources for piano and MT; and repertoire guides. Also, the course outlines from The Online Teacher Courses show that there are modules called “Music Literacy and Musicianship” and “Artistry and Expression,” which “expand ideas on how to use imagery and analysis to inform performance and discover strategies to guide students in discovering personal expression, creativity, and artistry.” Even the Teacher Certification program gives educators access to teaching resources.⁹⁴ Clearly, there are multiple RCM resources available for teachers. The main setback is the cost, which makes it likely that piano and MT teachers will only invest in purchasing a copy of the printed materials they need to be able to prepare their students for successful examinations. This includes the *Celebration Series* (piano repertoire and etudes) and *Celebrate Theory* collections, as well as the *Four Star Sight Reading and Ear Tests* and the *Technical Requirements for Piano* books.⁹⁵

⁹⁴ “RCM Teacher Portal”; “RCM Teacher Certification | The Royal Conservatory of Music”; “Online Piano Teacher Courses | The Royal Conservatory of Music.”

⁹⁵ The Royal Conservatory, *Piano Syllabus*, 7.

If this is the extent of materials MT and piano teachers have access to, what are the factors that could influence their choice of repertoire for students to play, assuming they are studying both areas for the purpose of obtaining a comprehensive certificate from the RCM (see [subdivision 3.1.1](#))? The first, and less subjective, part of the answer is the Piano Examination Requirements. From the Preparatory Levels to Level 8, students must learn and present three or four pieces per examination level, corresponding to the style or genre lists in each book (excluding Preparatory A and B), in addition to one or two etudes, thus fulfilling the Repertoire and part of the Technical Requirements areas of the examination. The repertoire pieces are chosen from the printed books or the expanded lists in the syllabus, and the etudes are chosen from the printed books only.

Secondly, those teachers that are aware of the importance of integrating the abstract learning required in MT with the embodied experience of playing the instrument and actively attempt to implement this in their teaching strategies, will also need to consider each unit in the MT books and, more specifically, the *“Let’s Explore!”* and *“Exploring the Repertoire”* sections at the end of almost every unit. The real challenge for them is having the theoretical knowledge and time resources to analyze the piano pieces in both the books and expanded lists to be able to know which pieces facilitate comprehensive learning between the two areas, not to mention cross-referencing the MT analysis sections with the piano curriculum to know with certainty if the musical

excerpts in the analysis sections can also be chosen as repertoire pieces for the examinations.

Chapter 4. Proposed Tools and Resources for Teachers

4.1 Overview of Tools

As previously mentioned, one of the main objectives of this thesis is to propose practical tools or solutions that could support teachers using materials published by the Royal Conservatory of Music (RCM) in guiding their students to interconnect and integrate Piano and Music Theory (MT). To do this, those tools or solutions must take the only existing connection between the Piano and MT curriculum as the baseline to address the integration issue: the *“Let’s Explore!”* and *“Exploring the Repertoire Sections.”* The previous chapter also established that another factor that could influence the choice of repertoire is the Piano Examinations for each level, so this must be considered as well. This chapter proposes three different strategies or tools that may strengthen the current connection between piano and MT, drawing on Brooke Alexandra Dezio’s *“Understanding Music: A Theory-Focused Intermediate Piano Literature Series”* and Lori Lynn Penny’s *“Listening Guides.”* The three strategies are:

1. A reference table for teachers that shows what pieces from the MT analysis sections can also be found in the current piano edition; what repertoire list they are found in; and, in consequence, if they are enough to fulfill the RCM’s Piano Examination Requirements.

2. A reference list or catalogue of pieces, in addition to the ones already used in the analysis sections, that can also be used to integrate with the theoretical topic being taught in each unit. The pieces would be sourced from the piano curriculum.
3. A set of supplementary questions for the analysis sections that focus on guiding the students in applying the theoretical concepts being identified in the repertoire through the analytical activities to build direct relationships with their interpretation of that music.

4.2 Strategies Developed by Other Authors

In her DMA thesis, Dezio surveys theory and intermediate piano repertoire book series widely available for teachers and students with the purpose of determining how much attention the piano books give to theory and how well the theory books tie concepts together with real music pieces. Her motivation is a desire to teach “an understanding of music through studying the piano” that allows her students to comprehend the underlying structure of the music they play and therefore to enjoy making music to a higher degree; secondly, she has found in her own teaching that music theory has a meaningful impact only if the student is able to apply it when approaching a new piece. After examining several series of intermediate-level piano repertoire books (including the 2008 edition of the *Celebration Series: Perspectives*), Dezio

concludes that few of them provide any guidance at all about how to approach repertoire in general or how to understand it theoretically, and those that do, do so poorly. Similarly, her review of theory book series led her to conclude that most of them use approaches that focus primarily on theoretical facts without teaching how to apply them to understand or create (compose) a piece of music. This kind of structure causes that teachers need to find motivating pieces for students and determine which concepts to emphasize by themselves instead of being able to consult piano and MT books for the purpose of integration. Having emphasized the need for appropriate pedagogical materials that aid the students and teachers in synthesizing theoretical knowledge through the performance of pieces, Dezio sets out to write the first volume of a “theory-focused, intermediate-level lesson book.”⁹⁶

The goal of this book is to guide the students in understanding musical principles that apply to most music through the learning of pieces, to such a degree that they are able to apply that knowledge to any piece they encounter, and even allowing them to develop other skills like transposition, improvisation, and composition. Although the author does not make this connection explicitly, it is important to mention that these ideas and goals align perfectly with the educational values proposed by the Comprehensive Musicianship (CM) approach and the Embodied Learning Philosophy.

⁹⁶ Dezio, “Music Through the Piano: Approaching Intermediate Repertoire Theoretically,” v, 1–3, 7, 20, 47–49.

The structure of Dezio's book consists of a series of 19 progressively sequenced lessons intended for intermediate students with prior exposure to scales with up to 1 accidental in their key signature and basic knowledge of chord functions. Each lesson is built around a specific repertoire piece and with a consistent set of questions and exercises that leads students to create their own understanding of a concept and that allows them to establish a method or system that can be used repeatedly when approaching a new piece. The lessons are also ordered in a way that makes them build upon the one before it. The author makes it clear that the teacher's role is crucial in the process of guiding the student through the lessons, and it should ultimately lead to deeper understanding, faster learning, and longer retention of pieces and concepts learned, which can open the door for students to be much more creative in their music-making. The main idea upon which all the lessons of this book are based is that "it is necessary for theory to be taught in the context of actual pieces for it to hold any true meaning."⁹⁷

Comparably, Penny's PhD dissertation intends to contribute towards solving the common pedagogical problem of the disconnection between the "intellectual study of music theory [and] the physical experience of music" by placing music itself at the center of instruction and implementing a truly integrated MT pedagogy. This objective

⁹⁷ Dezio, "Music Through the Piano: Approaching Intermediate Repertoire Theoretically," 4, 6, 48–49, 59–62, 66, 69, 84–85.

fundamentally inverts and challenges the traditional and deductive process of learning MT, in which formal rules are taught through verbal description and written notation often without any connection to hearing or playing music, as opposed to deriving theory directly from repertoire, and, in this case, through 4 “Listening Guides.” Once again, these guides are designed in seamless alignment with the Comprehensive Musicianship approach and the Embodied Learning Philosophy. However, Penny does mention CM explicitly as an informing source for her own integrated approach.⁹⁸

The structure of the guides consists of four to six activities, which have tasks meant to be completed during a lesson and through student-teacher interaction; the rest are written exercises to be assigned as homework. Penny designed the activities for each guide based on the Kodály Method’s four-step pedagogical process that directs the acquisition of new musical concepts; however, she adapted the steps so that each guide could be “self-contained,” meaning the activities would focus only on the specific repertoire chosen for the guide. The pre-listening tasks were viewed as the “preparation” step, the first listening of the piece as the “conscious awareness” step, repeated listenings as “reinforcement,” and creative tasks as “assessment” activities.” In contrast to Dezio, who opted to make her own book of carefully outlined Lessons, Penny worked directly with the levels in the Intermediate development category of the

⁹⁸ Penny, “Mind the Gap: An Integration of Art and Science in Music Theory Pedagogy,” xii, 1–2, 26, 67, 109.

RCM's 2016 *Celebrate Theory* collection. Students who want to obtain the Comprehensive Certificate for Levels 5-8 must be able to identify certain aspects of selected pieces during the Examination, for which they prepare using a dedicated Guided Listening activity within the book level in the Music History unit. She disagreed with the RCM's repertoire selection process for those units, but she did not wish to suggest changes to the theory syllabus requirements, so she opted for building the Listening Guides with the purpose of changing the way students experience the required repertoire. From among the several pieces included in each of the Music History units, Penny chose one piece per level. To reiterate, the author developed the Listening Guides to encourage active, conscious listening that provides an opportunity for the exploration of "rhythm, melody, harmony, texture, structure, and expression," in other words, access to music theory is given "with, about, in, and through art music."⁹⁹

The proposed strategies in this chapter have similarities and differences with Dezio's and Penny's projects. The most obvious point in common is the RCM's printed materials, since one of the piano book series evaluated by Dezio was the 2008 edition of the *Celebration Series: Perspectives*, and Penny based her Listening Guides on repertoire already within the current edition of the *Celebrate Theory* collection. This project

⁹⁹ Penny, "Mind the Gap: An Integration of Art and Science in Music Theory Pedagogy," 70, 101, 128–31, 370–97; The Royal Conservatory, *Theory Syllabus*, 18–26; The Royal Conservatory, *Celebrate Theory: Level 5*, 61–68; The Royal Conservatory, *Celebrate Theory: Level 6*, 75–82; The Royal Conservatory, *Celebrate Theory: Level 7*, 89–98; The Royal Conservatory, *Celebrate Theory: Level 8*, 104–11.

considers the current edition of the RCM's piano and MT collections. Secondly, all three authors, including me, are designing their own pedagogical strategies, resources, and materials "aimed at understanding and improving the pedagogical processes associated with music theory instruction."¹⁰⁰ Which bring up the most important common ground: the goal of enhancing the integration between music and MT in private music education. This objective makes the three projects compatible with CM and Embodied Learning. Although CM does ultimately advocate for the idea of bringing together as many branches of music as possible, connecting repertoire with music theory can be seen as a starting point towards that standard. Furthermore, as can be inferred from Lakoff and Johnson's philosophy of "the Embodied Mind," the experiential understanding of music theory caused by the analysis, listening, and playing of the repertoire students are learning, either for pleasure or as a requirement for examinations, leads to the involvement of their sensorimotor system in the process of building a conceptual system of music that is intimately connected with their physical experience of music.¹⁰¹

In terms of differences between the tools put forward in this chapter and the ones presented by Dezio and Penny, several details must be mentioned. As opposed to Dezio's decision to make her own stand-alone book of lessons, the tools I am proposing

¹⁰⁰ Penny, "Mind the Gap: An Integration of Art and Science in Music Theory Pedagogy," 3.

¹⁰¹ Rogers, *Teaching Approaches in Music Theory*, 21; Lakoff and Johnson, *Philosophy in the Flesh*, 44.

are built around and with the current contents and structure of the RCM's piano and MT curriculums. Though this is similar to Penny's Listening Guides, Penny focused on the music used in the Music History units of the Intermediate MT levels, and my center of attention is the musical excerpts analyzed in the *"Let's Explore"* and *"Exploring the Repertoire"* sections within almost every unit in the MT levels included in the Elementary and Intermediate categories of development. Another deviation from the Listening Guides is that they are meant to be used by students working on the MT books regardless of the instrument they play. This is congruent with the repertoire Penny chose for the Guides, which is mostly orchestral –only one piece out of four was written for the piano. Conversely, the tools in this chapter are directed specifically towards piano students that are also studying MT. Beyond that, the tools seek to simplify the process of teaching piano and MT integrally. They enable easier navigation of both subject areas' RCM curricula and present a sample set of questions for students that foster a more direct connection between theoretical concepts and their potential effects on students' interpretation through analysis, whilst Penny's guides act as complements to the history units.

4.3 Tool No. 1: “Reference Table”

[Tables 7](#) and [8](#) (in [Appendixes 2.1](#) and [2.2](#)) are Tool No. 1 of the solutions proposed in this chapter, and it is intended for as a reference for teachers who use the current editions of the Piano and MT books in the RCM curriculums with their students. It lists the pieces from the analysis sections at the end of the units in the MT books, which were sourced from the 2015 piano edition, and that were selected to remain in the newer 2022 edition; and it groups them according to the MT book levels. The table also shows a) the repertoire list (List D is applicable just to the Level 8 Piano Repertoire book) to which they belong, b) whether they are in the etude books, and c) if they can be found in the printed materials or in the expanded lists from the Piano Syllabus. That information is given only for the pieces that are specifically in the corresponding piano level, and it is complemented with the column titled “Pieces in Same Level,” which shows the exact number that meet these criteria. Additionally, the total count of pieces in use in the 2022 edition from the analysis section is provided. However, no further details are provided for those that are not in the corresponding piano level respective to the MT book, except for a caption that specifies this fact. This particular part of the data is included solely to demonstrate the complications teachers face when choosing repertoire and the remarkably small amount of music they can count on for integration between the two musical areas, but it could be completely omitted if this tool were made widely available.

This “Reference Table” could serve a practical and essential function for teachers. Immediately, they can know exactly which musical works to choose for their students to play that allow for active and embodied integration between Piano and MT, as already facilitated by the RCM through their curriculum structure. They can do so while also being able to notice that none of the MT levels have enough pieces in the corresponding piano book to fulfill the examination requirements. These are the number of pieces students must play, according to the repertoire lists and the Technical Requirements (etudes), to qualify to present a piano examination:

- Levels Preparatory A and B
 - 3 repertoire selections
 - No etudes
- Levels 1 to 2
 - 3 repertoire selections
 - 1 etude
- Levels 3 to 7
 - 3 repertoire selections
 - 2 etudes
- Level 8
 - 4 repertoire selections
 - 2 etudes

A quick comparison between these numbers and [Tables 7 and 8](#) ([Appendixes 2.1 and 2.2](#)) puts in evidence the discrepancies between the examination requirements and the pieces available for teachers that bridge the gap between the MT and Piano collections. In other words, teachers would still need to choose pieces from the repertoire lists that are not covered by the musical excerpts in the analysis sections from the MT books. This is the usual implicit expectation the RCM has for teachers and students. Nonetheless, the average number of units in the MT Levels Preparatory to 8 is approximately 8, which means that around the same number of theoretical topics is being presented. Teachers with an integrated approach would need to be competent in musical analysis to be able to examine all, or at least a significant amount, of piano pieces in each level to know which ones have the potential for integration and to make choices according to their analytical conclusions and the examination requirements. Even if they are competent, that is a task that necessitates a significant investment of time and effort. If teachers are to be supported further to accomplish these objectives, the situation calls for additional resources.

4.4 Tool No. 2: “Theory-Integrated Repertoire Catalogue”

A possible answer for this situation can be Tool No. 2, which, as mentioned earlier in this chapter, is a list of pieces that, in addition to the ones already used in the

analysis sections but sourced from the corresponding piano level, may also be used for integrating the theoretical topic taught in each unit. Such a catalogue would simplify the repertoire selection process and provide assurance of both the ease of connection between music and theory, and of the effective meeting of examination requirements. To be truly beneficial, it would be necessary to develop a catalogue for each MT level, make a sub-list for every unit in the books, and for every sub-list include a minimum of one piece from every repertoire list and the complementary etude book.

Although a complete “Theory-Integrated Repertoire Catalogue” would consider every book level, the scope of this thesis allows for no more than a sample, which, in this case, will focus on Unit 7: “Chords and Harmony” from the *Celebrate Theory* Level 5 book. The reasons for this selection are that Level 5 is the first level in the Intermediate development category, giving its theoretical concepts a degree of complexity beyond the fundamentals while maintaining considerable difficulty for the objective of providing a prototype of the catalogue. Moreover, this same unit was selected as one of the examples in chapter [subdivision 3.2.2](#), which allows the reader to have an insight into the *Exploring the Repertoire* section of the unit as well. The following is a list of the different theoretical concepts and sub-topics regarding chords that the selected unit covers:¹⁰²

¹⁰² The Royal Conservatory, *Celebrate Theory: Level 5*, 69–83.

- Major and Minor Triads
 - Building triads and naming the three notes of every triad.
- Primary Triads: Tonic, Subdominant, and Dominant
 - Building primary triads in major and harmonic minor scales.
 - Functional chord symbols.
 - Root/quality chord symbols.
- Inversions of Triads
- Identifying Triads
- Dominant 7th Chords
 - Functional and root/quality chord symbols for the dominant 7th chord.

These topics, sub-topics and the practice exercises within the specified unit in the Level 5 book were all considered when making the sample catalogue, which can be found in [Table 4](#). It shows the selected pieces' titles, composers, page numbers from the piano books, and which list (or etude book) each one belongs to. In addition, the last column suggests specific passages, via measure numbers, that could serve to illustrate the theoretical concept. The selection process for the pieces and their respective passages was based on one characteristic: the passage must illustrate the concept in the clearest manner possible without being mixed or surrounded by too many additional elements that could confuse students because of sheer density or simply because their understanding necessitates theoretical knowledge the students do not have at this stage.

An example of this is that most of the music in the Level 5 piano repertoire and etude books undergo tonicization or modulation in some sections, and students working on this level are not equipped to analyze either concept in music yet, so passages without any changes in key had to be found.

Table 4: Tool No. 2 – Sample of “Theory-Integrated Repertoire Catalogue based on Music Theory Level 5, Unit 7

Piano Piece Title	Composer	Pp. in Piano Book	List A	List B	List C	Etude Book	Suggested Measures
<i>Deux rigaudons</i>	Jean-Philippe Rameau	6-7	☒	☐	☐	☐	17-36
<i>Sonatina in G Major, Op. 168 No. 2</i>	Anton Diabelli	14-15	☐	☒	☐	☐	1-4, 29-45
<i>Pierrot and Pierrette, Op. 25 No. 4</i>	Amy Beach	28-29	☐	☐	☒	☐	1-12, 17-29, 49-57
<i>Harmony of the Angels, Op. 100 No. 21</i>	Johann Friedrich Burgmüller	10-11	☐	☐	☐	☒	1-8, 17-24

It is important to restate that this is only a sample, and a complete catalogue would have a similar list of pieces for every unit in every MT level. Ideally, more than one piece per repertoire list (and etude book) would be included so that teachers have an ample supply of repertoire choices that permits them to teach piano and MT integrally, as well as fulfilling examination requirements, while eliminating the “heavy-lifting” work required to perform the analysis of 27 pieces in the Level 5 repertoire book and 14 in the etude book, or similar numbers in other levels.¹⁰³

¹⁰³ The Royal Conservatory, *Celebration Series: Piano Repertoire Level 5, Sixth*, Celebration Series (RCM Publishing, 2022), 3; The Royal Conservatory, *Celebration Series: Piano Etudes Level 5, Sixth*, Celebration Series (RCM Publishing, 2022), 3.

4.5 Tool No. 3: “Experientially Meaningful and Repertoire-Grounded Analytical Questionnaire”

Even though these two tools would give teachers all the necessary information they need for repertoire selection, the degree of integration between MT and piano, albeit arguably deeper already, remains somewhat superficial in terms of how much the materials themselves facilitate it. If teachers had access to the complete versions of Tools Nos. 1 and 2, the only resource at their disposal for guiding the student in understanding and experiencing theoretical concepts through repertoire would still only be the analytical questions provided in the “*Let’s Explore*” and “*Exploring the Repertoire*” sections. These questions could, in principle, be transferred and used on any of the pieces being suggested in the catalogue. However, a comparison between the analytical questions in Unit 7 from the Level 5 MT book –described in [subdivision 3.2.2](#)– and the list given earlier in this chapter of the topics and concepts covered in that same unit demonstrates a lack of analytical depth. For example, none of the questions from the analysis section address triad inversions or the dominant 7th chord, while both of those concepts are explained throughout said unit.

Moreover, these questions do not attend to the issue of how to effectively utilize theoretical knowledge and repertoire analysis for informed musical performance and interpretation. Tool No. 3 addresses this by providing a set of supplementary questions or instructions to the ones already included in the analysis sections that guide students

in using what they have learned in their theory book, and then unveiled through musical analysis, to create a direct relationship with the varied and abundant possibilities for interpretation that are available to them as the musicians. Dezio's prototypical Lessons from her "Theory-Focused Intermediate Piano Literature Series" are the main inspiration in the design of thought-provoking queries that make theoretical knowledge meaningful for students by putting theory in the context of real repertoire. The contents of Lessons 16-18 from her thesis exemplify this. Lesson 16 is based around a piece titled "The Shepherd's Pipes" composed by Tat'iana Salutrinskaya, with "pipes" being a shortened name for "bagpipes." Among many more questions and activities for working with this piece, Dezio writes:

Bagpipes have one or two pipes that have finger holes and can play a melody. It also has other pipes that can only play one note for an entire piece. These pipes are called drones. Salutrinskaya uses the pedal point of the left hand to sound like the drones of the bagpipes.¹⁰⁴

In this way, she directs the attention of the student towards the musical elements being played by the left hand and relates them to a specific auditory and visual experience, thus giving the student the necessary tools to effectively look for a drone- or bagpipe-like sound. Similarly, in Lesson 17, based on "The Bear" by Vladimir Rebikov,

¹⁰⁴ Dezio, "Music Through the Piano: Approaching Intermediate Repertoire Theoretically," 159.

she encourages the search for a “fierce” sound, appropriate to the animal, and points at specific intervals being created between the left hand and right hand that may be emphasized for this effect:

One of the ways that Rebikov makes "The Bear" sound fierce is by using the interval of a tritone. A tritone is the interval between a P4 and P5 or you can think of it as being three whole steps wide. In this piece, the tritone is created between the F in the left hand and the B in the right hand. In your score, circle all of the places this happen.¹⁰⁵

Lastly, Lesson 18, designed around Nancy Faber’s “Waltz Macabre,” asks to listen to recordings of the piece as well as of “The Blue Danube” to generate an experience in the student that can be used as a reference for how a waltz sounds and feels like. Dezio proceeds to theorize around that “waltzy” sensation by asking questions about the time signature (3/4) and the typical left-hand pattern found in waltz piano pieces. This, in tandem with signaling out elements like a borrowed 6th scale degree, may lead to a musical interpretation that is stylistically and mood appropriate, provoking both the dancing instinct representative of waltzes and a “macabre” atmosphere.¹⁰⁶

¹⁰⁵ Dezio, “Music Through the Piano: Approaching Intermediate Repertoire Theoretically,” 163.

¹⁰⁶ Dezio, “Music Through the Piano: Approaching Intermediate Repertoire Theoretically,” 166–69.

An “Experientially Meaningful and Repertoire-Grounded Analytical Questionnaire (Tool No. 3)” could supply teachers with questions for students that foster the building of a two-way relationship between piano and MT in their learning process. The sample presented in this chapter of the questionnaire is based, for ease of readership, on Unit 7 of the Level 5 MT book, given that the unit topics and the structure of its “*Exploring the Repertoire*” section can both be consulted earlier in this chapter and in [subdivision 3.2.2](#). Also, it is designed around the Sonatina in G Major, Op. 168 No. 2, by Anton Diabelli because of its accessibility outside the RCM curriculum and its inclusion in [Table 4](#) from Tool No. 2. Only the suggested passages of the sonatina from [Table 4](#) were considered. The sample from the questionnaire follows:¹⁰⁷

- “Repertoire-Grounded Analytical Questionnaire” (Sample)
 - Piece: Sonatina in G Major, Op. 168 No. 2, by Anton Diabelli
 - Piano Level and Repertoire List: Level 5 - List B
 - MT unit to be used with: Level 5, Unit 7 – “Chords and Harmony”
 - Specific Passage: Mm. 29-36
 - Sample questions:

¹⁰⁷ The Royal Conservatory, *Celebration Series: Piano Repertoire Level 5*, 14–15.

1. Are there any rhythmic or melodic patterns that get repeated?

What is the relationship between these patterns and the musical phrases in the passage?

2. Do these patterns also include articulations and dynamics? Is there

a particular tendency from m. 29 to m. 36 to play gradually softer or louder? Why is this dynamic tendency being asked for?

3. We know the first four measures of the melody get repeated one

octave higher, but is the left-hand accompaniment the same as

well? The first measure in the repetition (m. 33) has a harmonic

change, can you describe the difference in sound between the first

repeated measure (m. 33) and the original first measure of this

melody (m. 29)? Do you think it is necessary to emphasize this

harmonic change from a major to a minor chord when you play this

passage? How would you do it?

4. Are all three primary triads, including the dominant 7th chord,

being used in this passage? Write down the functional chord

symbols. Are you able to hear the moment in which the V7 chord

resolves to the I chord? Which note of the V7 chord sounds like it

leads you to the I chord, and is it not also the leading note of the

key? How would you play that measure so that your listeners also feel the leading note moving to the tonic?

5. Is there any relationship between this section (m. 29-36) and the very beginning of the piece (m. 1-4)? If the same melody from the beginning is being used, should it be played the same way when it reappears in m. 29?

These groups of questions were designed with the “*Exploring the Repertoire*” section from Unit 7 in the Level 5 MT level (see [subdivision 3.2.2](#)) as a foundation, the main objective of which is to direct the student in finding examples in the music of some of the concepts learned through the unit and some concepts learned in other units. In this case, questions 3 and 4 address the topics from Unit 7 specifically –namely major and minor triads, primary triads, and the V7 chord–, and questions 1, 2, and 5 focus on general aspects of musical form –such as repeated patterns, phrases, and the fundamentals of sonata form. Nevertheless, all of them, implicitly or explicitly, facilitate making the connection between theoretical knowledge and putting that knowledge into practice through musical performance by gently directing the student in realizing exactly how the structure of the music gives them clues for their own interpretation, while also giving them the freedom of deciding how they want to communicate that structure to their audience.

The tools or strategies proposed in this chapter are meant to be a supportive resource for teachers –private or otherwise– seeking to connect Piano and Music Theory with the RCM’s pedagogical materials for both musical areas. Conceiving these tools does not put the teachers’ competence as capable musicians and knowledgeable educators in doubt. On the contrary, the objective is to make the usage of these already widely available materials for music education more aligned with the ideal of giving meaning to learning MT and playing an instrument through embodied experiences for the student, transforming abstract concepts into tangible and active involvement with music.

What are the implications of all this for the Royal Conservatory of Music? This thesis does not suggest the RCM needs to completely re-structure their MT or Piano curriculum materials and, consequentially, to publish a new edition. Rather, its goal is simply to find or suggest ways in which teachers may use the existing materials to achieve integrated learning with their students. The tools proposed in this chapter still need to be developed further, and they are merely a starting point towards attaining that goal. However, if a re-publication is not the answer, a means for making these tools accessible to the teachers is still necessary. A possible solution is the Teacher’s Portal that is available in the RCM’s website, which is full of resources, and one may assume that teachers access it with relative frequency. Since the RCM currently has a document titled “A Teacher’s Guide to the RCM Certificate Program” with a completely different

purpose, the three tools could be published in the portal under a distinct title. Although there may be several options, one of them could be:

- “Music Educator’s Handbook: 3 Tools for Integrated Teaching”
 - Tool No. 1: Reference Table
 - Tool No. 2: Theory-Integrated Repertoire Catalogue
 - Tool No. 3: Experientially Meaningful and Repertoire-Grounded Analytical Questionnaire

Conclusion

The study of music theory provides the opportunity to identify and explore elements already discovered through the practical musical experience and to establish the foundation for musical experiences to come. It also builds aural awareness, develops analytical thinking, encourages creativity, and helps us to understand the music that we hear and play on a deeper level.

–Part of the preface in every book from Levels 5 to 8 in the *Celebrate Theory* 2016 collection

This statement is clear evidence that the Royal Conservatory of Music (RCM) goes to great lengths to foster comprehensive and embodied musical learning. Proof of that is the “Let’s Explore” and “Exploring the Repertoire” analysis sections that pursue connecting music theory with real repertoire, among other characteristics of their curriculum, such as the examination requirements and the related digital and printed materials that motivate students to develop technical, aural, and sight-reading skills. Even within the *Celebrate Theory* books, some units also inform students about music history and facilitate their practice of simple compositional exercises.

Notwithstanding, this thesis has shown that connecting the RCM music theory curriculum to the instrumental repertoire currently presents some significant challenges. These existing pedagogical resources almost completely exclude other

instruments in favor of the piano; and even for piano teachers, it can be difficult to select repertoire for their students that allows them to complete successful examinations and, simultaneously, to enjoy a meaningful learning experience that actively connects the abstract side of music theory with their grounded physical experience at the piano.

As possible solutions, [Chapter 4](#) presented three practical tools that have the potential to support educators utilizing RCM materials in connecting piano repertoire with music theory more effectively. They could deepen the analysis sections in the music theory books to guide students towards a clearer understanding of the relationship between their theoretical knowledge, the music they are studying, and the performing of that music. Readers should understand these tools as a framework teachers may adapt to their students' learning needs, thereby prioritizing adaptability rather than a prescriptive approach. Educators can choose how much to emphasize integration and whether to encourage students to embody the underlying theoretical concepts by deriving them from already familiar repertoire or to introduce theory first and subsequently apply it to repertoire, while additionally making it easier for the teachers to choose pieces for examinations. The advantages of initiating instruction with repertoire rather than theory or a combination of both warrant further investigation and remain a topic for future research and pedagogical development.

With such tools into their curriculum, the RCM would have the capability of helping thousands of teachers. This is not the first time the institution would do

something like this. One of the piano series with which Brooke Dezio worked for her thesis was the 2008 edition of the *Celebration Series: Perspectives*, which, among other materials, included Student Workbooks. The workbooks were meant to give a general historical and theoretical understanding of each piece from the repertoire books to draw the student's attention to aspects of the piece that are important to formal structure or interpretation.¹⁰⁸ In today's context, the RCM would not need to re-publish the current edition of their piano or music theory collections, or to make available in print an entirely new resource. Rather, taking advantage of their own digital resources, it is possible they could post these tools, or something similar, to the Teacher Portal. This would make it instantly accessible for anyone, though the question of subscription costs—it is a paid-subscription based service—remains unsettled. It could also be particularly useful to music teachers for consultation since many of them are aware of the benefits of educational approaches aligned with Comprehensive Musicianship or Embodied Learning (see [Chapter 2](#)). Doing this would also be more accessible for them financially and logistically compared to the challenges that the Online Teacher Courses and the process of Teacher Certification would entail, assuming both options give teachers the necessary knowledge to teach in alignment with the above-mentioned approaches.

¹⁰⁸ Dezio, "Music Through the Piano: Approaching Intermediate Repertoire Theoretically," 7–11.

Regardless, this thesis is only the starting point towards meeting these ideals through tools like the ones it proposes, which also raise more pedagogical questions for subsequent research. For example, as mentioned in Chapter [subdivision 4.5](#), can teachers adapt the ten analytical activities in the *“Let’s Explore!”* and *“Exploring the Repertoire”* sections to the current repertoire of the student? Can any of this thesis’ tools support this process? These questions move away from the idea of associating each theoretical concept to fixed repertoire and point toward a more malleable use of the RCM curriculum. Similarly, would Tool No. 3 prove to be more practical as a bank of questions organized by theoretical concept rather than mapping analytical prompts onto individual pieces?

To clarify, all the resources the RCM makes available remain extremely valuable for music teachers and students because of their widespread use and accessibility as well as the pedagogical and musical richness they provide. For this reason, further evaluation of these resources and the development of additional supplementary materials, such as this thesis’ tools, are necessary to continue to build towards truly integrated and comprehensive music education by connecting every area of the RCM curriculum like technical requirements, ear training, sight reading, etc., while also finding a way to do it with all the other instruments they also provide materials for.

The value of such tools lies in the pedagogical principles they stand for: learning music interconnectedly provides a more meaningful experience for students, which enriches their understanding and performance of the music they play.

Whether other studies adopt tools similar to the ones proposed here or develop alternative strategies, my hope as a piano and music theory teacher is that I myself am able to apply comprehensive and embodied education principles with my own students, and, with any future research I may be so fortunate to conduct, that I can contribute to music education in general so that other musicians and teachers also enact these same ideals.

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Appendixes

Appendix 1.1: Table 5 - General Database of Analysis Sections (Part 1)

Table 5: General Database of Analysis Sections Levels Preparatory-4

MT Level (book)	Unit	Unit Name	Includes Analysis Section	Piece(s) in analysis section	Author / Origin of Piece	Piano Book Piece	Is in Current Edition (2022)	Is in Current Expanded List	Source for Piece
Preparatory Level	1	Getting Started	☐	N/A	N/A	N/A	N/A	N/A	-
	2	The Treble Staff	☒	Caterpillar! Caterpillar!	Russian Folk Song	No	N/A	N/A	Violin Series, 2013 Edition: Violin Repertoire 1
	3	The Bass Staff	☒	Saint Paul's Steeple	English Folk Song	No	N/A	N/A	Cello Series, 2013 Edition: Preparatory Cello Repertoire
	4	The Grand Staff	☒	The Lively Boy	Daniel Gottlob Türk	Yes	No	Yes	Celebration Series®, 2015 Edition: Piano Repertoire Preparatory A
	5	Rhythm	☒	Sleigh Bells	Christine Donkin	Yes	Yes	Yes	Celebration Series®, 2015 Edition: Piano Repertoire Preparatory A
	6	Scales	☐	N/A	N/A	N/A	N/A	N/A	-
	7	Trads	☒	Early One Morning	Traditional English Song	No	N/A	N/A	Overtones®: A Comprehensive Flute Series: Flute Repertoire 1
Level 1	1	Getting Started	☒	Minuetto	James Hook	Yes	Yes	Yes	Celebration Series®, 2015 Edition: Piano Repertoire Preparatory B
	2	Pitch and Notation	☒	Little Red Wagon	Teresa Richard	Yes	No	Yes	Celebration Series®, 2015 Edition: Piano Repertoire 2
	3	Rhythm	☒	Mystery	Christine Donkin	Yes	No	Yes	Celebration Series®, 2015 Edition: Piano Repertoire Preparatory B
	4	Musical Interlude	☐	N/A	N/A	N/A	N/A	N/A	-
	5	Scales	☒	Morning Greeting	Cornelius Gurthi	Yes	Yes (Etude book)	N/A	Celebration Series®, 2015 Edition: Piano Etudes 1
	6	Intervals	☒	Off to Camp	Boris Berlin	Yes	No	No	Legacy Collection, Volume 2
	7	Trads	☒	The Swing	Chee-Hwa Tan	Yes	No	Yes	Celebration Series®, 2015 Edition: Piano Repertoire Preparatory B
Level 2	7	Trads	☒	Anton Dabell	Clifford Poole	Yes	Yes (Etude book)	N/A	Celebration Series®, 2015 Edition: Piano Etudes 1
	8	Putting It All Together	☒	Minuet	Wolfgang Amadeus Mozart	Yes	Yes	Yes	Celebration Series®, 2015 Edition: Piano Repertoire 1
			☒	Frère Jacques Stands on His Head	Clifford Poole	Yes	No	No	Celebration Series®, 2015 Edition: Piano Repertoire 2
	1	Getting Started	☒	Menuetto in C Major (Sonata in C Major, K. 6)	Wolfgang Amadeus Mozart	Yes	No	Yes	Bridges®: A Comprehensive Guitar Series: Guitar Repertoire and Studies 2
	2	Pitch and Notation	☒	Amusement (Op. 18, No. 9)	Felix Horetzky	No	N/A	N/A	Violin Series, 2013 Edition: Violin Repertoire 2
	3	Rhythm	☒	Tail Ships	Barbara McDougall	No	N/A	N/A	Violin Series, 2013 Edition: Violin Repertoire 2
	4	Scales	☒	Canon	Cornelius Gurthi	Yes	Yes	Yes	Celebration Series®, 2015 Edition: Piano Repertoire 2
Level 3	5	Musical Interlude	☐	N/A	N/A	N/A	N/A	N/A	-
	6	Intervals	☒	Air in D Minor (ZI 676)	Henry Purcell	Yes	No	Yes	Celebration Series®, 2015 Edition: Piano Repertoire 2
	7	Trads	☒	Etude (Op. 190, No. 27)	Christian Louis Heinrich Köhler	Yes	Yes (Etude book)	N/A	Celebration Series®, 2015 Edition: Piano Etudes 2
	8	Putting It All Together	☒	The Marching Trumpets	Boris Berlin	Yes	No	No	Celebration Series®, 2015 Edition: Piano Repertoire 1
			☒	Early One Morning	Traditional English Song	Yes	Yes	Yes	Celebration Series®, 2015 Edition: Piano Repertoire 2
			☒	Invention	Frederick Silvester	Yes	No	No	Celebration Series®, 2015 Edition: Piano Etudes 2
			☒	Etude (Op. 82, No. 65)	Cornelius Gurthi	Yes	Yes (Etude book)	N/A	Soda Pop and Other Delights
Level 4	1	Getting Started	☒	Big Teddy, Little Teddy	Linda Nimath	Yes	No	Yes	Celebration Series®, 2015 Edition: Piano Etudes 3
	2	Pitch and Notation	☒	Absesque (Op. 100, No. 2)	Johann Friedrich Burgmüller	Yes	Yes (Etude book)	N/A	Celebration Series®, 2015 Edition: Piano Repertoire 3
	3	Rhythm	☒	Sonatina (Op. 36, No. 1, I)	Muzio Clementi	Yes	Yes	Yes	Celebration Series®, 2015 Edition: Piano Repertoire 3
	4	Scales	☒	Menuet (BWV Anh. 115)	Christian Petzold	Yes	Yes	Yes	Notebook for Anna Magdalena
	5	Musical Interlude	☐	N/A	N/A	N/A	N/A	N/A	-
	6	Intervals	☒	Andante (Op. 44, No. 1)	Carl Blum	No	N/A	N/A	Bridges®: A Comprehensive Guitar Series: Guitar Repertoire and Studies 3
	7	Trads	☒	Masquerade	Linda Nimath	Yes	Yes (Etude book)	N/A	Celebration Series®, 2015 Edition: Piano Etudes 4
Level 5	8	Putting It All Together	☒	Musette (BWV Anh. 126)	Johann Sebastian Bach (attr.)	Yes	Yes	Yes	Celebration Series®, 2015 Edition: Piano Repertoire 3
			☒	Austrian Hymn (Hob. XXVla:43)	Franz Joseph Haydn	No	N/A	N/A	Cello Series, 2013 Edition: Cello Repertoire 2
			☒	Etude (Op. 37, No. 17)	Henry Lemoine	Yes	Yes (Etude book)	N/A	Celebration Series®, 2015 Edition: Piano Etudes 3
	1	Getting Started	☒	March (BWV Anh. 122)	Carl Philipp Emanuel Bach	Yes	Yes	Yes	Celebration Series®, 2015 Edition: Piano Repertoire 4
	2	Pitch and Notation	☒	To Fly Like an Eagle	Anne Crosby Caudel	Yes	No	Yes	Celebration Series®, 2015 Edition: Piano Repertoire 4
	3	Rhythm	☒	Sonatina: II (Op. 36 No. 1)	Muzio Clementi	Yes	No	Yes	Celebration Series®, 2015 Edition: Piano Repertoire 3
	4	Scales	☒	Sonatina: III (Op. 36 No. 1)	Muzio Clementi	Yes	No	Yes	Celebration Series®, 2015 Edition: Piano Repertoire 3
Level 6	5	Musical Interlude	☒	Soldier's March	Ludwig Mendelssohn	No	N/A	N/A	Violin Series, 2013 Edition: Violin Repertoire 4
	6	Intervals	☐	N/A	N/A	N/A	N/A	N/A	-
	7	Trads	☒	In the Spirit	Christopher Norton	Yes	No	No	Celebration Series®, 2015 Edition: Piano Etudes 3
	8	Putting It All Together	☒	The Happy Farmer (Op. 68, No. 10)	Robert Schumann	Yes	Yes	Yes	Celebration Series®, 2015 Edition: Piano Repertoire 4
			☒	Minuetto (Op. 37, Lesson 2)	James Hook	Yes	Yes	No	Works by the composer: Partita for Solo Violin, BWV 1002
			☒	Bourrée (BWV 1002, Adaptation for piano)	Johann Sebastian Bach	Yes	No	Yes	Celebration Series®, 2015 Edition: Piano Repertoire 1
			☒	Baroque Notebook for Wolfgang, 1762	Anonymous	Yes	Yes	Yes	Celebration Series®, 2015 Edition: Piano Repertoire 4
Level 7			☒	Minuet (BWV Anh. 116)	Johann Sebastian Bach (attr.)	Yes	No	Yes	Cello Series, 2013 Edition: Cello Repertoire 5
			☒	Prelude (Op. 28, No. 6)	Frédéric Chopin	No	N/A	N/A	-

Appendix 1.2: Table 6 - General Database of Analysis Sections (Part 2)

Table 6: General Database of Analysis Sections Levels 5-8

MT Level (Book)	Unit	Unit Name	Includes Analysis Section	Piece(s) in analysis section	Author / Origin of Piece	Piano Piece	Is in Current Book Edition (2022)	Is in Current Expanded List (2022)	Source for Piece
Level 5	1	Pitch and Notation	☒	Sacetto Prelude (Op. 31, No. 6)	Samuel Maykapar	Yes	No	No	Celebration Series®, 2015 Edition: Piano Etudes 5
	2	Rhythm	☒	Wild Magnonette (Op. 205, No. 1)	Cornelius Garfitt	Yes	No	Yes	Celebration Series®, 2015 Edition: Piano Repertoire 3
	3	Scales and Key Signatures	☒	March of the Ten Soldiers	Genari Karganov	Yes	No	Yes	Celebration Series®, 2015 Edition: Piano Repertoire 5
	4	Melody Writing and Composition	☒	Allegretto (Op. 35, No. 8)	Fernando Sor	No	N/A	N/A	Bridges®: A Comprehensive Guitar Series: Guitar Repertoire and Studies 5
	5	Intervals	☒	Brude (Op. 37, No. 44)	Henry Lemoine	Yes	No	No	Etudes enfantines
	6	Music History	☒	Entrée (Notebook for Wolfgang, 1762)	Anonymous	Yes	Yes	Yes	Notebook for Wolfgang (1762)
	7	Chords and Harmony	☒	Air (HWV 471)	George Frideric Handel	Yes	Yes	Yes	Celebration Series®, 2015 Edition: Piano Repertoire 4
	8	Form and Analysis	☒	N/A	N/A	N/A	N/A	N/A	-
Level 6	1	Reviewing the Fundamentals	☒	Little Prelude (BWV 999)	Johann Sebastian Bach	Yes	Yes	Yes	Works by the composer: First kleine Präludien
	2	Keys and Scales	☒	Gigue a l'Angloise (TWV 32.1)	George Philipp Telemann	Yes	No	Yes	Celebration Series®, 2015 Edition: Piano Repertoire 3
	3	Rhythm	☒	The Wild Horseman (Op. 68, No. 8)	Robert Schumann	Yes	No	Yes	Works by the composer: Album für die Jugend
	4	Intervals	☒	Quadrille (Hob. IX:29/6)	Franz Joseph Haydn	Yes	No	Yes	Works by the composer
	5	Chords and Harmony	☒	Romance (Op. 52, No. 4)	Johann Nepomuk Hummel	Yes	No	Yes	Celebration Series®, 2015 Edition: Piano Repertoire 5
	6	Melody Writing and Composition	☒	Les carillons	Johann Philipp Kirnberger	Yes	No	Yes	Celebration Series®, 2015 Edition: Piano Repertoire 6
	7	Music History	☒	Romance (Op. 28, No. 5)	Samuel Maykapar	Yes	No	Yes	Celebration Series®, 2015 Edition: Piano Repertoire 6
	8	Form and Analysis	☒	Diverimento (Hob. XVI: 8.1)	Franz Joseph Haydn	Yes	No	No	Works by the composer
Level 7	1	Reviewing the Fundamentals	☒	Gigue (Suite No. 1 in D Major)	Johann Ludwig Krebs	Yes	No	Yes	Celebration Series®, 2015 Edition: Piano Repertoire 8
	2	Keys and Scales	☒	Edoos of November	Stephen Chabman	Yes	No	Yes	British Columbia Suite
	3	Rhythm	☒	Waltz	Viktor Kosenko	Yes	No	Yes	Celebration Series®, 2015 Edition: Piano Repertoire 7
	4	Intervals	☒	N/A	N/A	N/A	N/A	N/A	-
	5	Chords and Harmony	☒	Sarabande (Suite HWV 437)	George Frideric Handel	Yes	Yes	Yes	Celebration Series®, 2015 Edition: Piano Repertoire 6
	6	Melody Writing and Composition	☒	Allegro (Suite HWV 432)	George Frideric Handel	Yes	No	Yes	Celebration Series®, 2015 Edition: Piano Repertoire 7
	7	Music History	☒	As Swift as a Deer	Daniel Gottlob Türk	Yes	Yes	Yes	Celebration Series®, 2015 Edition: Piano Repertoire 6
	8	Form and Analysis	☒	Sonatina (No. 6)	Georg Anton Bendt	Yes	No	Yes	Summing vermischter Clavierstücke
Level 8	1	Reviewing the Fundamentals	☒	Penguns (A Zoo for You)	Linda Niamah	Yes	No	Yes	A Zoo for You
	2	Keys and Scales	☒	Brude (Op. 45, No. 13)	Stephen Heller	Yes	No	No	Celebration Series®, 2015 Edition: Piano Etudes 8
	3	Rhythm	☒	Lament (Op. 203, No. 8)	Cornelius Garfitt	Yes	No	No	Celebration Series®, 2015 Edition: Piano Etudes 7
	4	Intervals	☒	Invention (No. 1, BWV 772)	Johann Sebastian Bach	Yes	No	Yes	Works by the composer
	5	Transposition	☒	Prelude (Op. 119, No. 1)	Stephen Heller	Yes	No	No	Celebration Series®, 2015 Edition: Piano Etudes 5
	6	Chords and Harmony	☒	N/A	N/A	N/A	N/A	N/A	-
	7	Melody Writing and Composition	☒	N/A	N/A	N/A	N/A	N/A	-
	8	Music History	☒	Brude (Op. 68, No. 9)	Ludwig Schytte	Yes	No	No	Celebration Series®, 2015 Edition: Piano Etudes 7
Level 9	1	Reviewing the Fundamentals	☒	Scholarly Traveler (Op. 43, No. 2)	Edward Grieg	Yes	No	Yes	Celebration Series®, 2015 Edition: Piano Repertoire 7
	2	Pitch and Notation	☒	Brude (Op. 65, No. 40)	Carl Albert Loeschhorn	Yes	No	No	Works by the composer
	3	Keys and Scales	☒	Malte (Op. 18 D 145, No. 6)	Franz Schubert	Yes	Yes	Yes	Celebration Series®, 2015 Edition: Piano Repertoire 7
	4	Rhythm	☒	Sonata (Op. 8, No. 10.1)	William De Fesch	No	N/A	N/A	Cello Series, 2013 Edition: Cello Repertoire 7
	5	Intervals	☒	Premier Solo (Op. 77, No. 1)	Charles Danda	No	N/A	N/A	Viola Series, 2013 Edition: Viola Repertoire 8
	6	Chords and Harmony	☒	Sonata (Op. 59, No. 1.1)	Friedrich Kuhnau	Yes	No	Yes	Celebration Series®, 2015 Edition: Piano Repertoire 8
	7	Melody Writing and Composition	☒	When the Planets Are Aligned	Nancy Teller	Yes	No	Yes	Celebration Series®, 2015 Edition: Piano Repertoire 8
	8	Music History	☒	Fantasia (TWV 40:20)	Georg Philipp Telemann	No	N/A	N/A	Celebration Series®, 2015 Edition: Piano Repertoire 4
Level 10	1	Reviewing the Fundamentals	☒	Six Easy Variations on an Original Theme (WoO 77)	Ludwig van Beethoven	Yes	No	Yes	Violin Series, 2013 Edition: Violin Repertoire 8
	2	Pitch and Notation	☒	N/A	N/A	N/A	N/A	N/A	Celebration Series®, 2015 Edition: Piano Repertoire 9
	3	Keys and Scales	☒	Rings of Saturn	Alexia Louie	Yes	No	Yes	Celebration Series®, 2015 Edition: Piano Repertoire 8
	4	Rhythm	☒	Gigue (Partita, BWV 1004)	Johann Sebastian Bach	No	N/A	N/A	Violin Series, 2013 Edition: Violin Repertoire 8
	5	Intervals	☒	Lab Schweserlein (Op. 32, No. 14)	Robert Fuchs	Yes	No	Yes	Celebration Series®, 2015 Edition: Piano Repertoire 8
	6	Chords and Harmony	☒	N/A	N/A	N/A	N/A	N/A	-
	7	Melody Writing and Composition	☒	N/A	N/A	N/A	N/A	N/A	-
	8	Music History	☒	N/A	N/A	N/A	N/A	N/A	-

Appendix 2.1: Tool No. 1 – “Reference Table” (Part 1)

Table 7: Tool No. 1 “Reference Table” for Levels Preparatory-4

Theory Level	Piece	Repertoire Lists from Piano Levels					In Current Books	In Expanded List	Total Pieces in Current Edition	Pieces In Same Level
		List A	List B	List C	List D	Etude Book				
Preparatory	<i>The Lively Boy</i>	Prep. A and B (piano) have no repertoire lists or etude books.					☐	☒	2	2
	<i>Sleigh Bells</i>						☒	☒		
1	<i>Minuetto</i>	Piece found in a different piano book level					☒	☒		
	<i>Little Red Wagon</i>	Piece found in a different piano book level					☒	☒		
	<i>Mystery</i>	Piece found in a different piano book level					☒	☒		
	<i>Morning Greeting</i>	☐	☐	☐	☐	☒	☒	☐	8	4
	<i>The Swing</i>	Piece found in a different piano book level					☒	☒		
	<i>Etude in C Major</i>	☐	☐	☐	☐	☒	☒	☒		
	<i>Mist</i>	☐	☒	☐	☐	☐	☒	☒		
	<i>Minuet</i>	☒	☐	☐	☐	☐	☐	☒		
2	<i>Menuetto in C Major (Sonata in C Major, K 6)</i>	☒	☐	☐	☐	☐	☐	☒		
	<i>Canon</i>	☐	☐	☒	☐	☐	☒	☒	5	4
	<i>Air in D Minor (ZT 676)</i>	☒	☐	☐	☐	☐	☐	☒		
	<i>Etude (Op. 190, No. 27)</i>	☐	☐	☐	☐	☒	☒	☐		
	<i>Early One Morning</i>	Piece found in a different piano book level					☒	☒		
3	<i>Etude (Op. 82, No. 65)</i>	Piece found in a different piano book level					☒	☒		
	<i>Big Teddy, Little Teddy</i>	Piece found in a different piano book level					☒	☒		
	<i>Arabesque (Op. 100, No. 2)</i>	☐	☐	☐	☐	☒	☒	☐	8	5
	<i>Sonatina (Op. 36, No. 1, I)</i>	☐	☒	☐	☐	☐	☒	☒		
	<i>Menuet (BWV Anh. 115)</i>	☒	☐	☐	☐	☐	☒	☒		
	<i>Masquerade</i>	Piece found in a different piano book level					☒	☒		
	<i>Musette (BWV Anh. 126)</i>	☒	☐	☐	☐	☐	☒	☒		
	<i>Etude (Op. 37, No. 17)</i>	☐	☐	☐	☐	☒	☒	☐		
	<i>March (BWV Anh. 122)</i>	☒	☐	☐	☐	☐	☒	☒		
	<i>To Fly Like an Eagle</i>	Piece found in a different piano book level					☒	☒		
4	<i>Sonatina II (Op. 36 No. 1)</i>	Piece found in a different piano book level					☒	☒	8	3
	<i>Sonatina III (Op. 36 No. 1)</i>	Piece found in a different piano book level					☒	☒		
	<i>The Happy Farmer (Op. 68, No. 10)</i>	☐	☐	☒	☐	☐	☒	☒		
	<i>Minuetto (Op. 37, Lesson 2)</i>	Piece found in a different piano book level					☒	☒		
	<i>Burlesque (Notebook for Wolfgang, 1762)</i>	Piece found in a different piano book level					☒	☒		
	<i>Minuet (BWV Anh. 116)</i>	☒	☐	☐	☐	☐	☐	☒		

Appendix 2.2: Tool No. 1 – “Reference Table” (Part 2)

Table 8: Tool No. 1 “Reference Table” for Levels 5-8

Theory Level	Piece	Repertoire Lists from Piano Levels						Total Pieces in Current Edition	Pieces In Same Level
		List A	List B	List C	List D	Etude Book	In Current Books	In Expanded List	
5	Wild Mignonne (Op. 205, No. 1)	☐	☐	☒	☐	☐	☐	☒	9
	March of the Tin Soldiers	☐	☐	☒	☐	☐	☐	☒	
	Entrée (Notebook for Wolfgang, 1762)	☐	☐	☒	☐	☐	☐	☒	
	Air (HWV 471)	☒	☐	☐	☐	☐	☒	☒	
	Little Prelude (BWV 939)	☐	☐	☐	☐	☐	☒	☒	
	Gigue a l'Angloise (TWV 32:1)	☐	☐	☐	☐	☐	☐	☒	
	The Wild Horseman (Op. 68, No. 8)	☐	☐	☐	☐	☐	☐	☒	
	Quadrille (Hob. IX:29/6)	☐	☒	☐	☐	☐	☐	☒	
	Romance (Op. 52, No. 4)	☒	☐	☐	☐	☐	☐	☒	
6	Les carillons	☐	☐	☐	☐	☐	☐	☒	8
	Romance (Op. 28, No. 5)	☐	☐	☐	☐	☐	☐	☒	
	Gigue (Suite No. 1 in D Major)	☐	☐	☐	☐	☐	☐	☒	
	Echos of November	☐	☐	☐	☐	☐	☐	☒	
	Waltz	☐	☐	☐	☐	☐	☐	☒	
	Sarabande (Suite HWV 437)	☒	☐	☐	☐	☐	☒	☒	
	Allegro (Suite HWV 432)	☐	☐	☐	☐	☐	☐	☒	
	As Swift as a Deer	☐	☒	☐	☐	☐	☒	☒	
	Sonatina (No. 6)	☐	☐	☐	☐	☐	☐	☒	
7	Penguins (A Zoo for You)	☐	☐	☐	☐	☐	☐	☒	4
	Invention (No. 1, BWV 772)	☒	☐	☐	☐	☐	☐	☒	
	Solitary Traveler (Op. 43, No. 2)	☐	☐	☒	☐	☐	☐	☒	
	Waltz (Op. 18, D 145, No. 6)	☐	☐	☐	☐	☐	☐	☒	
	Sonata (Op. 59, No. 1, I)	☐	☒	☐	☐	☐	☐	☒	
	When the Planets Are Aligned	☐	☐	☐	☐	☐	☐	☒	
	Six Easy Variations on an Original Theme (WoO 77)	☐	☐	☐	☒	☐	☐	☒	
	Rings of Saturn	☐	☐	☐	☐	☐	☐	☒	
	Lieb' Schwesternlein (Op. 32, No. 14)	☐	☐	☒	☐	☐	☐	☒	
8	Wild Mignonne (Op. 205, No. 1)	☐	☐	☒	☐	☐	☐	☒	6
	March of the Tin Soldiers	☐	☐	☒	☐	☐	☐	☒	
	Entrée (Notebook for Wolfgang, 1762)	☐	☐	☒	☐	☐	☐	☒	
	Air (HWV 471)	☒	☐	☐	☐	☐	☒	☒	
	Little Prelude (BWV 939)	☐	☐	☐	☐	☐	☒	☒	
	Gigue a l'Angloise (TWV 32:1)	☐	☐	☐	☐	☐	☐	☒	
	The Wild Horseman (Op. 68, No. 8)	☐	☐	☐	☐	☐	☐	☒	
	Quadrille (Hob. IX:29/6)	☐	☒	☐	☐	☐	☐	☒	
	Romance (Op. 52, No. 4)	☒	☐	☐	☐	☐	☐	☒	