From Sound to Symbol: 
A Critical Analysis of Contemporary Australian Music 
Theory Pedagogy 

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Declaration

This thesis is submitted for examination for the degree of Master of Philosophy at The Australian National University, Canberra.

It is my own work and it has not been previously submitted for any degree, diploma, or license at the Australian National University or any other university.

To the best of my knowledge, this thesis contains no unacknowledged verbal or previously published material by any other person.

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Abstract

For at least 450 years Western culture has produced music that has been described as ‘tonal’. With this music came strict rules that have been taught to multiple generations of student musicians. In contemporary Australia, these guidelines seem to present considerable challenges for many pre-tertiary music students and their teachers. There is a growing body of evidence to show that students are creating harmony ‘mathematically’, without mentally ‘hearing’ what is written. Evidence for this consists in examination results and reports written by the Australian Music Examinations Board (AMEB) federal examiners, as well as the results of students’ university entrance examinations.

*Music Craft* was published by the AMEB to give teachers support in the teaching of music literacy, tonal harmony, and aural skills. *Music Craft* is analysed to determine whether the support provided in this new course is sufficient and asks whether the workbooks and compact discs are a thorough and incremental method of teaching and learning. The dissertation argues that music teachers need more support in the teaching of tonal harmony and related aural skills.

Chapter One sets out historical and educational contexts, providing a critical survey of: philosophies of teaching and learning by important theorists and pedagogues from c. 1000 to 2014; texts by Australian writers on the teaching of harmony; old and new chord symbols; aural skills; and the importance of the private music studio. Chapter Two offers an analysis of *Music Craft* and examines the results of a Questionnaire sent to 60 private music teachers in the Australian Capital Territory. It makes observations on the relationship between written and aural exercises and the incremental introduction of harmony in *Music Craft*. The Questionnaire contains 23 questions and asks what further support teachers need in the teaching of theory and aural skills. Chapter Three discusses the results of this research and makes recommendations for future action.
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Introduction

The thesis aims to present a critical analysis of contemporary Australian music theory pedagogy. The result of this research and analysis is from many years of class room and one-to-one teaching of myself and colleagues in music theory and related aural skills. Special emphasis is placed on the analysis of Australian Music Examinations Board’s *Music Craft* course and a related questionnaire to private studio music teachers.

Western music theory texts are important in this research as they are the lens through which music theory teaching is seen today and the focus of this research. This research aims to find the best pedagogical practices in the teaching of this music, focussing on texts in music theory, tonal harmony and related aural skills, suitable for pre-tertiary students. Much research has already centred on primary school age and undergraduate student courses as is evident in the references found in the AMEB Syllabus and dissertation titles, but little research has been completed in the teaching of tonal harmony for those in the later years of high school. The reason for focussing on tonal harmony was that examiners of four music examination boards in Australia – Trinity/ Guildhall, Associated Board of the Royal Schools of Music (ABRSM), Australian and New Zealand Cultural Arts (ANZCA) and the Australian Music Examinations Board (AMEB) – were disappointed with the answers to tonal harmony questions and aural skills in examination papers.

My research examined the content and approaches of Western Classical music theory/musicianship in workbooks designed for private tuition. All six grades of *Music Craft* were taught to students by the researcher over time to determine the course’s pedagogical and practical value for private music teachers. I critiqued – from my own experience and those of colleagues – the advice given to teachers in *Music Craft*’s Teacher’s Guide and analysed the content of *Music Craft* across all grades to discover whether *Music Craft* is a music theory and aural course providing a course presenting high-quality and up-to-date pedagogical principles. Responses to a questionnaire sent to studio music teachers were studied to ascertain teachers’ perceptions of theory recourses, examinations and support. I made numerous observations on the future of *Music Craft*. 
The link between music theory pedagogues of the past and the present is important in understanding, comparing and finding the best practise in music pedagogy. Music pedagogues and texts of the past can still teach us worthwhile concepts such as the sound before the symbol. Music Craft claims a close relation between symbol and sound in its course and the research aims to shows how closely these two are related.

When we learn to speak, we hear and imitate the sound before we learn to read and write and we learn to count before being introduced to the numerical symbols. In teaching tonal harmony the sound should be presented before the symbol. This however, can be time consuming, and some teachers may also find the aural aspect of harmony teaching difficult. Too many students entering into an undergraduate degree course in music failed the entrance test in theory and aural skills, which in turn created issues in teaching first-year harmony. When students were asked whether they had studied theory and aural skills at college or with a private studio music teacher, the answer was often negative.

This thesis will contribute to the literature on the teaching of tonal harmony and related aural skills and, in doing so, aims to provide support to music teachers and students in this area. The study focuses on the following two points:

1. The research centres on discovering whether the Australian Music Examinations Board’s Music Craft course provides high-quality educational services to teachers, examiners and candidates using best pedagogical methods, and whether it publishes to the highest editorial standard.

2. The second part of the research is centred on responses of forty-two studio music teachers asking about their experience with Music Craft. This investigates their ability to find adequate support in the teaching of tonal harmony and related aural skills.

The objectives of the thesis are to:

- critically analyse the AMEB Music Craft course;
- create and analyse a questionnaire for a sample of private music teachers, to discover the frequency and level of aural theory teaching at pre–tertiary level;
• discover which texts and pedagogical methods are favoured by studio music teachers;
• determine whether teachers receive adequate support and help in aural pedagogy, music theory, harmony and analysis; and
• make appropriate recommendations for the teaching and learning of tonal harmony and aural skills for pre-tertiary students in the private music studio.

Answers to some of these questions are found in Chapter Three.

When teaching tonal harmony, the sound of chord progressions is not always introduced before the written symbol. This has been shown in disappointing results gained by candidates at written examinations, and is discussed in several examiners’ reports and assessments, including those of the federal examiner of the AMEB. Teaching the sound before the symbol is not a new idea; several methods such as those by Carl Orff, Zoltán Kodály and Dr Shinto Suzuki have emphasised that being able to hear is the fundamental criterion for learning and enjoying music. We hear a melody line and a harmonic progression long before learning notation skills. The aural introduction of harmonic progressions and related concepts such as intervals, triads and cadences has not always been sufficiently emphasised in contemporary music courses. Many will not feel the need to learn these skills. There are music teachers who tend to dismiss the teaching of tonal harmony and counterpoint as unimportant for today’s students, the argument being that students can learn this on the way while performing (see Chapters Two and Three). Students can now create and record music without having a need to understand the basic rudiments of music, with the aid of computers (Hicks, personal communication 2012). Some students may think they do not need music theory, as expressed in sentiments such as: “I just want to play my violin.”

The rudiments of music include a knowledge and understanding of clefs, keys, scales, intervals and triads, the cycle of fifths and modulation. The knowledge of rudiments does not necessary make a musician, but are essential for a competent teacher of music theory. Many definitions of music theory exist, but they are often quite broad and focus on different aspects of music such as analysis and history of music. Jakes writes that
“theory makes the learning of music easier and deepens our understanding of it by reinforcing and expanding upon what has been learnt in the practical lesson” (Jakes 2010: ii). Studies in music theory consolidate knowledge learned incidentally through performing, improvising and sight reading. Keys and scales, dots on a staff of five lines, clefs, and intervals are the pre-stages to theory or the rudiments of music.

In the context of this thesis, the “theory of music” means tonal harmony, counterpoint and analysis (formal, harmonic, melodic and stylistic). Aural skills are not always included in the teaching of music theory – because theory is considered to be written work – however aural skills may aid, and should always be taught alongside the written work, particularly in tonal harmony studies. Popular conceptions of music theory can often see harmony as the vertical writing of chords, and counterpoint as the horizontal writing of melodies, but counterpoint is an important part of harmony: Salzer and Schachter write:

The study of counterpoint is the study of voice leading. Its aim is to develop the ability to hear, to understand, and to control the fundamental relationships that arise when two or more melodic lines combine into a meaningful whole. (Salzer and Schachter 1969: 3)

The emphasis is placed on hearing what is written. Aural skills may be defined as the understanding, analysis and comprehension of what is heard and to hear inwardly what is seen. Music appreciation and the study of music is dependent on aural skills. Aural skills discriminate, analyse and comprehend differences in sounds, duration, pitch, dynamics, expression, timbre, time and rhythm. Aural skills are an essential skill for all musicians whether performers, composers or listeners. Scholes states:

The teaching of harmony is essentially a branch of ear-training, yet in the passed the subject has been taught almost as a branch of mathematics, and certainly students have past examinations in it who have little idea of what their exercises sounded like. The instructions and treatises left by great composers of the eighteenth and early nineteenth century seem to be no more pedagogically sound than those of the conscientious hack academics of the later nineteenth century. (Scholes 1977: 450)

It follows that aural skills are skills which may have to be developed before harmony and counterpoint is taught. In other words, the sound must be taught before the symbol.
The Current State of Pre-Tertiary Music Teaching in Australia

The profession of music teaching in Australia is considered by some to be an unregulated “cottage industry”. One reason could be that many teachers are not connected to a school or university, and that the venue where studio music teaching occurs may not always look “professional”. The only music teacher in a small isolated town may not have official qualifications, but is nevertheless dedicated to music and students, and may be the only source of music tuition. Teacher training in Australia is in trouble. Christopher Bantick states in *The Australian*:

Teacher training is fraught with legions of experts trying to get it right. The reality is that teacher training is of sharply variable quality ... The voices of disquiet in Australia’s teaching profession are many and increasingly strident (Bantick 2011: 33)

As well as teachers with university qualifications and/or a diploma from the four main examining bodies in Australia – Trinity/Guildhall, the Associated Board of the Royal Schools of Music (ABRSM), The Australian and New Zealand Cultural Arts (ANZCA), and the Australian Music Examinations Board (AMEB) – there are also those with teaching diplomas in Kodály, Orff, Suzuki and Yamaha courses.

Some universities have music colleges where teachers can study to upgrade their qualifications. A number of these will accept students of any age and ability. An example is the Music College at the University of Canberra. Other music colleges have special courses to cater for students at a secondary college. Examples include the Type One courses in Classical and Jazz catering for Years 11 and 12 college students at the Australian National University (ANU) School of Music in Canberra, where students complete a major or minor in music. This course is accredited by the Australian Board of Senior Secondary Studies. Basil Jones stated at the First National Conference of the Australian Society for Music Education (1969): “It would be fair to comment that there is in the music profession a greater difference than that which is observable in other occupations between the skilled and the unskilled.” Jones continues:

It is a general belief that the qualifications of a teacher are the factor which is of primary importance in determining the degree of excellence of his or her work. I
don’t think that there is unanimity of opinion of what constitutes adequate qualifications, both personal and professional. (ASME Conference 1969)

Lorenzo Capitanio’s research for his thesis titled *Entry Level Music Theory Knowledge in First Year Tertiary Students* (2006) makes the following observations:

Students felt disadvantaged due to not having had any formal training in music theory before starting first year undergraduate studies and felt that not enough emphasis is placed on aural. (Capitanio 2006:3)

This shows that general studio teaching of theory and aural skills may need some improvement. The same is reported by Bengt-Olov Palmqvist, a former senior lecturer in Aural Studies at the ANU School of Music. He says that students entering university often suffer from deficiencies of aural skills, as well as those of basic notation skills (Palmqvist 2011: private interview with the author).

The National Institute for Teaching and School Leadership (NITSL) is working towards providing certification. It states in its introductory draft of 12 February 2010 that “the most important factor in improving outcomes for students is the quality of their teachers”. It introduces four levels of professional expertise: Graduate, Proficient, Highly Accomplished and Lead Teacher. A teacher’s quality is linked to continual professional learning and its application to teaching practice. The standard for teachers of 2010 shows three domains – Professional Knowledge, Professional Practice and Professional Engagement – as listed in Table 0.1. (National Institute for Teaching and School Leadership 2010: 5).

Skills and qualifications that a teacher should possess include both the necessary musical qualifications, but also additional skills in coaching, counselling, communication with parents and school authorities, and business and managerial skills. Furthermore, a teacher needs patience, respect and dedication to the students, a thorough knowledge of the subject to be taught, methods of learning and teaching, psychology of child development, organising abilities and a good sense of humour.
Table 0.1: *The Standards for Teachers of 2010* shows Three Domains: Professional Knowledge, Professional Practice and Professional Engagement

<table>
<thead>
<tr>
<th>DOMAINS</th>
<th>STANDARDS</th>
</tr>
</thead>
<tbody>
<tr>
<td>Professional knowledge</td>
<td></td>
</tr>
<tr>
<td>1. Know their students and how they learn</td>
<td>3. Plan for and implement effective teaching and learning</td>
</tr>
<tr>
<td>2. Know the content and how to teach it</td>
<td>4. Create a maintain safe and supportive learning environments</td>
</tr>
<tr>
<td></td>
<td>5 Assess, provide comments and report on student learning</td>
</tr>
<tr>
<td></td>
<td></td>
</tr>
<tr>
<td>Professional practice</td>
<td></td>
</tr>
<tr>
<td></td>
<td>6. Engage in professional learning and reflection</td>
</tr>
<tr>
<td></td>
<td>7 Contribute to the school and professional community</td>
</tr>
<tr>
<td></td>
<td></td>
</tr>
<tr>
<td>Professional engagement</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Refer to standard at each level of proficiency.</td>
</tr>
</tbody>
</table>

Anyone can set themselves up as a studio music teacher regardless of their personal training and competence. The private music teacher can be seen by some to be the servant of the AMEB examining system, which gives their teaching method the impression of accreditation and reassures parents that their money is well spent.

The majority of teachers prefer teaching instrumental studies. Few teach theory, aural skills and sight reading, as evidenced in the results of entrance tests to undergraduate studies at universities. Most music teachers direct their teaching towards a specific examination system, such as the Australian Music Examinations Board (AMEB), the Australian and New Zealand Cultural Arts (ANZCA), St. Cecilia School of Music, the Australian Guild of Music Education, Trinity Guildhall, the Suzuki Music Association and the Yamaha Music Foundation. Teachers using these examining bodies rarely have the opportunity to move outside this system because of pressure from students and their parents to present for a yearly examination. The views of a small group of studio music teachers regarding different methods and systems can be found in Chapter Two. The examination system has many benefits and may provide motivation for some teachers and students, some students however may be pushed beyond their ability. A teacher's ability is sometimes gauged by the number of “A” grade gains at examinations and the number of students passing exams during their school years.
To create good students we need good teachers, teachers who are supported not only by universities and music teachers’ associations, but also by the schools and colleges.

Not all undergraduate students were found to be adequate in the basics of reading and writing music during their pre-tertiary schooling. This showed in the results of entry tests at one university where a large percentage failed the basic theory test. Christopher Bantick writes in *The Age*:

> Consider that this year you can be accepted into teacher training at Ballarat University, Melbourne, with an ATAR of 43.35. Meanwhile, Deakin University, Melbourne, will take applicants into teaching secondary arts with an ATAR of 51.55 ... keeping in mind that in 2004 the average cut-off mark for Victorian undergraduates teaching was 75.26. (Bantick 2013)

Teaching music at primary schools is mandatory. The 2011 Music Council of Australia (MCA) survey found that music tuition was inadequate in 80% of government schools and colleges. The music-tuition divide between schools and private music studios is mostly determined by economic factors. In many schools there have been great reductions in the teaching time allocated to the creative arts, and music has to share time with four of the other arts such as drama, creative writing, dance and media studies. Maximum tuition for teacher education at universities is 17 hours for undergraduates in four years and 10 hours for graduates. This compares poorly with Finland where students receive 270 hours and with South Korea’s 160 hours (MCA). Music played an important role in Australian school education from about 1920 to about 2000, with ABC broadcasts providing assistance. Funding cuts to TAFE Colleges have meant that the creative arts have been eliminated (MCA). In 2014, the new Australian Curriculum in Music will be ready for implementation. It will not be taught in most Victorian primary schools because the teachers do not have the necessary competencies. (MCA Richard Letts: 4)

Teaching the teachers is of great importance. Several reports show the difficulties music education is experiencing in Australia. A *National Review of School Music Education* was commissioned in 2005 by the then Minister for Education, Brendan Nelson. Those associated with this review found that music education was on the point of collapse. Changes were made, but they have not benefited the teaching of music. The
result was a curriculum for the arts, comprising – as mentioned earlier – dance, drama, media, music and visual arts. These five art forms had to compete for school time allotted to the arts. At high school level, this was often on a rotational basis. A later report inquiring into the benefits of music education was written by Associate Professor Neryl Jeanneret and titled: *Inquiry into the Extent, Benefit and Potential of Music Education in Victorian Schools*. She writes:

There have been numerous investigations into and reports on music and arts education at a state and national level over the last two decades. All these documents have supported the benefits of music and the arts in education and frequently criticised the lack of access and equity to the arts for all children. To date there has been little in the way of concrete action in response to the recommendations from any of these reports. (Jeanneret 2013: 1)

A report by *The Music Council of Australia* (2007) stated:

The Music Council investigation shows that the mandatory music training in the undergraduate degree of primary school teachers is 17 hour out of the c. 1255 hours in a four year degree These 17 hours qualify the general class teacher to be able to teach music. Point 164 on the same page states that a Music Council research paper, published in 2003, found 23% of public schools and 88% of independent schools provide a sequential course in music. This reveals a great lack of music education in public schools. It means that most music education is dependent on the studio music teacher at primary school and secondary school levels. The same document also shows that the status of music teaching in Australia is rather low globally, with China’s having the highest status. (MCA 2007: 163)

*The Music Council* paper further states that:

The weekly time given to each art form could not be more than 12 minutes for years K2, 15 minutes for years 3-6 and 24 minutes for years 7–10. The time allocated in secondary schools is 24 minutes a week. (MCA 2007: point 191)

This is not enough time to even settle infants and introduce a new song. Teachers are obliged to choose which of the five art forms to teach in the school.

A submission by *The Music Council of Australia* by Dr Peter de Vries and Dr Richard Letts entitled “Inquiry into the Education and Training workforce: Early Childhood Development” further states:
The mandatory pre service music education in the university degrees of early childhood teachers is tokenistic. With as little as 9 hours of music education, they are charged with teaching music for an age span of up to 12 years. Research reveals a workforce lacking confidence and skills to teach music and poor or no delivery of the curriculum. It is fair to say that most do not even know what is possible. (MCA 2011: point 10)

Given this limited time allotment for music education, the following statement from The Australian Curriculum Assessment and Reporting Authority (ACARA) becomes questionable. It states that:

In music, students listen to, compose and perform music from a diverse range of styles, traditions and contexts. They create, shape and share sounds in time and space and critically analyse music. Music practice is aurally based and focuses on acquiring and using knowledge, understanding and skills about music and musicians. (ACARA June 2013: 5)

Individual schools may elect to spend more time on music or move the teaching of music to before or after school. If music teaching is favoured, the other arts are likely to receive less teaching time. The effect of spending so little time on music at pre-tertiary level results in music having a low curriculum status with music teachers considered to be of little or no importance. This low status may partly explain why so little time is spent at universities preparing teachers to teach music in the generalist classroom, creating a self-reinforcing problem between teacher training and the delivery of music education to students.

In an article titled “Training of our school teachers is substandard”, Kevin Donnelley in The Weekend Australian discussed this lack of preparation for school teachers, stating:

The problems are manifest and long-standing. A 2006 survey of 1300 beginning teachers by the Australian Secondary Principals Association concluded that a significant number suggested that university-based teacher education faculties were out of touch with the reality of classrooms and school life. A second survey of approximately 1000 Victorian teachers, carried out by the Australian Council for Educational Research in 2007, stated that teachers believed their training made them only ‘moderately prepared’. A worrying proportion believed their preparation was less than adequate. (Donnelley 2012)
The preparation of specialist music teachers is even patchier. Teachers may have had private music education and acquired qualifications, while others may have completed a two-year postgraduate degree. Some schools find a solution by setting up instrumental programs after school or during lunch hours; an extra fee is then charged, as a specialist music teacher is employed. Another solution is the regional music school. There are several of these in Canberra, again with a fee structure. This means that music education is available only for those whose parents can afford it, and these students may still have had little adequate tuition in theory and aural skills. In 2006, *The Music Council Research* (MCR), reported the following data:

Student enrolment in Australian tertiary music institutions are approximately 5,000 across 98 award programs. A small percentage of these may become soloists or members of an orchestra or ensemble. The rest may want to teach either at a school or as a studio music teacher. In any case, all university music students would benefit from an incremental pedagogy course in whatever instrument, musicology or ethnomusicology course the student desires. This is probably not happening today due to serious lack of finances. Music departments at a university are still funded as if teaching is occurring in classes of 40 or more. (MCR 2006: 40-41)

Due to a lack of funding, courses have been cut in many universities, such as at the University of Melbourne, where tuition has declined from 1,105 hours in 1992 to 556 hours in 2011 (MCR, 2006). All this is relevant and a prelude to Chapters Two and Three.

Several institutions provide courses for teachers who want to keep up with modern trends in pedagogy or upgrade their qualifications, such as The Associated Board of the Royal Schools of Music (ABRSM), Trinity/Guildhall, Australian Music Examinations Board (AMEB), Australian and New Zealand Cultural Arts (ANZCA) and St Cecilia. Music Teacher’s Association (MTA) branches are important. They support their members and offer different levels of accreditation based on qualification and/or years of music teaching experience, recommend term fees, conduct competitions, provide scholarships for students, and encourage interaction between teachers. This interaction is important, as studio music teaching can be an isolated occupation. There has been a
decline in candidates attempting the AMEB diploma examinations, as shown in Table 0.2.

Table 0.2: The Decline in the Number of Candidates taking AMEB Diploma Examinations

<table>
<thead>
<tr>
<th>Diploma</th>
<th>2009</th>
<th>2010</th>
<th>2011</th>
<th>2012</th>
</tr>
</thead>
<tbody>
<tr>
<td>A.Mus.A</td>
<td>473</td>
<td>405</td>
<td>399</td>
<td>212</td>
</tr>
<tr>
<td>L.Mus.A</td>
<td>101</td>
<td>90</td>
<td>111</td>
<td>47</td>
</tr>
<tr>
<td>F.Mus.A</td>
<td>2</td>
<td>0</td>
<td>1</td>
<td>N/A</td>
</tr>
<tr>
<td>A.T.Mus.A</td>
<td>1</td>
<td>5</td>
<td>2</td>
<td>N/A</td>
</tr>
<tr>
<td>A.Mus.A Theory of music</td>
<td>0</td>
<td>0</td>
<td>1</td>
<td>N/A</td>
</tr>
<tr>
<td>L.Mus.A Theory of music</td>
<td>0</td>
<td>0</td>
<td>1</td>
<td>N/A</td>
</tr>
<tr>
<td>Musicianship</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>N/A</td>
</tr>
</tbody>
</table>

Most candidates gaining a certificate or diploma in performing go on to teach without the added knowledge and experience of courses important in pedagogy, such as the planning and preparation of lectures, workshops and seminars, and the study of child development, pedagogy and repertoire programming. Teaching has changed much from the time when the teacher gave instructions, and the student followed. Murray Schafer writes in *The Rhinoceros in the Classroom*: “There are no more teachers, there is just a community of learners” (Schafer 1973: 2).

Aural skills are one of the most important building blocks for an aspiring musician, and the integration of aural skills with theory, sight reading and instrumental studies are essential. These three skills are needed to be able to listen and perform musically and intelligently. Aural skills required by the student musician are considerable and warrant a close and detailed study – listening is an important skill, requiring understanding and concentration. It is always active. The study of aural perception demands concentration and understanding from student and teacher. It is time consuming and sometimes skipped in the student’s lessons, often due to time constraints, but it pays great dividends. George Pratt makes it clear that at times the
An alarmingly large proportion of musicians, questioned about their own experiences of aural training, admitted that they disliked it, thought they were bad at it, and have found it largely irrelevant to their subsequent engagement in music. Something is clearly wrong. (Pratt 1990: 1)

Although most of us can hear, not all of us are good listeners. Understanding and analysing the sound heard is important. Harmony exercises are sometimes written without the writer inwardly hearing what was written. It is of great importance to start harmony lessons with the aural skills required to recognise simple basic chord progressions before writing these. No part of aural training is more difficult than that of recognising an harmonic progression. Aural training and testing are often limited by using only those exercises which will be part of an instrumental examination. It is helpful to keep in mind the fourfold approach of aural perception: singing, tapping or vocalising rhythm and pitch, playing at sight and notating as in dictation. Not all aural methods will suit every student, the teacher must adapt to each student’s needs. In aural training, much thought needs to go into arranging exercises in a progressively incremental manner, with a certain standard and goal in mind. When playing aural exercises, the teacher should be aware that the student may not concentrate at the first hearing. Simply repeating an exercise is not going to help if the teacher has not given some idea and instruction in how to listen.

**Literature Review**

When reviewing the literature, I have looked for basic ideas and rudiments of music in harmony texts, because students will have varied abilities and varied quality and quantity of earlier music tuition. Some may have studied by rote and now wish to look at fundamentals with different understanding. Furthermore, music teachers coming from a non-English speaking country, may be familiar with different musical terms and labels and may now wish to learn English terminology. For counterpoint, I again looked for basic texts. It is a matter of debate among music teachers whether strict or free counterpoint should be taught as an introduction to four-part harmony, or whether counterpoint should be taught separately from four-part harmony. Several texts in free counterpoint still use the term ‘species’ as in the text by Steele (1952), but students
should not equate this with the manner in which the term is used in 'strict counterpoint'. Strict counterpoint is usually vocal and modal. Free counterpoint is tonal and can be instrumental or vocal. My literature examination is limited to the past fifty years, a restriction that acknowledges that the texts written by Australian writers such as Alfred Hill (1926), H. Treharne (1937), Alex Burnard (1950), J. A. Steele (1952), William Lovelock (1956), and others are still of great value and often find a place in music teachers’ libraries. These texts, although considered “dated” by some, are still important, but are excluded here with the realisation that methods in presenting text and scores have changed, even if only very slightly. These changes are mostly in chord labelling, guidelines, approaches and presentations.

There is a large range of texts available by Australian writers who are conversant with the needs of Australian students and the requirements of written and aural examinations such as Music Craft. Aural test books are written as part of some practical and theoretical examinations, such as the AMEB's Music Craft, Musicianship and instrumental examinations. Miriam Hyde’s aural exercises written for the AMEB (Hyde 1973) start with very basic tests such as scales and intervals. Margaret Brandman has written an aural course in nine parts, each with a compact disc and answer sheet titled Modern Music Craft (Brandman 2007). Some texts specialise in rhythm training only. An example is The Rhythm Bible with 1,090 rhythmic patterns to study (Fox 2002). The patterns are mostly based on jazz, rock and blues rhythms. Eight hundred and sixty exercises are in 4/4, ninety in 2/4, seventy in 3/4, forty in compound, and twenty in 5/4 time. Very few exercises are given with values below a semiquaver. Fox’s examples will be useful for students up to grade three. All exercises are without melody. Nick Peterson (2008) published Rhythm Reading and Dictation. His exercises are all in either 4/4 or 3/4 time, include two compact discs and are useful for students up to grade three AMEB. Palmqvist’s book The Refinement of Rhythm (2004, in two parts) concentrates on rhythm. His work is unique in that all exercises are given as melodies. The beat is given, and an accompaniment is played on compact discs to each rhythmic pattern.

The exercises are to be sung, played on instruments, tapped or vocalised while conducting. This may be the most musical way to introduce a student to rhythm. Introducing students to rhythmic patterns without melody could be considered to be
unmusical, but it will suit some students who find a melody interferes with their concentration when listening. The two books were written for the serious music student and may move a little too fast in the later chapters for the pre-tertiary student.

Jørgen Jersild’s *Ear Training* is well known by many music pedagogues. It touches on both melody and rhythm. His exercises are very short in the first few chapters, but are later extended. Jersild writes in his preface:

> In principle, this is an attempt to approach the problems of music reading by learning to recognise at a glance entire musical patterns rather than laborious going from detail to detail. (Jersild 1966: 5)

Acquiring the recognition of patterns in rhythm and melody, or taking in musical cells at a glance, uses the same technique needed for sight-reading. Those who have difficulty with sight-reading will find that the problem often lies in the fact that insufficient aural training has been slotted into the music lesson. Steve Prosser, in his book *Essential Ear Training*, introduces six lessons, each with a different focus: conducting patterns, rhythm, sight reading, Solfa, melodic studies, scales and modes, and a supplementary lesson. Each lesson has a workshop with exercises suitable for pre-tertiary students (Prosser 2000). Constance Preston and Charlotte Hale published *Rhythm without the Blues* in four volumes, and *Ear without Fear* in five volumes. All books come with a compact disc, and emphasise sight singing in rhythm as well as in pitch. These books teach and *train* the student in aural perception rather than *testing* them (Preston and Hale 2007). The texts of Lars Edlund’s *Modus vetus* and *Modus novis* cover melody, rhythm, figured bass and keyboard harmony. The texts are rather different from most other texts in that they present a course in which most aspects of aural-training are incorporated in the one book. It is a course in aural-training rather than aural-testing. *Modus Vetus* is suitable for the pre-tertiary student. It encourages sight singing and ear-training in major and minor tonalities and contains rhythm, keyboard exercises, introduces figured bass and atonal melodies. Combining aural training with harmony is an important addition (Edmund 1980), and *Modus novis* is aimed at the serious music student at a university or conservatorium. Thackray introduces basic harmony in his aural course *Aural Awakening* (1982). This large volume contains fourteen chapters,
including music in parts, sight-singing, texture and time, style and idiom. All are suitable for the pre-tertiary student (Thackray 1982).

Few of the above texts show modern chord symbols, which are the symbols many teenage students would be familiar with, or allow the student to be creative. All build harmony from the bass up rather than encouraging the student to create a melody over a bass or a bass to a melody, thus forgetting voice-leading. The aural effect of triads is mentioned in only a few texts in the last fifty years. Functions of chords are not often mentioned. Rules are sometimes given without an explanation of their degree of importance. Keyboard harmony has little discussion. If counterpoint is to be taught in Australian private music studios – and it should, as I argue in this thesis – more supportive material is needed. There are many excellent Australian writers who need encouragement and funding to share their skills. No anthologies of music by Australian writers were found. There is a pressing need for one as there is for a short and simple text to show the difference between strict and free counterpoint. These Australian music educators of harmony have been a great influence on music pedagogy in Australia. Most references given in the AMEB syllabuses for theory, musicianship and Music Craft are by writers outside Australia. Very few counterpoint texts were found except for some older ones.

**Connecting Practice (Sound) and Theory (Symbol)**

As an academic discipline and field of research, music theory can be seen to be located between music practice and the theory of music, the way of active, analytical thinking and listening about music. Theorists communicate knowledge and support musicians in the interpretation of music. Musicians should know and understand what they are hearing. Some students may be unable to remember the four-bar melody given for a grade four AMEB practical examination to sing back after the test has been played twice. It may not be because the student cannot hear or identify pitch, but because memory is letting the student down. Most likely the student was not focusing at the first hearing. The assessment for the aural test at an examination will then show that the student is lacking in pitch or rhythm recognition even though this may not be the case. The student may not have had adequate time spent on aural training with a sequential progression of exercises.
An aural course should “teach” rather than “test”. It should introduce the pre-tertiary student to a sequential incremental course of aural training where the student can move at their own pace in the different parts of aural training, not only in major and minor keys, but also in modes, pentatonic major and minor and blues scales, rhythm with and without pitch and pitch with and without rhythm, triads and harmonic progressions. By developing strong aural skills and correcting the causes of aural difficulties, and not just addressing the symptoms or testing, a solid foundation may be established. This should also improve sight-reading skills. The study of aural skills and theory is the foundation of all other music-making activities, and it is therefore important to find the best method for connecting aural skills with theory and performing. Compact discs may assist, but cannot replace the teacher who is able to analyse and correct errors and give feedback quickly by playing the correct and incorrect answers in succession. A discussion can then follow on why the answer was incorrect. Most importantly, students cannot be hurried in the learning of aural skills. Aural skills are an important part in the teaching of tonal harmony. In his foreword to *Harmony and Counterpoint*, Alexander Burnard stated: “No one textbook can ever hope to succeed in untwisting all the claims of this hidden sound of harmony” (Burnard, 1950: viii).

Aural skills seems to be of little importance in the AMEB teacher certificate Licentiate Teacher of Music Australia (LTMusA) syllabus, for which it is stated that candidates should be able to teach the ideas found in Section I: Written Paper Question 4: Complementary Studies. This means that candidates are required to discuss the teaching methodologies of teaching any two of the following elements of complementary studies associated with level two practical requirements i.e. Third, Fourth or Fifth Grade theory, Musicianship or *Music Craft* (AMEB Syllabus 2013: 14). The candidate is then given a choice of teaching methods from seven areas of music theory; pitch and tonality (including intervals), keys and scales, modulation and harmony, time and rhythm, terminology, general knowledge, form and history, memory and transposition, creative work and aural development. Harmony and aural skills are only part of this choice and may not be the easiest to test in the examination room. A candidate without confidence and experience in teaching is therefore likely to opt for two less demanding topics. Aural skill teaching should be more important than it is shown to be in the syllabus.
Some Music Theory Texts of the Past Century

In order to examine music theory teaching today, it is useful to consider the practice in Australia over the past century. Here follows a brief survey of some prominent pedagogues and texts used in Australian music theory teaching in the twentieth and twenty-first centuries. At the outset, it is worth mentioning some Australian counterpoint texts, which are now more than fifty years old. One is William Lovelock’s *Free Counterpoint* (1952). Another is J. A. Steele’s *Free Counterpoint in Two Parts* (1956). A composer and teacher, Steele (1894-1970) was the senior lecturer in harmony at the University Conservatorium in Melbourne. His slim booklet of seven chapters in 24 pages was designed as an introduction to the study of free counterpoint. Steele urges the student in his foreword not to spend too much time on the first three chapters.

In 1915, Alfred Hill (1869-1960) was co-founder of the New South Wales State Conservatorium of Music and became its first Professor of Harmony as well as a member of the ABC’s Music Advisory Commission. He was a composer and conductor. In his *Harmony and Melody* (1926), Hill figures the bass with the extended Roman numeral system. Upper case Roman numbers are used for major triads (I) and lower case numbers for minor triads (i). A large Roman numeral with a dash for an augmented triad (III’) and a small Roman numeral with a cipher (vii0) indicate diminished triads. Form, melody writing and ornaments are all discussed. The last chapter ends with “How to write a school-song”.

Alan Bellhouse (b.1914) was involved and active in many organisations to advance music education. He was conductor of the North Shore Symphony Orchestra, a founding member of The Australian Society for Music Education, convener of the Australian College of Education and Director of Music for 30 years at Newington College, Sydney. He married the well known composer and author of tonal harmony text books Dulcie Holland. Bellhouse wrote ten books, all specially written for Australian music students. Teachers’ notes were written for those who taught the then NSW School Certificate Examinations. His booklet of 64 pages *Harmony for Beginners* (Bellhouse n.d.) was written with the specific aim of covering the requirements of the harmony section of the AMEB Theory and Musicianship syllabuses. It follows his
undated *Theory of Music for Beginners*. This was then followed by *Senior School Harmony and Melody*, with his wife Dulcie Holland as co-author. Each of these books is written in a concise and readable style. Bellhouse uses capital Roman numbers for both major and minor triads, figured bass numbers as well as a, b and c for root position, and inversions of chords. The leading note triad is shown as VII\(^b\) without identifying it as a diminished triad; this could be confusing for some. The doubling of notes in a first inversion triad is shown by doubling the third or the sixth above the bass rather than the root of the chord, i.e. the fifth of the triad as is used in other text books. Teachers should be aware of this confusing practice. The note of useful progressions is helpful. The chord on the third degree, in both major and minor keys, is absent.

Margaret Brandman is a well qualified, experienced music educator who was the International Woman of the Year for services to music during 2003. In February 2012 she was awarded the diploma of excellence for her piano pedagogy by the World Music Teachers Association for her DVD presentation. She has written on many topics such as the geography of the keyboard and a new method of teaching scales, and has published a series of aural workbooks with compact discs amongst others works. Her harmony text, *Harmony Comes Together* (Brandman 2008), is different from many others, as it introduces colour coding and graphics. The many different styles of labelling chords, including modern chord symbols, make a link between the old and the new. Brandman uses the extended Roman system of labelling triads with upper case Roman for major triads and lower case for minor triads. Arabic numbers show inversions of triads below the bass and modern or jazz labels above the treble. As is usual in the modern system, the triad is labelled but the position is not (page 98 bar two beat two). The function of triads is not mentioned.

Samantha Coates is an experienced pianist and music educator and the author of the popular *Blitz Books Theory and Musicianship* from Elementary to Grade Five, which she published herself between 2001 and 2007 (for example, Coates 2001a; Coates 2002). Chord labels are shown in upper case Roman with Arabic numbers for inversions. The alternative of the letters “b” and “c” for first and second inversion are also shown. The cadential 6/4 progression is shown as Ic - V or I 6/4 -V. The cadence IVc- I is labelled as a variation of a plagal cadence. Some may argue it is a decoration of I. *Music Craft* prefers the progression to be labelled as IV6/4-5/3. This could be a
little confusing for some students and teachers. Rules are stated, but no reasons are given for these rules. For example, Coates writes “Do not use a perfect cadence in the middle of a harmony example” and “Double the third of chord vi, even in a minor key” (Coates 2001b). Seven rules are given for how to create a perfect cadence when the soprano moves from 2–1 and both V and I are in root position. No advice is given when the soprano moves in another way.

Betty Hanna graduated with distinction from the Sydney Conservatorium of Music and has a Masters degree in music from the University of New South Wales. She was appointed harmony lecturer and taught in aural skills at the Sydney Conservatorium for a number of years. Hanna established her own studio which became the largest musicianship studio in Sydney. She was an examiner for the AMEB in Piano and Musicianship, became the Director of Music at Gosford Grammar School and held that position for nine years. She received an award for services to the AMEB. Together with Patricia Halpin, she published theory and musicianship texts in a course of seven booklets between 1983 and 1993, one for each grade (Orpheus Publications). The course is written by Hanna and the test papers by Halpin. The course and test papers cater for those students who are taking AMEB examinations in Musicianship or theory.

Dulcie Holland (1913–2000) was a composer, music educator and one of Australia’s most prolific writers of books on Theory, Musicianship and Form in music. She and her husband Alan Bellhouse were an important influence in music education in New South Wales and produced many books for the secondary school or college student. Holland was involved with the AMEB for several years. Her piano pieces have been included in the repertoire of young music students. Master Your Theory (Holland 1981) is a series of combined text and workbooks suitable for beginners to advanced students. Revision for students is included at every step. Holland uses the upper case Roman labelling for all quality triads. She extended this course by publishing Practise your theory to give revision before students attempted the AMEB examination in theory. The marking system gives some encouragement to students to take care in reading and answering the questions. This course advances slowly enough to cater for the average student and is very helpful for teacher and student alike. It is arguably the most popular text in the schools. Holland also wrote Master Your Theory for the Associate Diploma.
level. The combined text and workbook follows the grade books, extending the technique of harmony including chromatic harmony, modulation, writing chorales in the style of J. S. Bach, and two- and three-part counterpoint and accompaniment. The difference between string and vocal writing is clearly explained.

George Loughlin was a composer, conductor, writer and the Ormond Professor of Music in Melbourne from 1958 to 1979. He was also Director of the Melbourne University Conservatorium from 1967 to 1970, and Dean of the Faculty of Music. The aim of his book *Diatonic Harmony Part One* (Loughlin 1966) is to deal with essentials; rules are kept to a minimum. Loughlin advises the reader to work away from the piano but to play each exercise after it has been worked, using sound and symbol in combination.

Elizabeth Milne is a research fellow at the University of Western Australia. She has written music courses for the Distance Education Centre of the Ministry of Education and taught instrumental music and is an experienced examiner in the theory of music. Milne’s *Language of Music* (1997) is a comprehensive sequential course with some revision. The aim of the course is not to teach creativity but rather the language of music. When the language is understood and the student can work with it, creativity will present itself. Her six books, one for each level, cover most of the requirements of AMEB Theory, Musicianship and *Music Craft* Grades One to Six. Many interesting facts beyond the requirements suitable for all ages are included, such as current technologies, dance music, jazz and much more. The language used in the earlier books will suit younger students. More sophisticated language is used in the later books, but never too advanced for the average teenage student. These books form a very logical course based on sound pedagogical principles. Basic early harmony is introduced with Roman numerals in upper case for major and minor triads. Cadences are introduced as punctuation marks in music. Book Four teaches the C clefs, chromatic scales, the history of music between 1600 and 1750, string instruments, the dance suite and many new ideas. Books Five and Six are written for more advanced students. All requirements for passing Grades Five and Six are included.

Although little is known about Elsie Robson’s life, she may have been a member of the Australian Music Examinations Board (AMEB). Her text-come-workbook *Harmony,*
Melodic Invention, Instruments of the Orchestra and Form in Music (n.d.) is aimed at students studying to sit for Grades Three to Seven (AMEB). The text is divided into five parts. Part one introduces most of the harmonic material needed for grades Two to Six Music Craft, and has thirteen chapters and 233 paragraphs, each paragraph dealing with one new concept. This work must have been the result of many years of teaching. Very few words are used to introduce a new idea; an example is her introduction of the Neapolitan Sixth in paragraph 146: “The Neapolitan Sixth will have as its bass note the subdominant of the key”. In paragraph 147 she states that “The intervals will be a minor third and a minor sixth above the subdominant bass” and in paragraph 148, “The bass note is always doubled”. There is no mention of the flatted supertonic in first inversion as is sometimes stated in other texts. The emphasis seems to show that the chord is thought of as a minor subdominant with a flat sixth.

Eileen Stainkamph was a prominent music educator and taught at St Columba’s in Sydney. A music award for Year 10 students at St Columba’s acknowledges the musical achievement not only of the students but also the great contributions of Stainkamph, who wrote and published numerous music text books on the theory of music which are still used today. She published Essential Harmony for Students in 1970. The text of twelve short chapters has more than 100 questions and exercises for the beginner student of harmony. Stainkamph emphasises the need for mentally hearing what is written and encourages the student to play intervals and chord progressions on the piano to hear their aural effect. She encourages the teacher to give attention to a thorough course in aural training.

Finally, the Australian Music Examinations Board’s Music Craft (2006, 2009) provides workbooks from Preliminary level to Grade Six with Teacher’s Guides from Preliminary to Grade Four. Grades Five and Six are not supplied with a Teacher’s Guide. Music Craft Grades Five and Six has some basic counterpoint exercises in its workbooks, but not by Australian composers. No Australian writers of the past fifty years have written texts on counterpoint except Dulcie Holland and the AMEB Music Craft course Grades Five and Six. In Chapter Three the results of a detailed analysis of Music Craft’s approach to harmony teaching will be found.
The Argument: Returning to the Sound Before the Symbol

Jean-Philippe Rameau (1683-1764) stressed the importance of understanding and inward hearing what is seen on the page:

We may judge music only through the intervention of hearing, and reason has authority in it only in so far as it agrees with the ear; at the same time, nothing can be more persuading to us than their union in our judgements. Our nature is satisfied by ear, our mind by reason let us then judge of nothing excepting through their co-operation. (In Strunk 1950: 567)

Some secondary college students have great trouble internalising the sound of their compositions, as they depend on a computer’s MIDI capabilities to “hear” the composition. However interesting works have resulted from this approach. Finding the best, most efficient and enjoyable way to teach tonal harmony to pre-tertiary music students by introducing the sound before the symbol would be beneficial. The importance of including the history of music pedagogues of the past in this thesis is to underscore the importance they placed in the sound before the symbol in their teaching. As shown in Chapter One, many concepts they introduced to music theory are still being taught to this day, I aim to relate this to the teaching of tonal harmony in Music Craft and other harmony texts.

Private studio music teachers and conservatoriums have had to take over specialist music teaching for those students who wish to study music at a deeper level than is offered at years 11 and 12 at a high school or college. (see Australian Curriculum). But they should not have to, mathematics and languages are taught at a level where students can comfortably move to further study at university. This is not always the case with music students who have to go to a private studio to qualify for entry to a university. The student will have to pay for the education needed. The study of music has become far less important then sport or science. It should be on an equal level with other subjects. The arts are part of our culture and it is dying. The questionnaire to studio music teachers is therefore important.
The questionnaire sent to sixty studio music teachers is introduced in Chapter Two to support the research in *Music Craft* and discover who and why teachers teach theory. Do these teachers ask for support in the teaching of theory and aural skills and where can they find this support? The need for the study became clear when critically examining reports written over the past five years by the NSW Syllabus Advisor of the Australian Music Examinations Board (AMEB). The 2010 report, for instance, reads:

Harmony is by far the weakest area across all grades and one of great concern. It is obvious that the majority of candidates have little or no knowledge of the components required to write acceptable four-part harmony and the vast majority fail rather than pass this particular question, which often holds the greatest number of marks. (AMEB report requested from the office in 2013)

This implies that students undertaking the AMEB theory, musicianship and *Music Craft* examinations in 2010 were under-achieving. Reports from previous and subsequent years show the same results. This suggests that the majority of candidates were likely to have had little or no knowledge of the components required to write acceptable four-part harmony and could not ‘hear’ what they were writing. The problem appears to start from Grade Three Theory. The AMEB Federal Examiner, after the written examinations of August 2011, stated that “many candidates still have difficulty with cadences, poor voice-leading, overlapping of parts and inaccurate direction of stems” (AMEB 2011: 2). In relation to Grade Six harmony, the same examiner commented that “the standard for harmony was quite disappointing” (AMEB 2011: 2). Again, a lack of aural preparation with some help of keyboard harmony may be the cause of disappointing results. The Assessment Report of 2008, the examinations and an analysis of the harmony section of *Music Craft* reveals similar concerns, showing that these issues still exist in the new course. It could be argued that the teaching of aural skills relating to tonal harmony does not start early enough. Basic aural and keyboard skills should be addressed before students are introduced to the written symbol. (Reports can be found at [http://www.ameb.nsw.edu.au/support/ass_reports.html](http://www.ameb.nsw.edu.au/support/ass_reports.html).)
This thesis explores the delivery of music theory and tonal harmony pedagogy to pre-tertiary students. I argue that both theory and practice should commence when the student is young, but that theoretical studies should start when the young student is able to read and write with some confidence. This usually occurs a little later than the ability to start learning to play an instrument. Although the teaching of music theory has many different concepts and skills to master, tonal harmony – as taught by the AMEB Music Craft course – is the focal point of this research.

The thesis examines current musical theory pedagogy and its related aural skills which seem to move from symbol to sound, rather than from sound to symbol. Through an analysis of teaching materials and the questionnaire, it shows that this important area of musical understanding may have wandered “off track”. Finally, it proposes a pathway for the return journey.
Chapter One

From Sound to Symbol: Historical Development of Pedagogical Practice

This chapter surveys developments in pedagogical practices in music theory and aural skills from c.1000 to 2014, providing the historical foundation upon which the critique of *Music Craft* is based. The discussion moves from teaching and learning music in the private studio to the concept of tonality, as well as to old and new chord symbols and the work of past and present key theorists who have made significant contributions to the teaching and learning of tonal harmony and aural skills. A section on the importance of teacher qualifications is also discussed, including *The National Professional Standard for Teachers* (2010) and the crisis of music teaching in Australia today. The pedagogical influences and philosophies of Piaget, Vygotsky and Pestalozzi are examined and articles on the research by Jane Southcott and Lorenz Capitanio and others are also considered.

Rivalry between the theory “the rules” and the practice of music has always existed. The rules or guidelines change from one era to the next when rules are altered or rejected over time. If music theory and music practice together with aural skills are separated in the private music studio or school, the student may miss out on making these connections, example, both Trinity/Guildhall and The Associated Board of Royal Schools of Music grades six and seven theory do not mention aural skills in related to their harmony courses. The study of music theory consists of several different concepts: reading and notating pitch and rhythm, creative writing and form in music, transposition and harmonising, the ability to follow a music score, terminology and analysis. The study may also include acoustics. Aural skills are often only mentioned in passing (Benward and White), yet music is an aural art. Studies in music theory are too at times neglected in the quest to become a successful performer. Teaching and learning music theory provides an insight into the music heard and performed. It can enhance and consolidate knowledge learned through performing, improvising, sight-reading, and listening to music. Of course, this is not to suggest that music theory needs to be
adhered to rigidly in composition: all great composers bend the rules after first learning them.

The focal points of this chapter are the structure, meaning, history and important pedagogues behind the theory of music. The chapter introduces past and present theoretical concepts, disciplines and insights into these aspects of music theory and emphasis aural concepts and sight reading. The rationale for including literature on the history of music theory and its teaching is that the literature may help explain why theory is important. Methodology from the past is still valid today. History reveals the predating of terminology, chord progressions and methods of teaching. History can even show us a possible better, more creative ways to teach harmony, including the so-called chromatic chords. This chapter highlights ways current text books may be brought into the twenty-first century, challenging us to think creatively. In some ways we are stuck in teaching harmony as it was taught 100 years ago. Some music tutors of today do not give young students a chance in hearing anything else but C Major. AMEB asks us to teach preliminary piano students to play the scale of C major in two octaves; this is one of the more difficult scales to teach and does not lie easily under small hands.

It is possible to learn to speak or count without being able to read or write. It is also possible to play an instrument without being able to read or write music, as is shown in the Suzuki method of teaching and learning, where in the initial stages students learn to play by ear, copying what is heard. In other words, students learn the sound of the music before they learn how to read musical symbols. Within the Western art music tradition, limitations arise when one plays only by ear. It is then difficult to play in some ensembles, to sight-read or to accompany others. There are jazz and pop musicians who are playing and improvising without being able to read music. These musicians have learnt to memorise a scaffolding of chord progressions on their instrument and are able to improvise on these chords. Sometimes they borrow and memorise a chord progression of an existing composition, create a new melody and improvise over the chord progression. This is called a *contrafact*; an example is *Anthropology* by Charlie Parker and Dizzy Gillespie (Palisca 2008: 1220). However, only by learning to read music is it possible to play at sight and study the music of great composers, create a large repertoire and join a group of musicians who all read. Only by learning to write is
it possible to share the music we have written with others. As Leo Kraft writes in his introduction to *Gradus Music Anthology*, ‘To become a musician means to develop specific musical skills, including those of listening or aural skills, analysis, writing, learning and performing skills’ (Kraft 1987: 1). Here Kraft is emphasising the art of listening and aural skills, which is different from hearing. Listening is always active, whereas hearing can be passive.

The teaching of music theory acquaints the student with past and present ideas of rhythm, pitch, harmony and form in music. It can sharpen inner hearing and bring depth to a performance. Students benefit from music theory most if it parallels (and does not separate) theory from their performing studies and aural perception. As emphasised by Payne, “music literacy requires both skill and knowledge. Whereas skill allows a musician to perform with facility, knowledge makes it possible to perform with insight” (Payne 2006: 140).

Compared to research in other age-groups, there is a far smaller amount of research devoted to the teaching of theory to pre-tertiary (i.e. secondary school) music students. Across thesis topics over the past twenty years in *The Bibliography of Australian Music Education Research Project* (BAMER) (ed. Robin Stevens), only 10% of research was found to be based on the teaching of theory and aural skills to pre-tertiary students. In the Australian and New Zealand Postgraduate Music Research Thesis Register (which spans the period from 1917 to 2011 and contains 2,829 records of theses completed or in progress), only one thesis was found to be devoted to the teaching of theory. Another relevant source was the University of Oklahoma’s *Journal of Music Theory Pedagogy*, but although much research had been undertaken for undergraduate teaching, this journal seems to have focused on either the teaching of students from Kindergarten to year three, or advanced music students at college or university (see volumes 16, 18, 19, 21, and 23). I did not locate many articles useful to the teacher of pre-tertiary (i.e. Last years of secondary school) or adolescent music students in the teaching of tonal harmony.
In the *Journal of Music Theory Pedagogy*, the article ‘To Doh or not to Doh’ by Mary Lorek and Randall Pembroke (2000: 1–27) relates more to labelling than to the sound in sight-singing, as Michael Rogers states in his review of the article (2000: 15). Paula Telesco, in ‘Rethinking the Teaching of Minor Scales and Keys’ (2001: 69–90), discusses the difficulty of teaching minor scales. Telesco argues that the teaching of three minor scales (natural, harmonic and melodic), and relating these to their relative major keys rather than to their parallel keys, makes it difficult for some students to write harmony. Little concern is shown when students play these minor scales and relate them to the parallel major. Additionally, Matthew Bribitzer-Stull argues that instructors present a requisite battery of rules regarding voice-leading and chord progressions, while the students dutifully work to master this material (2003: 21–46). He encourages more dialogue and questioning of these rules.

Using the sound before the symbol in teaching practises would reveal the reasons for some of these rules. Deborah Rifkin and Diane Urista (2006: 57–80) focus on melodic dictation by introducing game-playing. They mention Karpinsky’s four conceptual stages of melodic dictation: hearing, remembering, understanding and notating. However, only the final stage is assessed by the teacher; the teacher will have to guess if other errors are made in hearing, remembering or understanding. The term ‘theory’ can also be problematic:

> Clearly the course designation of music *theory* is a misnomer in terms of what goes on in the lower division classes. The term *musicianship*, comes somewhat closer to describing the goal we seek. There is nothing ‘theoretical’ or indeed ‘creative’, about mastering scales, intervals, chords and key signatures. (Payne 2006: 140)

Rusty Jones and Martin Bergee (2008:93–118) discussed a study at the University of Missouri of 156 first-year students to determine which elements of their prior musical or scholastic training might be associated with success in their first-year music theory and aural training courses. The findings were that 67% of the students had no prior learning in theory but did study solfa, 62% had some prior learning in solfège or numbers, and that most schools only focus on performing programs (Jones and Bergee 2008: 93). This data points to the necessity of including the rudiments of music in the high school curriculum (Jones and Bergee 2008: 105).
This situation is not very different from Australia, where music tuition in our secondary schools, colleges and private studios does not always reach a level where students could follow an undergraduate course in music with ease. Lorenzo Capitanio discovered the same in his Master of Education thesis, ‘Entry Level Music Theory Knowledge in First Year Tertiary Students’ (Monash University, 2006). Error detection has received very little attention in any text on aural skills (see Karpinski 1999: 130–132). In ‘Error Detection in the Aural Skills Class’, Stacey Davis (2010: 37–68) starts by defining error detection as the ability to evaluate music performance and makes comparisons between sound and notation (i.e. sound and symbol) which are applicable to every musical situation, including listening, performing, studio teaching, conducting and adjudication and, of course, the teaching and learning of tonal harmony and its analysis. She states on page 39 that ‘in all of these situations, error detecting requires multi-sensory perception and multi-tasking abilities’. Factors that may affect a student’s accuracy include the number of parts, texture, rhythm and tempo.

**Tonality From Bach to The Beatles**

In teaching tonal harmony, it is important to give students a very clear idea what tonality means and how it functions in the music they are playing. Long before the idea of tonality was introduced, music was written using a modal scheme for some 1,000 years, possibly from as early as 500 to 1500 AD (Hyer 2007: 730–47), where movements or progressions of each part were written horizontally, often to an existing melody. In the teaching and learning of tonal harmony today, harmonic progressions tend to be written vertically by most students as triads and chords, as is encouraged and taught in the AMEB Music Craft course, thus possibly losing the idea of four melodies harmonising together vocally (SATB). The term ‘tonality’, as opposed to ‘modality’, may have been coined by Alexander-Étienne Choron (1771–1834) to describe the music of his time compared with that of a previous time. Hyer writes:

> It now appears certain that the first author to use the term was Choron, who coined it in the *Sommaire de l’histoire de la music* (1810) to describe the constellation of tonic, dominant, and subdominant harmonies familiar to musicians since Rameau. (Hyer 2007: 730)
Tonal harmony, and its history, is a complex field of study. Virtually every aspect of harmonic tonality such as tertiary harmonies, voice-leading, the bass as harmonic foundation, and notions of root progressions, arose long before tonal harmony existed and are part of the study of counterpoint.

Joel Lester states:

> It is difficult to know how each component evolved, both separately and in interaction with its affiliates before the final, highly integrated development stage existed. Virtually every aspect of harmonic tonality, tertiary harmonies as primary compositional structures, contrapuntal voice-leading connecting those harmonies, the bass as harmonic function, notions of root generation, harmonic motion directed towards cadential goals ... arose long before tonal harmony existed and are part of the study of counterpoint. (Lester 2002: 753)

Another definition states: “Harmonic tonality is where different triads or chords gravitate to the tonic triad ... exhibiting the principles of tonic-dominant tonality, as distinct from modality and other systems of organised pitch” (Randel 1986: 862). Turek agrees, stating: “Harmony can refer to the general effect of several lines in combination, or it can refer to any single combination of sounds” (Turek 1976: vol. 1, 97). Stefan Koska and Dorothy Payne agree when writing that “harmony is the sound that results when two or more pitches are performed simultaneously. It is the vertical aspect of music, produced by the combination of the components of the horizontal aspect” (Koska and Payne 2000: ix). The evolution of tonal harmony also marks the development of counterpoint and its scholarly study (Bernstein 2007: 796–800).

Theories of the relationship and functionality of chords is an important area of student study. This is possibly best taught aurally before students start to write harmonic progressions. Chord labels vary between classical trained and jazz and pop musicians. Rameau codified harmonic progressions and introduced labels for triads on the first, fourth and fifth degrees of the scale as Tonic (T), Subdominant (S) and Dominant (D). The emergence of the major and minor systems must have been crucial to the changing of music theories. Hugo Riemann (1849–1919) introduced the idea of chordal functions. He also defined tonal harmony as the relationship between any diatonic chord of the scale with the tonic and termed these ‘functional tonalities’. Riemann reduced functional harmony to the three primary triads only (I, IV and V), reasoning that other triads were an extension or elongation of those three. Figured bass is still an important
part of tonal harmony pedagogy. It began as shorthand for continuo players (on keyboard, plucked and bowed instruments) to improvise accompaniments. Instrumentalists filled in a part when a voice part was missing. This practice probably dates a little before 1600. Caccini wrote a dedication to *Euridice* in which he states he has indicated fourths, fifths, sixths, sevenths, major and minor thirds and for the rest is leaving it to the judgement and art of the player to adapt the inner parts. He also admits to not minding a succession of consecutive fifths or octaves in the accompaniment (Strunk 1965: 11).

Triads were not thought of as being in root position or inversions, but were created by adding intervals above a given bass note. A six (6) placed between bass and treble clefs would mean the interval of a sixth was to be added over the bass. The performer would also add the third. Roman numerals were not used at this early stage. A sixth chord in modern music theory text books means a first inversion chord or a triad with its third factor in the bass. The root of the triad is found in an upper voice. For example, in C major, the triad D-F-A (ii) with factors 1, 3 and 5 is labelled as a root position triad on the supertonic (ii). The student may identify it aurally as a minor triad in root position. When the same triad is written with the third factor in the bass, as F-A-D, it is labelled in modern textbooks as a first inversion chord (ii6). The student may aurally identify it as a major sixth triad (F-A = major 3rd, and F-D = major 6th) and hear it as a subdominant sixth chord (S6). In minor, this is F Ab D. The student may hear a minor subdominant with added sixth (mS6). Rameau recognised these as the *sixte ajoutée*. If it sounds like a subdominant, it will function as a subdominant. Jazz and pop musicians rarely think of inversions of chords; they come closer to the old technique of recognising chords in the manner of Rameau than do some of our ‘classically’ trained musicians.

The key to tonality and tonal harmony needs to be understood by students and can be shown in the following points.

1. Key: tonal melodies when reduced to their given pitch sounds become scales of mostly tones, semitones or gapped (major, pentatonic major and minor, with minor third gaps and harmonic minor with the augmented second).
2. Consonance and dissonance: the idea of tension and relaxation. This involves the active fourth and seventh degrees of the major scale which demand resolution.

3. Relationships: the concept of relationships between the tonic and its two dominants (V and IV).

Tonal harmony still functions very strongly in Western music and is favoured in popular music, sometimes with the added colour of borrowed chords. It gives us a reason to use and teach not only J.S. Bach’s chorales, but also some of the music our students listen to on their iPods. Many of us enjoy listening to tonal harmonies as they are one of the reference points of our culture. Borrowed notes from any of the minor scales or modes may often be used. The Blues scale is one example: C-Eb-F-F#-G-Bb-C.

It is relevant to introduce a variety of symbols to students, some of which they already know from popular songs. Interval class is mentioned in passing as a useful teaching tool. Bringing these chord symbols to the piano lesson is an important aid to bring theory and practice together. Chord symbols are used in the teaching of harmony. These are many and varied. Classically trained and modern- or jazz-trained musicians use different types of labelling. The music found in hymnbooks often use modern labels. Many students will already know these labels from busking and playing from ‘lead sheets’, ‘real books’ or symbols Googled on their iPads. Figured bass used in the teaching of harmony will be new to these students.

**Chord Symbols in the Past**

Music theory and pedagogy are inseparable. The great music theorists of the past were also great pedagogues who identified the building blocks of music theory and presented them sequentially to their students. This is seen in C. P. E. Bach’s observation of his father’s teaching:

He started his pupils right in what was practical, and omitted all the dry species of counterpoint that are given in Fux and others. His pupils had to begin their studies by learning pure four-part thorough bass. From this he went to chorales. (Wason 2007: 56)
Several pedagogues of the past have left ideas which are still important in the teaching and learning of theory and aural skills today. One of the earliest known uses of chord symbols, now named figured bass, is found in a collection of church pieces entitled *Cento concerti ecclesiastici* of 1602 by Lodovico Viadana (Strunk 1950: 419–423). Viadana restricted the figures initially to accidentals only. Shortly afterwards, Agostino Agazzari gave as the main reason for using figured bass that it was convenient and suitable for the recitatives ‘in stile moderno’ (Barnett 2007: 441). A collection of solo songs with figured bass by Giulio Caccini (1551–1618) should also be mentioned. Composers wrote a melody and a bass part with figures between them. Caccini’s numbered often up to a 13th. Grout writes:

> The realisation of such a figured bass varied according to the nature of the composition and the taste and skill of the player, who had much room for improvisation within the framework set by the composer: he might play simple chords, introduce passing notes, or incorporate melodic motives in imitation of the treble or bass parts. (Grout 1973: 302)

Figured bass is now mostly used in the teaching of harmony and tonal analysis. A teaching example published during the last few years is the AMEB’s *Music Craft* course (2006, 2009).

The introduction to *Syntagma Musicum* Book III (1618), by Michael Praetorius demonstrates the skills required of organists at this time. Organists were expected to understand counterpoint or, at the very least, be able to sing in tune and to thoroughly understand music written in score notation or in tabulator. Praetorius explained that, in realising a figured bass, it was not necessary for the organist to be concerned about fifths and octaves, but rather about the register of the vocal part (Keller 1990: 29). Several rules of writing and performing came into vogue. A musician could play the third and the fifth factor of the triad above the bass note, or the third and the sixth, or even the third, fifth and the sixth, as shown in Bruschi’s harmonisation of the scale of G major where scale degree numbers 1, 4 and 5 are harmonised by root position chords and 2, 3, 6, and 7 are all sixth chords (Barnett 2007: 443). The bass note was not thought of as the root of a triad, but rather as a scale degree; it was played by a continuo instrument such as organ, harpsichord, viola da gamba or lute. The realisation of a figured bass varied according to the style of the composition and the taste and skill of
the performer, who was expected to improvise on those figures, taking the melody line into consideration. A harpsichord player would utilise these figures differently to a viola da gamba player or a lutenist, with each catering for the instruments and their creative ability. In recent times, editors have often provided realisations of the figures. When researching AMEB theory examination papers from 1930 to 2013, I found that chord labelling had changed from only Arabic numbers during the 1930s, to Roman numbers for chord roots and Arabic numbers for inversions, then to Roman numbers and letters a, b and c for inversions of chords and back again to Arabic numbers or no numbers at all. Trinity/Guildhall used three different systems in the same examination paper during 2013: figured bass, Roman numerals, letters a, b etc. and modern labels.

**Modern Chord Symbols**

Popular and jazz musicians use letters for chords and slashes to indicate which chord note is placed in the bass example: A means an A major triad in root position and A/C# means a major triad with C# in the bass. Some analysts use labels introduced by Rameau and Riemann during the eighteenth century, for example: T, S and D for tonic, subdominant and dominant, respectively. These symbols are used in Germany and in Scandinavian countries to teach harmony to young music students, as is shown in the textbook by Rieder *Harmonielehre für Kinder*. Classically trained musicians do not generally have the same variety of labels as popular and jazz musicians; they may have difficulty with jazz symbols, as these do not always define the function of the chord. Examples of modern symbols can be found in ‘Real books’, ‘Fake books’, ‘Lead sheets’, Chord Charts and a few selected hymn books such as the harmony edition of *The Australian Hymn Book* (1999). Palmqvist’s *The Refinement of Rhythm* (2004) and Deas’ *Improvisation for Classical Trained Pianists* (2007) both use modern chord symbols. Table 1.1 shows different chord symbols for the same root position chord.
### Table 1.1: Different Chord Symbols for Root Position Chords

<table>
<thead>
<tr>
<th>Chord quality</th>
<th>Modern chord Symbols</th>
<th>Chord spelling</th>
<th>Figured bass</th>
<th>Quality</th>
</tr>
</thead>
<tbody>
<tr>
<td>Major triad</td>
<td>C⁺</td>
<td>C E G</td>
<td>5 3</td>
<td>M/m</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Figures are often presumed</td>
<td></td>
</tr>
<tr>
<td>Minor triad</td>
<td>Cm, C-, C min.</td>
<td>C E b G</td>
<td>b 3</td>
<td>m/M</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>The 5th is often presumed</td>
<td></td>
</tr>
<tr>
<td>Diminished triad</td>
<td>C°, Cdim,</td>
<td>C E b G b</td>
<td>b 5 3</td>
<td>m/m</td>
</tr>
<tr>
<td>Augmented triad</td>
<td>C⁺, C aug, C #5</td>
<td>C E G#</td>
<td>#5 3</td>
<td>M/M</td>
</tr>
<tr>
<td>Dominant seventh</td>
<td>C７</td>
<td>C E G B b</td>
<td>7</td>
<td>M/m/m</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>The other intervals are often presumed</td>
<td></td>
</tr>
<tr>
<td>Minor seventh</td>
<td>CmⅡ, C Ⅱ, CminⅡ</td>
<td>C E b G B b</td>
<td>7 5 b 3</td>
<td>m/M/m</td>
</tr>
<tr>
<td>Major seventh</td>
<td>C７</td>
<td>C E G B</td>
<td>#7 5 3</td>
<td>M/M/M</td>
</tr>
<tr>
<td>Diminished seventh</td>
<td>C°Ⅱ, C dim Ⅱ</td>
<td>C E b G b b</td>
<td>b b 7 b 5 b 3</td>
<td>m/m/m</td>
</tr>
<tr>
<td></td>
<td></td>
<td>(C E b G b A)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Half-diminished seventh</td>
<td>CmⅡ(b5), C°Ⅱ, CⅡ(b5)</td>
<td>C E b G b b</td>
<td>7 b 5 b 3</td>
<td>m/m/M</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Students may ask why they are to learn what seems to them an outdated system, such as figured bass, rather than the new system, which seems a much simpler method. The answer must be that anyone who performs, arranges, transcribes, analyses or edits the music of the baroque and early classical periods needs to be able to understand and realise these symbols. Textbooks continue to use figured bass to teach students harmony, whether at the keyboard or in manuscript. Whether using the old or the new system of labelling, a labelling system is not only a shorthand system for indicating harmony, but also provides a scaffold of chords for improvisation. The spelling of a chord symbol functions only as a guide for jazz musicians. Notes can be added or left out at will. Some jazz and popular music performers may not be able to read music, but they can read chord symbols and know how to realise these on keyboard or guitar.
As mentioned earlier, the spelling of some of these symbols in modern music often makes no sense to classically trained musicians. For example, contemporary chord symbols do not show double flats or double sharps but enharmonically change the spelling of one or more of these notes. The diminished seventh on C, C-Eb-Gb-Bbb, may be respelled as C-D#-F#-A, written for easy reading rather than being grammatically or functionally correct. Simple triads are less common in modern jazz after 1940, where a minor seventh or a sixth is often added to the chord. These seem to be interchangeable with the chord indicated. A triangle is used to indicate a major triad but ‘M’ (major) and ‘m’ (minor) are common and are easier to find on a computer. The major triad with a minor seventh in the classical sense is labelled a dominant or secondary dominant and functions as a dominant. This is not necessarily so in jazz music, as the chord does not need to be resolved. Chord labels in jazz music are usually placed above the treble staff, while figured bass is placed below the bass staff. It is important to teach and explain these symbols to students, as pieces with these symbols are found in the AMEB and other examination system syllabuses. Examples include* Boogie Rock* and* Left Hand Drive* from* Jazzin' around* by Bailey, found in the AMEB repertoire list, Grade Five, list D (2013).

Table 1.2 shows the Riemann system of labelling and the difference between the qualities of basic triads and seventh chords used by intermediate theory students. A number of pre-tertiary students come across these during their jamming sessions. They were then taught by their music teacher to pass AMEB theory exams and learn another system. In teaching music theory it may help the student if figured bass (with or without Roman numerals) is taught, together with some elementary modern chord symbols the student may already know.
Table 1.2: The difference between labelling systems of basic triads

<table>
<thead>
<tr>
<th>Chord position</th>
<th>Chord</th>
<th>System 1: Roman and figured bass</th>
<th>System 2: Roman and letters</th>
<th>System 3: Riemann</th>
</tr>
</thead>
<tbody>
<tr>
<td>Root</td>
<td>C E G</td>
<td>1</td>
<td>In C) Ia</td>
<td>In C) T.</td>
</tr>
<tr>
<td></td>
<td></td>
<td>5 or the figures are presumed. 3</td>
<td></td>
<td></td>
</tr>
<tr>
<td>First inversion</td>
<td>E G C</td>
<td>1</td>
<td>In C) Ib</td>
<td>In C) T 3 (3 in bass).</td>
</tr>
<tr>
<td></td>
<td></td>
<td>6 or simply 6, the 3rd is</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>3 presumed</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Second inversion</td>
<td>G C E</td>
<td>1</td>
<td>In C) Ic</td>
<td>In C) T, S, D, all 5 5 5 passing, D6/4-5/3 is cadential.</td>
</tr>
<tr>
<td></td>
<td></td>
<td>6 as a passing chord. 4</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>V</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>6 as a cadential chord. 4</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Neapolitan sixth</td>
<td>F Ab Db</td>
<td>II</td>
<td>In C) bIIb</td>
<td>Sn.</td>
</tr>
<tr>
<td></td>
<td></td>
<td>b6</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>b3</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

It is but a small step from the use of borrowed notes of the parallel minor into the major key – common in the 19th century – to the use all 12 notes of the chromatic scale as is found in the music of Schoenberg. Here follows the major scale with added borrowed tones from the natural minor scale: C D Eb E F G Ab A Bb B C. We could call this the Major/minor scale. These 10 tones can be used in functional harmony without disturbing the feeling of the tonic, after all the tonic and dominant remained. When the Phrygian second is added (Db) only F# (the tritone) remains. 12 notes are available to composers nearer our time.

Interval Class (I.C.) numbers are shown not only to complete the labelling section of this chapter but also to show how (with this extra tool) students may be helped to identify the quality of triads and chords when asked to do so in examinations. These numbers are used in the analyses of atonal music. They are not chord labels per se, but do apply to chords. IC labels refer to the number of semitones between one pitch and the next neighbouring pitch sound, IC labels are used melodically as well as harmonically. One example is this tone row used here is one by Schoenberg in his Variations for Orchestra, Op 31 (Turek Anthology of Music 1992: 443-452):
The above is an example of an all interval class, because the inversions of the given numbers create the rest of the intervals. IC 6 = augmented fourth or diminished fifth; often the highest number used in IC analysis is number 6. It is the middle point in the span of an octave (12 semitones) and indicates an augmented fourth or diminished fifth.

Table 1.3: Interval Classes (IC)

<table>
<thead>
<tr>
<th></th>
<th>0</th>
<th>1</th>
<th>2</th>
<th>3</th>
<th>4</th>
<th>5</th>
<th>6</th>
<th>7/5</th>
<th>8/4</th>
<th>9/3</th>
<th>10/2</th>
<th>11/1</th>
<th>12/0</th>
</tr>
</thead>
<tbody>
<tr>
<td>C</td>
<td>C#</td>
<td>D</td>
<td>D#</td>
<td>E</td>
<td>F</td>
<td>F#</td>
<td>G</td>
<td>G#</td>
<td>A</td>
<td>A#</td>
<td>B</td>
<td>Bb</td>
<td>C</td>
</tr>
</tbody>
</table>

**Pedagogues of the Past**

Odo of Cluny (?–942) is credited with the authorship of *Enchiridion*, an early handbook on the theory of music, though it may have been written by a Lombard monk known as Pseudo Odo. The treatise contains the first systematic use of letters, these became standard for pitch sounds. Odo also identified tones, semitones and tetrachords, or a group of four pitch sounds such as D E F G within modes. Semitones were always placed in the middle. The term ‘tetrachord’ is still taught today as the two tetrachords of a diatonic scale: C D E F G A B C (Strunk 1950: 103).

Guido of Arezzo (995–1050) connected music theory to musical practice, using the monochord, a musical instrument with one string, to teach a secure sense of pitch (Wason 2007: 48). Much of his pedagogy was based on his *Enchiridion Musices*, or *Handbook of Music* (Cohen 2007: 339). He introduced solmisation as an aid to sight singing and took solfa names from the first words of the hymn *Ut qurant laxis* from the *Liber usualis* (1961: 1506). The *Liber usualis* is a 1,900 page book which contains versions of the Ordinary chants of the Roman Catholic Mass (Kyrie, Gloria, Credo, Sanctus and Angus Dei), still written with letter names as introduced by Odo (1961: 1504) The result was a hexachord reading C D E F G A after adding one note at both ends of Odo’s tetrachord. This hexachord could also start on the fourth and fifth degrees:
The first, fourth and fifth degrees are important in the teaching of theory. Guido worked with two colours for pitch sounds so that his choristers would be able to sing, read and learn a chant quickly. A yellow line was pitched as ‘C’ and red as ‘F’ (Dresden 1946: 2). Five pedagogical ideas can be attributed to Guido but are not mentioned in his books. These are: a staff notation of four lines; the system of hexachords; the guiding hand for sight reading; using solfa syllables of the hexachord ut re me fa sol la and the keys of C and F. Each of these ideas is still in use today. The solfa system is used in many methods of music teaching such as Kodály, except that ut became do and ti was added. The four lines became five.

Heinrich Glareanus (1488–1563) hinted at his dissatisfaction with modal theory in 1516 (Judd 2007: 384), and his Dodecachordon of 1547, a 12-stringed instrument, was a great influence on changing ideas about modes. He added two more to the eight in existence, the Aeolian and Ionian (Strunk 1950: 219), which are our natural minor and major scales. Glareanus stated that the Ionian mode was often used in his time. It is found in contemporary folk songs and dances but was not considered suitable for church music. An example of an early Ionian mode is found in Des Prez (1450–1521) Planxit autem David (Strunk 1950: 226–229). Other examples found in The Australian Hymn Book are a Polish Christmas carol melody of the 13th century, ‘Infant Holy’ (292) and a German carol melody of the 14th century, ‘Good Christians all, rejoice’ (313). These are clearly in major keys (The Australian Hymn Book II 1999). Nine years after Glareanus’ Dodecachordon, Gioseffe Zarlino wrote his Institutione harmonichi (1556). Zarlino divided the study of theory in four books and was one of the first to recognise the triad as a way of harmonic thinking rather than as intervals above a bass. He differentiated between major and minor, attempted to rationalise the old rule of forbidding the use of consecutive fifths and eighths and described the effect of false relations. These concepts, together with figured bass, still remain relevant today when teaching harmony to pre-tertiary students (Strunk 1950: 228).
Viadana (1560-1625) built his compositions upon a bass rather than on an existing *cantus firmus*, creating individual free melodies. He may have been one of the first to do so. Agostino Agazzari (1578-1640) published a method on how to interpret a figured bass. Like Pepusch, Viadana still placed either the fifth or the sixth over the bass (Strunk 1950: 425), creating harmony by adding intervals above a bass rather than from the root. Agazzari gave instructions on the use of suspensions 4-3 and 7-6. English poet and composer Thomas Campion (1567-1620) referred to keys and tones as ‘modes’. Campion labelled the degrees of the scales as either 5/3 or 6/3. The subdominant bass note is often labelled as a 6 or 6/5 chord. In doing this, Campion may, like Viadana, still been thinking of harmony as intervals above a bass and not as triads. The following shows how Campion may have figured each scale degree:

<table>
<thead>
<tr>
<th>Scale degrees</th>
<th>1</th>
<th>2</th>
<th>3</th>
<th>4</th>
<th>5</th>
<th>6</th>
<th>7</th>
<th>8</th>
</tr>
</thead>
<tbody>
<tr>
<td>Triads</td>
<td>I</td>
<td>ii</td>
<td>iii</td>
<td>IV</td>
<td>V</td>
<td>vi</td>
<td>vii°</td>
<td>I</td>
</tr>
<tr>
<td>Campion</td>
<td>6</td>
<td>6</td>
<td>6/5</td>
<td>6</td>
<td>6</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

It was Johan Fux (1660-1741) who systematised a model for contrapuntal pedagogy, which after 288 years is still used today in the new AMEB *Music Craft* workbook for Grades Five and Six. Fux’s *Gradus ad Parnassum* was published in 1725, and is considered to be of great pedagogical value. To a large extent this system is still based on the old church modes. Albrechtsberger (1736-1809) used a similar style of teaching harmony as Fux. Albrechtsberger was considered to be the best theory teacher of the time when Haydn recommended him to Beethoven (Bent 2007: 583). *Der General-Bass in der Composition* by Johann Heinichen 1683-1729 is a text on figured bass and was published three years after Fux’s *Gradus* (Wason 2007: 57). Keyboard instruments became more important during the baroque period and much music was written for them. It is possible that the major/minor transposable system emerged from this, and also because composers started to use modulation more often within a movement rather than from movement to movement. One example is Scarlatti’s *Sonata in G major* K 201/L 129, which moves from G - D - A - a - F - D in its first half. The German theorist Heinichen wrote a practical guide for musicians to follow, showing how the keyboardist may master several styles using figured bass (Cohen 2007: 543).
Jean-Phillippe Rameau (1683-1764) can be considered as the founder of modern harmony. In his *Traité de l'harmonie* of 1722, he attempts to teach amateur musicians the art of playing the keyboard with figured bass. He also tried to reduce the many different rules then in existence into a single rationale. The keystone to Rameau’s pedagogical writing is the *Code de musique pratique* of 1760, in which he takes on all music pedagogy (Wason 2007: 54). Three systems emerged from his teaching:

1. *Stufen* theory, or step theory, meaning scale degree, no matter what the position of the chord, used mainly for performing.
2. The use of fundamental bass chord roots.
3. The functional theory of chords.

Important in Rameau’s theory is the concept of the triad (and not the interval from the bass) as being the basis of tonal harmony. He considered the root as the generator of the chord, with dissonances to be prepared and resolved. Rameau recognised two basic cadences, Perfect with the bass falling from D7 · T (V7 - I) and the Imperfect cadence rising from S6/5 - T (ii6/5 - I) chord progression (Hyer 2007: 734). This progression may sound plagal to some of us, as the bass moves from subdominant to tonic, the Subdominant 6/5 chord was used by J.S.Bach in many of his chorales as a predominant chord. Rameau codified harmonic progressions and introduced labels for chords on the first, fourth and fifth degrees of the scale as T, S, and D. His theories were introduced in Germany by Marpurg in 1757 (Lester 2007: 753–761). J.S.Bach had died in 1750.

Francois Fétis (1784–1871) looked at tonal harmony in a different way: he found the fourth and seventh degrees of the scale to be ‘active’ as both belong to the dominant seventh chord. Both are leading notes: four is attracted to three and seven to one, which Fétis considered to be passive belonging to the tonic. For Fétis, the dominant seventh was the crucial musical element in ‘modern tonality’, the ‘birth’ of which he found in one of Monteverdi’s madrigals *Cruda Amarilli* (1605) (Hyer 2007: 728). In this example, the seventh is unprepared and can be heard vertically in bars 13–14 (Norton 1988: 319).

Fétis found tonality in the circle of fifths:

\[ \text{F, C, G, D, A, E, B} \]
Notice he started from F and not C, as is mostly shown in texts today. He considered F, C and G to be strong, a, e and b to be weak and e and b to be active, being a semitone from the next note. He concluded that the circle of fifths created the three ‘pillars’ of tonal harmony, thus:

```
    F  a  C  e  G  b  D
```

Like Fétis, Hugo Riemann (1849-1919) was convinced that tonality could be reduced to a single principle comprising three chordal functions, the tonic and its two dominants, i.e. the higher dominant (V) and the lower dominant or subdominant (IV). His ideas built on Rameau’s theories of functionality of chords (the relationship between chords and the tonic) within a harmonic progression. Riemann believed that all other chords were related to these three chords or were extensions of these chords in time. An example in a major key is:

```
primary triads       I  IV  V
related triads      vi  ii  iii and vii°
```

However, the relationship depends on context. Riemann introduced a new way of labelling chords that showed this relationship (though these labels had already been hinted at by Rameau):

```
Scale degrees   1  2  3  4  5  6  7  8
Riemann*        T  Sp  Dp  S  D  Tp  D  T
Roman           I  II  III IV  V  VI  VII  I
Extended Roman  I  ii  iii IV  V  vi  vii° I
```

*Code:  
Sp = Subdominant parallel  
Dp = Dominant parallel  
Tp = Tonic parallel  
D = Dominant seven without the root
For Australian students, the use of the ‘r’ for relative rather than the ‘p’ for parallel may be more appropriate. Thus, ‘Sp’ becomes ‘Sr’. Carl Dahlhaus (1928-1989) writes: “The birth of tonality meant it was possible to establish a system of relationships and interdependencies between the harmonies that inhabit the area of a sound language” (Dahlhaus 1990: 17).

Each important theorist and pedagogue from the past found new concepts and terms which are still taught today. Odo of Cluny – the tetrachord; Guido of Arezzo – the solfa system; Glareanus added the Ionian mode to those already known; Zarlino recognised the triad as a way of harmonic thinking; Viadana is believed to be the first to use figured bass; and Agazzari published a method on how to interpret figured basses. Campion rejected the modes and turned to major and minor, Fux’s contrapuntal method is still used today after 288 years, Heinichen wrote a practical guide for keyboard players using figured bass and Rameau is the founder of modern tonal harmony and codified harmonic progressions. For Fétis, the idea of active and passive triads and tones was of interest and Riemann introduced the idea of functionality of triads. These twelve concepts are the basis on which tonal harmony pedagogy rests.

More Recent Developments in Music Pedagogy

We turn now to six influential pedagogues a little closer to our time, when key teaching styles, philosophies and pedagogical changes were introduced. They are Johann Pestalozzi (1746–1827), Émile Jaques-Dalcroze (1865–1950), Carl Orff (1895–1982), Zoltán Kodály (1882–1967), Jean Piaget (1896–1980) and Lev Vygotsky (1896–1934). Alexander Ringer writes on Kodály and education in The Eclectic Curriculum in American Music Education: The article is titled “Kodaly and Education: A musicological note”.

Kodaly based his subsequent didactic work towards the establishment of an organically conceived national program of musical education on two non-negotiable principles: (1) Only singing furnishes an acceptable common denominator for all children irrespective of socio-economic background, and (2) singing and hearing must precede notation, lest music reading and writing be reduced to the level of largely meaningless cerebral exercises. (Ringer 1972: 146)
Is the largely meaningless cerebral exercise occurring in the teaching of tonal harmony today, not only in *Music Craft* but other texts as well?

The idea of teaching the sound before the symbol to music students may even have started with Guido of Arezzo and his hand signals to help choristers memorise their part quickly. The choristers were probably not able to read music. Johann Pestalozzi’s pedagogical reforms are child-centred rather than subject or method-centred, and focus on teaching experiences of touching and hearing, before showing symbols and teaching writing. Choksy writes:

> Pestalozzi rejected the school practices of memorising and recitation that were then common, and substituted for them observation, experimentation and reasoning. (Choksy 1986: 5)

Pestalozzi’s main ideas were that children should experience and observe for themselves and should be encouraged to express their experiences. Pestalozzi’s principles, such as the child being allowed to make mistakes without being made to feel inadequate, were adapted by many pedagogues, among them Lowell Mason (1792-1872), Maria Montessori (1870-1952), Rudolf Steiner (1861-1925). Montessori and Steiner schools take students in Canberra. Anna Lechner and Julie Dalcroze had a valuable influence on pedagogy in general and music teaching in particular. They were both influenced by Pestalozzi. Lechner’s book *Ein froher weg ins reich der töne* (vol.1, 1926) was student-centred, contrary to the earlier teaching methods. Lechner was a Viennese school music teacher and lecturer at the Pedagogical Institute of Vienna. During World War II the Nazis returned to a more autocratic method, but after the war she again was active as a music teacher at the institute. Her method of teaching moved from rhythm to pitch to symbols (from sound to symbol). She used hand signals to indicate pitch, pointing to the chin for the lowest pitch, to the mouth, nose, eyes, forehead and hairline for consecutive higher pitch sounds (Landis and Carder 1972).

In 1910, the Dorhn brothers established the Jaques-Dalcroze institute in Hellerau, a suburb of Dresden, which was a very progressive community that attracted cultural visionaries from all over Europe. Unfortunately, this community ended under the Socialist Government in Germany. Carl Orff attended the institute and the seeds were
laid for the Orff method. Julie Dalcroze was a student at the school run by Pestalozzi and later taught at the school. As the mother of Émile Jacques, she would have had a great influence on Dalcroze’s thinking on music pedagogy and implementing Pestalozzi’s philosophies of child-centred pedagogy. All recognised the sensory approaches to learning and teaching as: visual (seeing and observing), auditory (listening to information and sound) and kinaesthetic (hands-on experimenting). It is likely that most students learn by using all three methods but one may dominate. When someone learns a language, sound is taught before the symbol. It therefore makes sense when teaching tonal harmony to use auditory sense first. There is then a straight line between Pestalozzi, a great reformer – in a time when students were still learning by rote – and the methods of Anna Lechner, Carl Orff, Zoltán Kodály and Émile-Jacques Dalcroze. In each of these systems, the student is the centre, rather than the teacher or the material being taught. The Suzuki and Yamaha methods are also indebted to Pestalozzi; both insist on the sound being taught before the symbol and in broad lines follow Pestalozzi’s philosophy and methodology. These methods and philosophies were widely available and studied in Europe. Dalcroze’s pedagogical ideas reached the rest of Europe and America after 1945. Kodály adapted the system for his method of teaching music to Hungarian school children (Choksy 1986: 336).

It may be of interest to tabulate the methods of Jaques-Dalcroze, Kodály and Orff (see Table 1.4), and compare these with AMEB Music Craft to determine the extent to which these influences are explicitly found in Music Craft. Dalcroze, Kodály and Orff all teach the sound before the symbol and encourage students to create their own music. Music Craft attempts the same but the symbol seems to dominate at the expense of creating.
Table 1.4: Shows a Comparison Between the Pedagogical Methods of Dalcroze, Kodály, Orff and *Music Craft*

<table>
<thead>
<tr>
<th>Dalcroze</th>
<th>Kodály</th>
<th>Orff</th>
<th>Music Craft</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Early development</strong></td>
<td><strong>Early development</strong></td>
<td><strong>Early development</strong></td>
<td><strong>Early development</strong></td>
</tr>
<tr>
<td>Developmental ability</td>
<td>Developmental ability</td>
<td>Developmental ability</td>
<td>Development through</td>
</tr>
<tr>
<td>through movement</td>
<td>through <em>singing</em></td>
<td>through <em>musical</em></td>
<td>aural experience in</td>
</tr>
<tr>
<td><em>Eurhythmics</em></td>
<td></td>
<td><em>experience</em></td>
<td>sound as high or low,</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>rhythm and metre,</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>dynamics, articulation,</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>timbre and writing</td>
</tr>
<tr>
<td><strong>Creating</strong></td>
<td><strong>Creating</strong></td>
<td><strong>Creating</strong></td>
<td><strong>Creating</strong></td>
</tr>
<tr>
<td>Solfé with a fixed ‘do’.</td>
<td>Music literacy and</td>
<td>Create through</td>
<td>Creation is not</td>
</tr>
<tr>
<td>Creating rhythms and</td>
<td>aural training. It is</td>
<td>movement, speech and</td>
<td>encouraged. Music</td>
</tr>
<tr>
<td>improvisation.</td>
<td>thought to be important</td>
<td>song. There is no need</td>
<td>literacy is important</td>
</tr>
<tr>
<td></td>
<td>to create a vocabulary</td>
<td>to be able to notate.</td>
<td>rather than creating.</td>
</tr>
<tr>
<td></td>
<td>first before notation.</td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Movement</strong></td>
<td><strong>Movement</strong></td>
<td><strong>Movement</strong></td>
<td><strong>Movement</strong></td>
</tr>
<tr>
<td>Free movement related</td>
<td>Moving to nursery</td>
<td>Free- movement to</td>
<td>None</td>
</tr>
<tr>
<td>to metre, rhythm,</td>
<td>songs</td>
<td>singing, through the</td>
<td></td>
</tr>
<tr>
<td>tempo and dynamics</td>
<td></td>
<td>experience of music.</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>Improvisation</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>unfettered by</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>knowledge</td>
<td></td>
</tr>
<tr>
<td><strong>Playing an instrument</strong></td>
<td><strong>Playing an instrument</strong></td>
<td><strong>Playing an instrument</strong></td>
<td><strong>Playing an instrument</strong></td>
</tr>
<tr>
<td>Ear and body are used</td>
<td>Not until music literacy</td>
<td>Playing by imitation</td>
<td>It is expected students</td>
</tr>
<tr>
<td>as instruments before</td>
<td>is well established are</td>
<td>with percussion</td>
<td>get private lessons with</td>
</tr>
<tr>
<td>moving to an instrument.</td>
<td>instruments introduced</td>
<td>instruments and</td>
<td>an instrumental teacher</td>
</tr>
<tr>
<td>Body percussion and the</td>
<td></td>
<td>recorders. Not until</td>
<td>separately from or</td>
</tr>
<tr>
<td>making of instruments are</td>
<td></td>
<td>music literacy is</td>
<td>together with *Music</td>
</tr>
<tr>
<td>encouraged</td>
<td></td>
<td>established are other</td>
<td><em>Craft</em></td>
</tr>
<tr>
<td></td>
<td></td>
<td>instruments introduced</td>
<td></td>
</tr>
<tr>
<td><strong>Reading and Writing</strong></td>
<td><strong>Reading and Writing</strong></td>
<td><strong>Reading and Writing</strong></td>
<td><strong>Reading and Writing</strong></td>
</tr>
<tr>
<td>Taught through solfa</td>
<td>Reading is introduced</td>
<td>No particular system is</td>
<td>Many ideas are</td>
</tr>
<tr>
<td>after about three years</td>
<td>by notating rhythmic</td>
<td>introduced. It is up to</td>
<td>introduced together</td>
</tr>
<tr>
<td>of eurhythmics. One staff</td>
<td>patterns to nursery</td>
<td>the teacher when and</td>
<td>from the very first</td>
</tr>
<tr>
<td>line is introduced at</td>
<td>songs</td>
<td>how reading and</td>
<td>lesson. The student is</td>
</tr>
<tr>
<td>first followed by</td>
<td></td>
<td>writing is introduced</td>
<td>possibly presumed to</td>
</tr>
<tr>
<td>two, etc</td>
<td></td>
<td></td>
<td>be already playing an</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>instrument</td>
</tr>
<tr>
<td><strong>How taught</strong></td>
<td><strong>How taught</strong></td>
<td><strong>How taught</strong></td>
<td><strong>How taught</strong></td>
</tr>
<tr>
<td>Often in groups.</td>
<td>Often in groups</td>
<td>Often in groups.</td>
<td>Sometimes in groups and</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>sometimes one to one.</td>
</tr>
</tbody>
</table>
The main focus in each of these four approaches is:

- **Dalcroze**: ear training, body and voice (eurhythmics) and creating meaning improvisation. Dalcroze was a teacher of harmony and composer.
- **Kodály**: rhythmic syllables, unaccompanied singing (folk song), pentatonic scale as stepping stone to major. Hand signals, movable do and improvisation are emphasised. He considered singing to be the basis of music education and introduced a series of reforms and innovations in the teaching of sight reading.
- **Orff**: rhythm of words, chants, colourful orchestration based on percussive sounds, recorders and improvisation. Orff is a Composer.
- **Music Craft**: reading, writing and aural skills, no improvisation or creating.

*MUSIC CRAFT* which will be analysed in the next chapter seems to be the only one not encouraging creativity in the student. Peter de Vries (2001) observed that a teacher’s emphasis on skills such as reading and notation may come at the expense of independence in the student. (de Vries. 2001: 24-27). The dangers of a method could be that the lessons and examination results are judged by the closeness of the method and not the musical experience and creativity fostered in the student.

The following is taken from Benedict’s abstract *Processes of Alienation* in the British Journal of Music Education were she states:

> Using Marx as a lens through which to interrogate music methodology, in particular those espoused by Orff and Kodaly, this article suggests that rather than the free play and creativity Orff and Kodaly intended, the implementation of these methods in a strict and unmindful manner, often alienates both teacher and student from musicking.

The article continues to explain how a method then can become a system of domination, stopping originality and narrowing the possibility of meaningful creative learning. The dangers of a method could be that the lessons and examination results are judged by the closeness of the method and not the musical experience and creativity fostered in the student. There is nothing new in this statement. Teaching generally – not only the methods of Orff and others – can be delivered in an restrictive manner, not allowing the student to have any creative abilities or to make errors. Tonal Harmony can be presented as having rules to be followed, restricting the student to be creative.
Pestalozzi’s ideas were for students to discover the rules. Jean Piaget and Lev Vygotsky were not musicians, but had a great influence on the art of teaching during the twentieth century and made important contributions to the study of child development. The difference was that Piaget would look and test children’s development without looking at the social space in which this child may find itself, which is the area Vygotsky was interested in. Piaget believed that children construct their own understanding and learning through interacting with their environment and identified stages of development. Jacky Wiggins writes:

> From a psychological perspective, Piaget is credited with originating the viewpoint that learning is constructed for understanding. While he is criticised by some for not taking the social contexts of learning into account, he did move the teaching profession towards a vision of learning in which the learner takes an active role. (Wiggins 2009: 15)

Table 1.5: Shows a Comparison Between Piaget’s and Vygotsky’s Philosophies of Pedagogy after 1945 (McInerney and McInerney 2010: 35–58)

<table>
<thead>
<tr>
<th>Piaget has a message for teachers and how they should work</th>
<th>Vygotsky: a social constructivist</th>
</tr>
</thead>
<tbody>
<tr>
<td>Learning is an active restructuring of thoughts; no two will arrive at the same meaning</td>
<td>Education is to develop students’ personality</td>
</tr>
<tr>
<td>Teachers should have a high regard for self-regulated learning</td>
<td>Education is to develop the creative potential of students</td>
</tr>
<tr>
<td>Students need to be provided with activities to provoke thought</td>
<td>Effective learning requires active involvement of the student</td>
</tr>
<tr>
<td>Provide experiences that create interest</td>
<td>Teachers direct and guide but do not dictate or force their own will</td>
</tr>
<tr>
<td>Use wrong answers to help analysis interest and learning</td>
<td>Methods cannot be uniform as these have to be in consideration of the student’s development and individual character</td>
</tr>
<tr>
<td>Promote co-operation.</td>
<td>Teachers should provide the tools that the learner needs to internalise ways of thinking.</td>
</tr>
</tbody>
</table>

After 1945 a revolution occurred in the philosophy of teaching, not only music teaching, but general teaching. Using the concepts Pestalozzi advocated, Dalcroze, Orff and Kodály methodology created a new thinking on how teaching and learning takes place. From this, the questions must be asked:
• How is the teaching and learning of music theory changing in the private music studio during the twenty-first century?
• How is the art of teaching fostering in the private studio?

This chapter introduced important pedagogues of the past and the present, all except for one using a method where the sound precedes the symbols of music. A comparison is made of chord symbols used by classical trained and jazz musicians, emphasising the importance of teaching tonal harmony and related aural skills using both classical and modern symbols. In the next chapter the new Music Craft course published by the Australian Music Examinations Board is introduced to follow its philosophy in the teaching of tonal harmony and related aural skills and discover whether the sound still precedes the symbol in the course. A questionnaire addressed to private studio music teachers may answer some questions related to Music Craft including whether music teachers are receiving adequate support.
Chapter Two

Symbols Without Sound:

*Music Craft* is a music theory course that combines workbooks, compact discs and Teacher’s Guides. However, it is not the only resource to do so. Since 2000, several other texts besides *Music Craft* have been published with similar aims for secondary schools, colleges and private studios. Not all of these combine theory with a related aural course and compact discs, as does *Music Craft*. Examples are Nick Peterson’s *An Introduction to the Concepts of Music* (2009), Ralph Turek’s *Theory for Today’s Musician* (2007) and Debra Smith’s *Musicianship and Aural Training* (2006). The *Contemporary Aural Course* by Margaret Brandman (1993) tests aural skills and complements her course *Harmony Comes Together* (2008). Between 1904 and 2012, changes have occurred in the presentation of tonal harmony to pre-tertiary students. This can be seen in the early text of Stewart Macpherson’s, *Practical Harmony* (which reached five editions by 1904 and was still a favoured text among music teachers in Australia during the 1950s) and in later texts by Earl Henry and Michael Rogers (2005), Ralph Turek’s text of 2007 and in *Music Craft* (2006, 2009). *Music Craft* possibly fits in between the old and the new texts, with the harmony segment of the course in *Music Craft* presented as it was more than 100 years ago. It asks students to fill in notes on a stave in a vertical manner rather than writing a bass to a soprano or vice versa and uses only a classical style of labelling. Turek introduces a more modern style as well as the classical style. Macpherson shows exercises in minims (half-notes) only, as is the case in many text books of his time. His explanation of each new idea is very clear and to the point. Each new concept is shown in score as well as in text. Macpherson labels all three mutations of the minor scale as diatonic, in contrast to *Music Craft*. Henry and Rogers show numerous examples in score of different eras in their course with scores, from Bach to the Beatles, and so does Turek who introduces some pop examples. Their course includes compact discs with complete compositions. *Music Craft* shows five examples as set pieces in each grade in different styles.
Chapters Two and Three of this thesis focus on two related areas of music pedagogy: the analysis of the new AMEB *Music Craft* course, its teaching of tonal harmony and related aural skills to pre-tertiary students, and a questionnaire delivered to a sample of studio music teachers. The intention of the *Music Craft* analysis is to gain an understanding of the pedagogy and philosophy of the course. This includes the relationship between written and aural sections, the language used for young students and the incremental flow of exercises and aural skills. The use of ‘drilling’ and sections labelled ‘In this lesson’ and ‘Review’ were examined regarding the use of language for young students. Consistency between written and aural sections and methods of introducing new concepts and exercises were examined. Recommendations are made in Chapter Three for a possible second edition of *Music Craft*. Attention to these details in a future edition of *Music Craft* may strengthen the course, make it less costly to produce, render it easier to work with for students and teachers, and help it gain the success it deserves. The intent of the questionnaire and its documentation was to discover whether studio music teachers have access to adequate support in the teaching of tonal harmony and related aural skills, and find to what extent these skills are considered to be important by private music teachers.

Many key texts besides *Music Craft* were studied to make a comparison with like courses and workbooks. I reference the following texts because effective and student centred teaching makes usually for effective learning. Among the texts studied are those on effective teaching, including George Mouly’s *Psychology of Effective Teaching* (1970), George Brown and Madeleine Atkins’ *Effective Teaching in Higher Education* (1991), Jackie Wiggins’ *Teaching for Musical Understanding* (2009), Paul Mussen, et al., *Child Development and Personality* (1974), as well as articles from the *Australian Journal of Music Education*, *The Eclectic Curriculum for American music Education* and the *Current Australian Curriculum*. To gain insights into the history of music pedagogy in Australia. Key harmony texts were compared and analysed, workbooks and past theory examination papers of various examining bodies were scrutinised and compared with those of *Music Craft*. Texts on aural skill development and tests were perused together with aural tests on compact discs. Discussions with members of the Music Teachers Association regarding teaching methods and possible solutions to teaching problems were held in June 2013. Special readings were undertaken on today’s
teenagers, who differ in aspirations, opportunities and pressures at school and at home from those of an earlier time. The 2012, 2013 and 2014 AMEB Manuals of Syllabuses were studied, focusing on incremental requirements of theory, musicianship and Music Craft. A comparison was made between these courses to find which could be the more attractive ones for studio music teacher to teach and students to learn, and why this would be. The issue of consistency between written and aural sections of Music Craft was examined. The Teacher’s Guides, which accompany the course, were compared with the relevant workbooks. All compact discs containing rhythmic and melodic dictation were rewritten and reorganised to find an incremental path through them for future study and teaching. Additional rhythmic and melodic exercises were written to comply with the requirement of the current syllabus. Exercises in aural harmonic progression were written to align with the written work of Music Craft, as these were absent from the course and needed to be tested for their effectiveness in teaching and learning harmony.

Those teaching and learning music theory, aural skills and tonal harmony may have strong and differing opinions on the pedagogy related to these concepts and skills as is shown in the responses to the questionnaire. The AMEB Music Craft course was devised by well-known and respected music pedagogues to fill a much needed gap by providing teaching materials for the delivery of aural skills and music theory pedagogy in the one workbook. It has succeeded well in this area, but some key issues have emerged, not all of which are raised by teachers in the questionnaire.

**Introduction to Music Craft.**

Music Craft presents a sequential theory and aural course from Preliminary to and including Grade Six. It is divided into two levels. Level One (2006) introduces Preliminary to Grade Four and level Two (2009) introduces Grades Five and Six. In Level One, each grade is presented in two workbooks (A and B) – containing material for direct learning – and two Teacher’s Guides (A and B). Each workbook contains twenty lessons, forty in total to coincide with the school year. Two compact discs of aural tests are included in each workbook. Level Two (2009) introduces Grades Five and Six, now titled ‘Essential Exercises’. The last two grades are not published with a Teacher’s Guide, and do not contain direct learning, but advice is given in the
workbooks informing the teacher and student which text books and chapters to consult for each lesson. All lessons for each of these two grades are found in one workbook, Grade Five has fifteen lessons, and Grade Six has thirteen. Each workbook comes with two compact discs.

*Music Craft* is perceived to be a valuable part of the general music education of students and supports performing skills. The course is geared towards the AMEB examination but is suitable for any music student wanting to upgrade their knowledge in theory and aural skills. Materials are developed to produce a comprehensive course that integrates theoretical and aural skills. *Music Craft* introduces its approach to theoretical and aural skills, stating the use of recent developments in pedagogy and claiming its teaching is on an international footing, by introducing music theory in a contemporary manner and integrating the different aspects of theoretical music studies. For example, the preface to Preliminary Workbook ‘A’ states the following:

> When you use these books, you can be confident that you are now learning theory and enjoying aural training that represents the best current practice. (*Music Craft* 2006: 7)

The Preliminary Grade Teacher’s Guide states:

> *Music Craft* represents the most significant contribution the AMEB has made to theoretical pedagogy in almost forty years. *Music Craft* refreshes the concepts of music theory and aural training with the most recent developments in theoretical pedagogy, placing the teaching of music theory in Australia on an international footing. (*Music Craft Teacher’s Guide* 2006, Preliminary Grade 2006: 8)

These prefaces suggest that it is relatively simple to implement *Music Craft*. Most teachers are well experienced and creative in general teaching practices and should be able to fill in any learning gaps. On the other hand, teachers who are uncomfortable in the teaching of harmony may find it difficult to take a holistic approach to an already demanding area. Harmony seems to be the most difficult section to teach and learn, not only in *Music Craft* but also in the other two AMEB courses (Theory and Musicianship) and other examining systems. Such as Trinity/Guildhall, and the Associated Board of the Royal Schools of Music.
Music Craft further states:

AMEB exists to provide a graded system of examinations in music, speech and drama, by offering high quality syllabuses, educative services to teachers, examiners and candidates, and publications to the highest editorial standard.  

(Music Craft Grade 4B 2006: 3)

It does not state how Music Craft hopes the study of the course will help the music student to become a better listener and performer of music through the understanding of the grammar of music, including related aural skills.

In this study, I analysed each grade regarding the lesson preparation and the teaching of tonal harmony, which appears, (from examiners’ reports), to be the question students find the most difficult. The introduction of spelling, writing and aural perception of intervals and triads is usually the first introduction to teaching and learning harmony. Music Craft uses different terms and labels for these from those used by AMEB’s two other courses, Theory and Musicianship. This can make it confusing for a young student to move between courses. Differences are also found in the labelling of notes and rests, Music Craft uses the Helmholtz system for pitch names and carets (\(^\wedge\)) for scale degrees, the other two courses do not.

Aurally comprehending harmonic progressions and understanding the function of chords in cadences and progressions is important before creating and writing these. The aural section of Music Craft is therefore most important. Table 2.1 shows how Music Craft approaches the incremental teaching of concepts from Preliminary to and including Grade Four. It includes intervals, triads and dominant 7ths in all positions and qualities, cadences with preceding chord and simple traditional chord progressions including an analysis of the incremental introduction of written and aural concepts in the preparation of tonal harmony. It shows clearly the need for further alignment between the written and aural sections of the course.

Music Craft was presented for study and examination to students during 2007. Dr Rita Crews, the federal examiner and syllabus adviser of written examinations for the AMEB, reported that over 1,000 candidates had entered for the first session in New
South Wales. Her report highlights some common problems identified by examiners, such as:

- incorrectly notating the Helmholtz system of labelling
- forgetting the carets when indicating scale degree numbers
- notating Roman numerals for intervals
- inappropriate chord labelling
- showing little understanding between cardinal and ordinal numbers
- responding poorly overall to four-part harmony (Crews 2007)

### Table 2.1: Shows incremental Study of Tonal Harmony and Related Aural Skills in *Music Craft* from Preliminary Grade to Grade Four (inclusive)

<table>
<thead>
<tr>
<th>Music Craft grades</th>
<th>2013 Syllabus directions for each grade related to tonal harmony</th>
<th>New concepts introduced related to tonal harmony</th>
<th>Exercises found in the workbooks related to tonal harmony.</th>
<th>Aural exercises related to tonal harmony found in the written section of the workbooks</th>
</tr>
</thead>
<tbody>
<tr>
<td>Preliminary</td>
<td><em>Intervals:</em> to recognise and write intervals by number only: major and minor third, perfect fourth, fifth and octave</td>
<td>intervals between notes of the triad.</td>
<td>workbooks A and B introduce the writing of triads in 25% of lessons (3, 4, 8, 9, 10, 16, 28, 31, 36, 40).</td>
<td>no aural questions are devoted to recognising triads or their intervals.</td>
</tr>
<tr>
<td></td>
<td><em>Triads:</em> To recognise and write the root position tonic triad on treble staff with or without key signature of C, G and major (2023: 23)</td>
<td>arpeggiating a triad.</td>
<td>a large gap exists between lessons 16 and 28.</td>
<td></td>
</tr>
<tr>
<td>Grade One</td>
<td><em>Intervals:</em> to recognise and write all diatonic intervals by number only.</td>
<td>notating and recognising the tonic triad in root position.</td>
<td>workbooks A and B show 60% of lessons are devoted to 24 exercises writing triads I and V; 21 of these are on one stave only.</td>
<td>no aural questions are devoted to recognising the quality of triads.</td>
</tr>
<tr>
<td></td>
<td><em>Triads:</em> to recognise and write the root position tonic and dominant triads on treble and bass staves, with or without key signature of C, G and major (2013: 24).</td>
<td></td>
<td>only 3 lessons introduce the great stave.</td>
<td></td>
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<tr>
<td></td>
<td></td>
<td></td>
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<td></td>
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<tr>
<td>Music Craft grades</td>
<td>2013 Syllabus directions for each grade related to tonal harmony</td>
<td>New concepts introduced related to tonal harmony</td>
<td>Exercises found in the workbooks related to tonal harmony</td>
<td>Aural exercises related to tonal harmony found in the written section of the workbooks</td>
</tr>
<tr>
<td>-------------------</td>
<td>---------------------------------------------------------------</td>
<td>-------------------------------------------------</td>
<td>--------------------------------------------------------</td>
<td>------------------------------------------------------------------------------------------------</td>
</tr>
<tr>
<td>Grade Two</td>
<td>Intervals: to recognise and write major and minor second, third, major six and seven: perfect unison, fourth, fifth and octaves</td>
<td>Primary triads in root position and first inversion: supertonic triad and 4-part vocal style.</td>
<td>identifying and spelling triads in root position are found in 33% of lessons. (1, 4, 11, 12, 16, 21, 22, 23, 24, 27, 32).</td>
<td>no aural questions are devoted to the quality of triads.</td>
</tr>
<tr>
<td></td>
<td>Triads: to recognise and write the root position and first inversion major and minor triads, I, ii, IV, V in major and i, iv, V in minor on both staves. Harmony: chord progressions in root position using primary triads. Cadences: To recognise and write an authentic cadence in four-part vocal style (2013: 25).</td>
<td>SATB stems of notes range of voices and figured bass. spacing and doubling. chord progression of I-IV-V-I. filling in tenor and alto voice. perfect and imperfect authentic cadences.</td>
<td>creating harmony is found in 20% of lessons (29, 30, 31, 32, 33, 36, 37, 40). harmony exercises show only tenor and alto are to be filled in. exam papers of 2007 to 2011 shows four chords are to be created; no such exercise is found in workbooks grade 2.</td>
<td>no aural exercises are devoted to chord progressions.</td>
</tr>
</tbody>
</table>

57
<table>
<thead>
<tr>
<th>Music Craft grades</th>
<th>2013 Syllabus directions for each grade related to tonal harmony</th>
<th>New concepts introduced related to tonal harmony</th>
<th>Exercises found in the workbooks related to tonal harmony</th>
<th>Aural exercises related to tonal harmony found in the written section of the workbooks</th>
</tr>
</thead>
<tbody>
<tr>
<td>Grade Three</td>
<td>Intervals: all diatonic intervals and their inversions; the augmented fourth and diminished fifth.</td>
<td>Inversion of triads;</td>
<td>triads are found in 20%, cadences in 15%, figured bass in 15% and harmony in 45% of lessons.</td>
<td>no aural questions are devoted to recognising quality or position of triads no aural questions were devoted to the recognising of cadences no aural questions were devoted to chord progressions</td>
</tr>
<tr>
<td></td>
<td>Triads: to recognise and write in root position and all inversions, major and minor triads; the diminished triad in root position and first inversion and the augmented triad in root position.</td>
<td>triads in all positions and qualities.</td>
<td>harmonic writing means only filling in tenor and alto voices No creative writing is asked for or wanted.</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Harmony: to harmonise and figure cadential progressions in four-part vocal style using the primary and super tonic triads in root position and first inversion, and in addition the cadential 6/4.</td>
<td>chord ii in minor is diminished which note to double in diminished triads.</td>
<td>number of exercises are unevenly distributed from 2 to 14 in one lesson.</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Cadences: to identify the plagal and half cadences including the 6/4-5/3 half cadence. (2013: 27).</td>
<td>harmonic progressions in major and minor keys.</td>
<td>cadential 6/4 is not found until lesson 33, which is too late in the course.</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>cadential 6/4-5/3, plagal and imperfect cadences.</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>creating 4-part vocal style harmony.</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>creating and analysing figured bass.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Music Craft grades</td>
<td>2013 Syllabus directions for each grade related to tonal harmony</td>
<td>New concepts introduced related to tonal harmony</td>
<td>Exercises found in the workbooks related to tonal harmony.</td>
<td>Aural exercises related to tonal harmony found in the written section of the workbooks</td>
</tr>
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<td>---------------------------------------------------------------</td>
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</tr>
<tr>
<td>Grade Four</td>
<td>Intervals: as for grade two. identify intervals as consonant or dissonant. triads: to recognise and write the dominant 7th in all inversions. Harmony A: to recognise and write V7 and V6/5 and resolve to the tonic.</td>
<td>Consonant or dissonant. V7 to be recognised and figured in all positions. V7 in root position and first inversion to resolve to the tonic. chords in major and minor keys. five cadences including the Phrygian: modulating to related keys. analysis and writing of harmonic progression using all diatonic chords. guidelines of harmony rules. Pivot and predominant chords.</td>
<td>harmony exercises are found in 50% of lessons. All but a very few, ask for the tenor and soprano only to be filled in. the number of harmony exercises in lessons vary from 1 to 11. V7 is found in 20% of lessons, with from 2 to 29 exercises in one lesson, harmonic analysis is found in 25% of lessons from 1 to 5 exercises in one lesson.</td>
<td>no aural questions are devoted to the V7, no aural questions are devoted to cadences, no aural questions were devoted to positions of triads.</td>
</tr>
</tbody>
</table>

No aural questions devoted to modulation were found.
The first five levels from Preliminary to and including Grade Four contain the basics of harmony pedagogy for pre-tertiary students. Symbols are introduced without their sounds, which may create the problems described in examiners’ reports.

Advice on how to use *Music Craft* is given in the Preliminary Grade Teacher’s Guide, where it states:

1. Students generally learn theory from an instrumental teacher as a part of an instrumental lesson, usually for a small time at the end of the lesson
2. The time devoted to theory and musicianship in the lesson is around twenty minutes a week
3. Teachers usually follow the school year for their own one-to-one instrumental teaching. These premises dictated the structure of the support publications for *Music Craft*
4. Lessons are focused and short
5. Extensive drilling and repetition across lessons
6. Structured learning built around a teaching year of forty weeks
7. Support for teachers as they work through the new syllabus, helping them to guide their students towards achieving success in their exams. (*Music Craft* Teacher’s Guide 2006: 6)

Analysis and critique of these points is necessary, and I shall consider them here one by one.

1. *Students generally learn theory from an instrumental teacher as a part of an instrumental lesson, usually for a small time at the end of the lesson.*

Comment: The usual lesson span in the early stages of learning music is 30 minutes. In the experience of this researcher, a thirty-minute lesson is mostly taken up on technical exercises, repertoire and maybe some sight-reading. This leaves little time for theory and aural skills. Theory lessons have then to be delivered in class, which is not always practical due to different needs and distances travelled by students, and thus become separated from the practical lesson (Jakes, et al., discussion at Music Teachers Association meeting, June 2013); Parents will have to pay an extra fee for these lessons. This may not always be possible and thus these students will miss out on theory and aural skill lessons. Aural tests, sight reading and general knowledge are likely to be crammed into a small time-space just before the examination. The solution may be that except for Preliminary students, other grades need between an extra 10 or 15 minutes to deal with repertoire, sight-reading, general knowledge and aural skills.
2. The time devoted to theory and musicianship in the lesson is around twenty minutes a week.

Comment: Music Craft states that the time devoted to theory should be twenty minutes, but for which grades? This advice would be better removed from the Teacher’s Guide in the second edition.

3. Teachers usually follow the school year for their own one-to-one instrumental teaching. These premises dictated the structure of the support publications for Music Craft.

Comment: Theoretically, the school year is forty weeks, but in practice this is not always the case for the music teacher. Interference from sports days, sick days, school camps and excursions can take another five to six weeks of the year. Therefore, on average, music students usually receive between thirty-three and thirty-five lessons per year (Music Teachers Association Meeting, June 2013). Thus the forty–week Music Craft course needs some revision. A plan of thirty to thirty-three lessons would be more practical, with new concepts spaced in a more even pattern, and a possibly clearer format of question pages. Introducing new concepts after week 30 is pedagogically unwise because there will be little time for rehearsing them. The AMEB Music Craft examinations are scheduled for August, which falls in term three of the school year. That means the theory teacher may have only twenty-two weeks to prepare when the student starts lessons at the beginning of the school year.

4. Lessons are focused and short.

Comment: Lessons are focused and short, but unequal in length and content. At times, many weeks pass before a new concept or idea is revisited. At other times, the same concept may be revisited consistently. Lesson plans may need to be reorganised. The creation of an incremental rubric to oversee what is introduced in each lesson would be beneficial.
5. Extensive drilling and repetition across lessons.

Comment: drilling and repetition is an important part of teaching and learning, but care should be taken this is not overdone. For example, the question ‘which of two pitches is the highest?’ is asked 98 times (Music Craft 2006, Preliminary Grade Workbook A). In Book B the same question is asked a further 102 times, with the addition of the question ‘which pitch is high, medium or low’. Young students will be quickly disenchanted by the question. The solution could be that each written and aural question is rehearsed no more than five times. This will avoid boredom in the student and create more room for a greater variety of questions.

6. Structured learning built around a teaching year of forty weeks.

Comment: the forty-week teaching period is not available to the studio music teacher, as discussed earlier in point three, unless extra lessons are slotted in.

7. Support for teachers as they work through the new syllabus, helping them to guide their students towards achieving success in their exams. (Music Craft Teacher’s Guide 2006: 6).

Comment: labels and terminology used in the Music Craft-course are different from those used in the AMEB Theory and Musicianship courses. These discrepancies need addressing, as students and teachers may wish to alternate between courses. Page 21 of the 2013 Music Craft syllabus shows what is expected in the course. Theory and Musicianship have no explanatory page. Therefore, terms for notes and rests, pitch names, scale degrees and chord labels will have to be discovered from previous examination papers and current workbooks. Definitions of musical terms are given in the syllabus for Theory and Musicianship but not in Music Craft. For these, the student is dependent on earlier workbooks. Consistency is needed across all three courses.

8. Other elements that need addressing include chord labels, terminology, and supporting reference materials. Harmonic nomenclature for Music Craft is shown with a mixed notation of figured bass of Roman and Arabic numerals. Roman numerals denote the root of the chord, and Arabic numerals denote the intervals
above the bass. Upper case Roman is used for major and lower case for minor triads. The use of ‘a’, ‘b’, and ‘c’ for root position, first inversion and second inversion is not acceptable here, although it is for the AMEB Theory and Musicianship courses.

9. Music Craft uses alternative labels for the perfect cadence (V - I). It teaches authentic perfect when the tonic (scale degree one) is in the soprano and imperfect authentic when scale degree three or five is in the soprano for the final tonic triad. The plagal cadence stays plagal in Music Craft. The interrupted cadence is labelled deceptive and the imperfect cadence becomes a half cadence. The new cadence in Music Craft is the Phrygian cadence which moves from iv\(^6\) - V, mostly in minor keys (Syllabus 2014:22). This cadence is often heard by students as another imperfect or half cadence. The cadential 6/4 chord is no longer Ic - V (Theory and Musicianship) but a decoration of V (V6/4 - 5/3). A solution would be to eliminate Theory and Musicianship, or to align all three in relation to terminology and certain concepts so that students can, if they so wish, move from one to another syllabus.

Finally, advice is given regarding a list of references on page 22 of the 2014 syllabus. Music Craft recommends fifteen texts to support teachers and students in background reading to complement the course, as shown in Table 2.2. Some of these texts are repeated in the bibliography of the Grades Five and Six workbooks. Several of these will have to be bought by students and teachers, it is always wise to read widely. The large number of harmony texts compared to those of aural training is to be noted. Not all of these texts are suitable for a music student working with Music Craft several are more suited to undergraduate courses, but they should be in the music teacher’s library. Note that no texts on counterpoint or form in music are recommended and the two aural texts may not be suitable for use with pre-tertiary students as these were designed for undergraduate students, as are several harmony texts mentioned. The two texts of orchestration are suitable for researching instruments of the orchestra.
Table 2.2: References Recommended to Teachers in *Music Craft*

<table>
<thead>
<tr>
<th>Recommended references: 2014 syllabus page 22</th>
</tr>
</thead>
<tbody>
<tr>
<td>Two dictionaries</td>
</tr>
<tr>
<td>Two texts on the fundamentals of music.</td>
</tr>
<tr>
<td>Two aural texts.</td>
</tr>
<tr>
<td>Seven harmony texts.</td>
</tr>
<tr>
<td>Two texts on orchestration.</td>
</tr>
</tbody>
</table>

The following texts were not mentioned as references, but would be suitable for use with *Music Craft*:

a) Ralph Turek, 1996 *The Elements of Music*, and workbook.

b) Stefan Koska and Dorothy Payne, 1995 *Tonal Harmony*, 3rd ed., with a 305-page workbook and many examples from the repertoire.

c) Leo Kraft, *Gradus* (1976). This contains 44 worksheets, a sight-singing section and an anthology of music.
d) D. J. Henry and Michael Rogers, 2005. *Tonality and Design in Music Theory*, which contains compact discs with examples of repertoire discussed in the text and many self-tests.

Compact discs are a very important part of the *Music Craft* course. Two are included with each workbook to help students practise aural skills. These compact discs contain all the aural exercises needed for each grade, such as scales, intervals, triads, melodic and rhythmic dictation, set works and more. It is suggested in *Music Craft* that these would save time needed for teachers to create their own aural exercises. This may not always be the case.

Special notice should be taken of the unfortunate irregular manner in which aural exercises are presented by *Music Craft* in the workbooks. Table 2.3 shows the uneven presentation of important concepts such as melodic dictation, articulation and the overemphasis of intervals and triads in twenty lessons.

Table 2.3: Compact Disc Track records of *Music Craft* Grade Two Aural Perception. Workbook A, twenty lessons.

<table>
<thead>
<tr>
<th>Concept</th>
<th>Disc 1 tracks</th>
<th>Disc 2 tracks</th>
</tr>
</thead>
<tbody>
<tr>
<td>Scales</td>
<td>5 – 8, 20, 21, 49, 50.</td>
<td>X</td>
</tr>
<tr>
<td>Triads</td>
<td>1 – 4, 13 –15, 18, 19, 22, 23, 51 – 55, 61, 62, 81, 82.</td>
<td>3, 4, 24, 25, 31, 32, 39, 40, 68, 69,</td>
</tr>
<tr>
<td>Metre</td>
<td>9 – 12, 16, 17.</td>
<td>7 –11, 20 – 23, 26 –28, 36 –38</td>
</tr>
<tr>
<td>Instruments</td>
<td>27, 28, 41, 42, 43.</td>
<td>5, 6, 43, 44.</td>
</tr>
<tr>
<td>Melodic dictation</td>
<td>67, 68.</td>
<td>1, 2, 29, 30, 41, 42</td>
</tr>
<tr>
<td>Rhythmic Dictation</td>
<td>X</td>
<td>53, 54, 55, 56, 59, 60</td>
</tr>
<tr>
<td>Articulation</td>
<td>X</td>
<td>14 – 19</td>
</tr>
<tr>
<td>Set works</td>
<td>69</td>
<td>48, 52, 70, 71</td>
</tr>
</tbody>
</table>

The above table shows two CD tracks testing nine aural concepts. Intervals, and triads are rehearsed on both discs, scales only on disc one, rhythmic dictation and articulation
on disc two. Melodic dictation is found in only four lessons out of twenty. Articulation is found in lesson 13 with only four tracks. Experience shows that this is inadequate rehearsal and the teacher will have to create extra exercises in articulation, set works, rhythmic and melodic dictation, the two most difficult tests. This will not save any time for the teacher as is claimed.

Table 2.4 shows the alignment between the written and aural sections of *Music Craft* from Preliminary Grade up to and including Grade Four. There may need to be more practice in aural skills in all grades but in particular the pre-harmony concepts such as triads from Grade One and cadences plus chord progressions from Grade Two onwards. Grade Three students should be able to recognise all intervals in major and minor keys. Grade Four is to recognise modulation in the written section but not in the aural section. Aural skills exercises in the progression of chords are important if the writing of four-part harmony is to improve.

Table 2.4: The Table shows Alignment Between Written and Aural Sections of *Music Craft* from Preliminary Grade to Grade Four (inclusive).

<table>
<thead>
<tr>
<th>Written sections</th>
<th>Aural sections</th>
</tr>
</thead>
</table>
| **Preliminary Grade**
Intervals: to recognise and write with or without a key signature intervals by number only. Major and minor third, perfect fourth, fifth and octave. Triads: to recognise and write the root position tonic, and triads on treble staff with or without key signature of C, G and F major. | **Preliminary Grade**
Intervals: No aural section was found regarding intervals by number. Triads: No aural section was found regarding triads. |
| **Grade One**
Intervals: As well as the previous grade’s requirements to write by number only all diatonic intervals within the range of an octave. Triads: to recognise and write on both treble and bass staves, with or without key signatures, the tonic and dominant triads in root position in the major and minor keys specified for the grade. | **Grade One**
Intervals: No aural section was found regarding the recognition of intervals by number. Triads: No aural section was found regarding the recognition of triads as major or minor. |
<table>
<thead>
<tr>
<th>Written sections</th>
<th>Aural sections</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Grade Two</strong></td>
<td><strong>Grade two</strong></td>
</tr>
<tr>
<td>Intervals:</td>
<td>Intervals:</td>
</tr>
<tr>
<td>to recognise and write the following intervals on treble and bass staves, major and minor second, third, sixth, seventh and perfect unison, octaves, fourth and fifth.</td>
<td>to recognise and name major and minor third, perfect fourth and fifth. No aural section was found regarding the recognising of major and minor seconds, sixth, or perfect octaves, fourth and fifth.</td>
</tr>
<tr>
<td>Triads:</td>
<td>Triads:</td>
</tr>
<tr>
<td>to recognise and write above a given note on the treble and bass staves in the keys specified for the grade, the following major and minor triads in root position and first inversion: I (i), ii, IV (iv) and V.</td>
<td>to recognise major, minor triads in root position. No aural section was found regarding the inversions of major and minor triads.</td>
</tr>
<tr>
<td>Harmony:</td>
<td>Harmony:</td>
</tr>
<tr>
<td>to recognise and write four-part vocal style chord progressions in root position tonic, subdominant and dominant.</td>
<td>No aural section was found regarding the recognising of chord progression using I, IV and V in a major or minor key.</td>
</tr>
<tr>
<td>Cadences:</td>
<td>Cadences:</td>
</tr>
<tr>
<td>to recognise and write an authentic cadence in four-part vocal style.</td>
<td>No aural section was found regarding the recognition of an authentic cadence.</td>
</tr>
<tr>
<td><strong>Grade Three</strong></td>
<td><strong>Grade Three</strong></td>
</tr>
<tr>
<td>Intervals:</td>
<td>Intervals:</td>
</tr>
<tr>
<td>As well as the previous grades’ requirements to write on treble and bass staves in the keys specified for the grade with or without key signatures, all diatonic intervals and their inversions and the augmented 4th and diminished 5th.</td>
<td>to recognise and name major and minor seconds and sevenths. The tritone. No aural section was found regarding the recognition of other diatonic intervals.</td>
</tr>
<tr>
<td>Triads:</td>
<td>Triads:</td>
</tr>
<tr>
<td>to recognise and write major and minor triads in root position and all inversions, the diminished triads in root position and first inversion and the augmented triad in root position.</td>
<td>to recognise major, minor and diminished triads in root position only. No aural section was found regarding the recognition of inverted triads, nor the augmented triad in root position.</td>
</tr>
<tr>
<td>Harmony:</td>
<td>Harmony:</td>
</tr>
<tr>
<td>to complete a four-bar melody in a major or minor key, based on a given harmonic framework, consisting of the following chords in root position and first inversion: Chords I (i), ii, IV (iv) and V including the cadential 6/4 chord.</td>
<td>No aural section was found regarding harmonic progression with chords I, ii, IV and V.</td>
</tr>
<tr>
<td>Cadences:</td>
<td>Cadences:</td>
</tr>
<tr>
<td>to harmonise and figure cadential progressions in four-part vocal style; to identify and name chords and chordal progressions of the plagal, half and cadential 6/4-5/3.</td>
<td>No aural section was found regarding cadential progressions.</td>
</tr>
</tbody>
</table>
### Written sections

**Grade Four**

Intervals: to recognise and write all intervals studied from the previous grades and to identify the intervals as consonant or dissonant: major and minor second, third, sixth, seventh, perfect unison, fourth and fifth. The augmented fourth and diminished fifth.

Triads: to recognise and write the dominant 7th in all inversions.

Harmony: to harmonise and figure a partially completed bass in root position and first inversion chords on all degrees of the diatonic scale in major and minor keys.

Cadences: label and write authentic, half, deceptive, plagal and Phrygian cadences.

Modulations: to recognise and label modulations to the dominant and relative keys.

### Aural sections

**Grade Four**

Intervals: all diatonic intervals and the tritone. *No exercises were set to recognise consonant or dissonant, intervals or the tritone.*

Triads: to recognise and name major and minor triads in root position and first inversions, the diminished and augmented triads in root position only. *No aural section was found regarding the dominant seventh and its inversions.*

Harmony: *No aural section was found regarding harmonic progressions.*

Cadences: to recognise and name the cadences that conclude a four-bar phrase as authentic or perfect authentic, plagal, half, deceptive or Phrygian.

Modulations: *No aural section was found regarding modulations to the dominant or relative keys.*

When a concept is introduced in the written section, it should also be found in the aural section. In *Music Craft* this is not always the case, thus presenting symbols without sound.

### *Music Craft* and the Private Studio Music Teachers

The following section introduces *Music Craft*, and shows a method of preparing for the research in the reading of related texts. It remarks on the content of the course, and reports on its philosophies, aims and advice from its authors, discussing the differences between the three AMEB written courses and what it means to teach with *Music Craft*. Tables are provided to show the relationship between aural and written questions in the workbooks. The questionnaire is integral to an evaluation of *Music Craft*, as it may give answers to the question on who teaches *Music Craft*. It was devised to determine the level of support given (or not given) to music teachers in their delivery of aural skills and theory of music to pre-tertiary students. AMEB’s *Music Craft* course aims to give
this support with its Teacher’s Guides and the workbooks, but the questionnaire will reveal new perspectives about the extend to which the support is adequate. The questionnaire and documentation aim to gain understanding of the extent to which private music teachers consider the teaching and learning of theory and related aural skills to be important, as well as to assess the degree of access music teachers have to adequate professional support in the Canberra region in the teaching of music theory, particularly tonal harmony and related aural skills.

The questionnaire was approved by the Office of the ANU Human Ethics Committee and conforms to the university’s research ethics protocols. The questionnaire and information sheet were sent by post to sixty private music teachers from Canberra and nearby New South Wales region during October 2011. Forty-three replies were received. Participants were invited from various music teachers’ organisations such as The Music Teachers Association Canberra Branch members’ list, participating teachers of the National Eisteddfod 2011, and the Yellow Pages of the Canberra telephone book, the web pages of music teachers in the Canberra region and the Directory of Accredited Private Music Teachers. Two music schools with an average of twenty teachers were visited in person and questionnaires were left with them. No teachers from these schools replied.

The questionnaire was first tested by members of the Canberra branch of the Music Teachers Association, and their advice was followed. Not all questions had been written in an easy-to-answer format. For example, question seven contained too many subsections and would have been awkward to collate the results. Several questions could have been deleted or altered. It was thought that some teachers may not want to continue the questionnaire after reading question three, not wishing to divulge, or possibly be embarrassed by a lack of music or teaching qualifications, yet these answers would have been welcome. After the questionnaire was amended, 23 questions remained. Each teacher was initially contacted by telephone. Their permission was sought to send them the information sheet with the questionnaire through the mail. Only one person declined the invitation. Some teachers asked if it was a business venture. Others were interested in discussing problems and ideas regarding theory and
rudiments, musicianship or the new AMEB *Music Craft* course over the phone. I noted their concerns and asked these teachers to include their concerns in the questionnaire.

To provide context for the analysis that follows, I will reproduce here the Questionnaire sent to all participants in the survey (the Information Sheet is reproduced in the Appendix).
The Questionnaire

Research project into the teaching of aural skills, the rudiments of music and harmony by private studio music teachers. Researcher: Marretje van Wezel

I am seeking your help and support in my research by asking you to answer the following questions regarding the teaching of aural skills and theory of music in the private studio.

These questions are:
- Who teaches aural skills, harmony and the rudiments of music?
- At what level?
- Which aural and theoretical texts are the most popular?
- Which instrument is taught?
- What professional help is provided in aural skills and theoretical studies?
- Which examination systems are preferred?

Q. 1 Please tick the relevant section.
   You are Male _________ Female ____________

Q. 2 Please tick your age band.
   20 - 35 _______ 35 - 50 _______ 50 - 65 _______ 65+ _______

Q. 3 Please list your most important music qualifications:
   ___________________________________________________________

Q. 4 Are qualifications important to you as a music teacher?
   Please tick: Yes __ No__
   What is the reason for your answer?
   ___________________________________________________________

Q. 5 Do you feel there is a need for professional development in aural and music theory pedagogy?
   Please tick: Yes ______ No ______
   Why do you think so?
   ___________________________________________________________
   ___________________________________________________________

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Research project into the teaching of aural skills, the rudiments of music and harmony by private studio music teachers. Researcher: Marretje van Wezel

Q. 6 To which age groups do you teach aural skills and music theory?
- 7 - 10 year _____
- 11 - 15 year _____
- 16 - 20 year _____
- 20 + _____
- All the above _____
To which age group do you prefer to teach these skills? ______________________
Why?__________________________

Q. 7 Do you prefer to teach students who are following an examination system or those who study for pleasure, or both? Please tick:
- I prefer teaching students for examinations. _____
- I prefer teaching students who study for pleasure. _____
- I prefer teaching students in both categories. _____
Why?__________________________

Q. 8 Which teaching resources do you use? Please tick:
- Your instrument ___________ Piano ___________ Computer _____
- Sound equipment with CDs and records _________
- Aural courses on disc ______
- Theory work books ______
- Aural texts ______
- Harmony texts __________________________________________
- Rudiments of theory texts __________________________________
- Other: please specify _______________________________________
Which do you prefer?___________________________________________

Q. 9 How important, in your opinion, are aural skills and theory as part of instrumental teaching?
Please circle only ONE number.
- 1 very important  
- 2 moderately important  
- 3 not important  
- 4 students will pick it up as they go.

What is the reason for your answer?_______________________________________
Research project into the teaching of aural skills, the rudiments of music and harmony by private studio music teachers. Researcher: Marretje van Wezel

Q. 10 How do your students react to aural studies and the rudiments of music?

__________________________________________________________________________

Why do you think they have this reaction?

__________________________________________________________________________

How do your students react to the study of harmony?

__________________________________________________________________________

Why do you think they have this reaction?

__________________________________________________________________________

Q. 11 How much average time do you spend on aural skills, on theory of music and on harmony in preparation for a practical examinations? Please tick:

Very little _____
Only a few weeks before the exam _____
During most lessons _____
At every lesson _____
I teach only aural skill and theory _____

Q. 12 Do you find the teaching of aural skills and rudiments of music troublesome? Please tick Yes _____ No _____ Why?

__________________________________________________________________________

Do you find the teaching of harmony troublesome?
Please tick Yes _____ No _____ Why?

__________________________________________________________________________

Q. 13 Would you like some support and help regarding the teaching of aural skills, rudiments of music and harmony?
Please tick: Aural skills Yes _____ No _____
Rudiments Yes _____ No _____
Harmony Yes _____ No _____

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Research project into the teaching of aural skills, the rudiments of music and harmony by private studio music teachers. Researcher: Marretje van Wezel

Q.14 Do you think theory and aural skills should be taught in the private studio together with instrumental teaching, or be taught by a specialist theory/harmony/aural teacher?
Please tick:
In the private studio together with practical studies ________
By a special theory/aural teacher ________
What are your reasons?
_________________________________________________________________
_________________________________________________________________

Q.15 What is the highest grade in theory, musicianship or *Music Craft* your students have passed? Please state in each case the system used: AMEB, Trinity/Guild, etc.:

<table>
<thead>
<tr>
<th>Subject</th>
<th>Examining System</th>
</tr>
</thead>
<tbody>
<tr>
<td>Theory</td>
<td></td>
</tr>
<tr>
<td>Musicianship</td>
<td></td>
</tr>
<tr>
<td><em>Music Craft</em></td>
<td></td>
</tr>
<tr>
<td>Other</td>
<td></td>
</tr>
</tbody>
</table>

Q.16 Which aural and theory courses, if any, do you use with your students?
Please state:
Aural


Theory


Which harmony text do you prefer?


Why?
Research project into the teaching of aural skills, the rudiments of music and harmony by private studio music teachers. Researcher: Marretje van Wezel

Q. 17 Which AMEB examination course do you prefer? Please tick:
   Theory ______
   Musicianship ______
   Music Craft ______
   Any reason?

Q. 18 Do you prefer another system for the teaching of theory above that of the AMEB? If so, please state the system and why you prefer it:

Q. 19 Do you feel the need to write your own aural course?
   Please tick: Yes _____ No ______
   If yes, why?

Q. 20 Do you feel the need to write your own theory course?
   Please tick: Yes _____ No ______
   Why?

Q. 21 Do you feel the need to write your own harmony course?
   Please tick: Yes _____ No ______
   Why?
Six tables were created to show answers to key questions. Some answers were a short ‘yes’ or ‘no’. Others were more complex. The language used by teachers often reflected frustration or even anger. A separate section is devoted to more detailed answers.

The percentages listed in this chapter should not be overemphasised as they are taken from a sample size of sixty, but they are significant in the Australian Capital Territory, because they represent the majority of teachers here.

Table 2.5.1

<table>
<thead>
<tr>
<th>1) Gender of teachers</th>
<th>Males 8 = 19%</th>
<th>Female 35 = 81%</th>
</tr>
</thead>
<tbody>
<tr>
<td>2) Age band of teachers</td>
<td>20-35, 7 = 16%</td>
<td>36-50, 9 = 21%</td>
</tr>
<tr>
<td>3) Qualifications</td>
<td>None 16 = 37%</td>
<td>Diploma 10 = 23%</td>
</tr>
</tbody>
</table>
### Table 2.5.2

<table>
<thead>
<tr>
<th>4) Age groups taught</th>
<th>All ages 31=72%</th>
<th>3-6 years 5=12%</th>
<th>7-15 years 6=14%</th>
<th>20+ years 1=2%</th>
</tr>
</thead>
<tbody>
<tr>
<td>5) Exams or pleasure</td>
<td>Both 35=82%</td>
<td>Exams 4=9%</td>
<td>Pleasure 4=9%</td>
<td></td>
</tr>
<tr>
<td>6) Main instrument</td>
<td>Piano 28=66%</td>
<td>Guitar 1=2%</td>
<td>Woodwind 4=9%</td>
<td>Strings 6=14%</td>
</tr>
</tbody>
</table>

### Table 2.5.3

<table>
<thead>
<tr>
<th>7) Need for professional help in aural / theory pedagogy</th>
<th>No answer 9=21%</th>
<th>Yes 33=77%</th>
<th>No 1=2%</th>
</tr>
</thead>
<tbody>
<tr>
<td>1) Importance of aural / theory</td>
<td>Very important 38=88%</td>
<td>Moderately important 2=5%</td>
<td>Not important 3=7%</td>
</tr>
<tr>
<td>9) Time spend teaching aural/theory</td>
<td>Every lesson 10=23%</td>
<td>Most lessons 24=56%</td>
<td>Very little 6=14%</td>
</tr>
<tr>
<td>1) Finds teaching aural/ theory troublesome</td>
<td>Yes 12=28%</td>
<td>No 31=72%</td>
<td></td>
</tr>
<tr>
<td>11) Do you find teaching harmony troublesome?</td>
<td>Yes 11=26%</td>
<td>No 28=65%</td>
<td>No answer 4=9%</td>
</tr>
</tbody>
</table>

### Table 2.5.4

<table>
<thead>
<tr>
<th>12) Support requested</th>
<th>Aural Yes 17=39.5% No 12=28.5%</th>
<th>Rudiments Yes 10=23% No 19=44%</th>
<th>Harmony Yes 16=37% No 12=28%</th>
</tr>
</thead>
<tbody>
<tr>
<td>13) Aural/theory in studio or by specialist</td>
<td>Own studio 21=49%</td>
<td>Specialist 1=2%</td>
<td>Both 12=28%</td>
</tr>
<tr>
<td>14) Highest grade written exam attempted by students</td>
<td>Grade 5 28 = 65%</td>
<td>No answer 10 = 23%</td>
<td>No need 5=12%</td>
</tr>
</tbody>
</table>

### Table 2.5.5

<table>
<thead>
<tr>
<th>15) Preferred text</th>
<th>D. Holland 12=28%</th>
<th>Mixture 13=30%</th>
<th>None 18=42%</th>
</tr>
</thead>
<tbody>
<tr>
<td>1) Preference for AMEB courses</td>
<td>AMEB Theory 14=33%</td>
<td>AMEB musicianship 13=30%</td>
<td>AMEB Music Craft 2=5%</td>
</tr>
<tr>
<td>1) Preference for other systems</td>
<td>Trinity/ Guild 6=14%</td>
<td>Associated Board 1=2%</td>
<td>ANZCA 4=9%</td>
</tr>
</tbody>
</table>
Table 2.5.6

<table>
<thead>
<tr>
<th>Question</th>
<th>Yes</th>
<th>No</th>
<th>No answer</th>
</tr>
</thead>
<tbody>
<tr>
<td>1) Need to write own aural course</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Need, 15=35%</td>
<td>No, 26=60%</td>
<td>No answer 2=5%</td>
<td></td>
</tr>
<tr>
<td>19) Need to write own theory course</td>
<td>Yes, 13=30%</td>
<td>No, 28=65%</td>
<td>No answer 2=5%</td>
</tr>
<tr>
<td>20) Need to write own harmony course</td>
<td>Yes, 10=23%</td>
<td>No, 30=70%</td>
<td>No answer 3=7%</td>
</tr>
<tr>
<td>21) Other information</td>
<td>Much detailed information and advice 50%</td>
<td>Some little information 5%</td>
<td>No answer 45%</td>
</tr>
<tr>
<td>22) Use of Music Craft</td>
<td>Yes, 3=7%</td>
<td>No, 25=58%</td>
<td>No answer 15=35%</td>
</tr>
<tr>
<td>23) Additional information</td>
<td>21% gave advice; some was very detailed.</td>
<td>79% did not answer</td>
<td></td>
</tr>
</tbody>
</table>

Teachers showed the greatest interest in questions 4, 10, 16 and 22. These questions were about the following areas:

Q. 4 The need for professional development in theory and aural pedagogy.
Q.10 Perceived difficulties found in the teaching of aural skills and theory.
Q.16 Preferences for the three AMEB written courses and reasons for these.
Q.22 Perceived difficulties found in the teaching of Music Craft.

Females comprise 81% of the sample’s private music teachers. Many are teaching at home or in a school for only a few hours a week (Thomson et al. 2012). The average age of music teachers is 43 years. A performer’s diploma in music such as AMusA, or ATCL is held by 35% of the music teachers, and 20% have a degree in music, but 28% have no official music qualifications. Others (17%) did not specify. All styles of music, from jazz to classical were taught by most teachers others taught three to five ear olds. Teachers were providing lessons at all levels of ability from preliminary and very young students to advanced and adult students. Eighty-two percent of teachers teach for pleasure, or prepare students for examinations. The main instrument taught is the piano, followed by string instruments. Many teachers (78%) felt a need for professional help and found aural skills and music theory very important. Teachers claimed these were taught at most lessons and stated that the teaching of theory or harmony was not troublesome. This does not seem to agree with the first part of this question, to which
teachers answered that they felt a need for professional help. Not all teachers responded to every item represented on this table.

A large proportion of teachers would like some support in the teaching of harmony, rudiments of music and in aural skills. Most find that the teaching of theory is best done in their own studio. The highest grade taught was Grade Five Theory. It was not stated which of the three AMEB courses (theory, musicianship or Music Craft) or which examining system was used. There is a difference in level of difficulty in the harmony questions between Grade Five AMEB theory or Music Craft and Grade Five Trinity/Guildhall. Trinity could be considered by some to be at a lower level then AMEB in some aspects, while others may argue that a more varied paper is offered by Trinity/Guildhall. To the question regarding the highest grade of theory examinations attempted by students, 35% either did not answer or felt no need for teaching theory or aural skills. Presumably, performance was the important part of teaching and learning.

These were telling results. Almost half of the teachers (42%) did not follow a preferred theory text or course. These teachers used a mixture of texts and workbooks. Of the three AMEB courses (Theory, Musicianship and Music Craft), 33% of teachers preferred to teach Theory. Music Craft was the least preferred course to teach. There could be several reasons for this. Music Craft is a relatively new course. Theory takes the least teaching time out of the music lesson and Music Craft the most. The AMEB was preferred to the other four systems (ABRSM, Trinity/Guildhall, St Cecilia or ANZCA) by 44% of teachers, while 31% either used no method or wrote their own theory course. Some reluctance was found in answering questions represented in this table. There were teachers who felt no need to write their own aural, theory or harmony course (between 60% and 70%). However, 23% did write their own harmony course. Those who do not teach Music Craft gave several reasons for not doing so. Much additional advice and information was given, although 45% elected not to give further information and 35% did not answer the question regarding the use of Music Craft.

The 23 questions were often answered with a simple 'yes' or 'no' or left open. Some respondents answered in great detail what their thoughts were on individual question. Of interest are questions 4, 16 and 22. Each one of these prompted more than 50% of
respondents to give detailed and sometimes very passionate answers. Only the relevant selection is recorded. Of special interest to this study are the answers to question 23, which appears below. The number to the left of the answer is the anonymous identifier number of the respondent.

**Question 4**

*Do you feel there is a need for professional development in aural and theoretical pedagogy?*

Many respondents (58%) answered in detail. They answered that it takes much time away from an instrumental lesson is. The response shows how important this question was to many music teachers. The following is a selection of those answers.

No 1. Yes, because I suspect most of us just teach the way we ourselves were taught a long time ago.

No 2. Yes, I believe these are weak, neglected subjects with many teachers.

No 3. Yes, most of us just swim in the dark; there is no course, just tests.

No 5. Teachers specialising in the aural and theoretical areas would help to fill the gap.

No 7. These things need to be taught skilfully in a developmental sequence.

No 8. Too many teachers are just trained to pass on skills that they have internalised, and have become inactive, but they have no idea how to present the ideas to an inexperienced person.

No 10. Experience as an examiner has revealed some poor preparation in these areas.

No 13. Many teachers do not have enough grasp in this area, or, like myself, need to brush up skills.

No 15. Aural skills do need to be developed consistently.

No 16. Many teachers do not have the necessary knowledge and skills.

No 17 The teaching of these topics receives far less attention than performance skills in teacher workshops.

No 20. Teaching aural is difficult, as is sequencing the lessons.
No 28. There is a need for support from the local school of music or conservatorium.

Question 11

Do you find the teaching of harmony troublesome?

Detailed answers were given by 33% of respondents. A number of them stated that harmony was not relevant to their way of teaching. Others mentioned the difficulty and the time consumed when teaching voice-leading and the resistance of some students to studying theory.

No 1. Yes, I always hated learning it myself.
No 3. I write my own course for each student.
No 4. I do not teach harmony. I stop at Grade Three.
No 11. Students learn harmony at the piano.
No 24. Students don’t enjoy harmony.

Question 12

Would you like some support and help regarding the teaching of aural skills, rudiments of music and harmony?

13% of respondents answered in more detail. A selection of these is found below.

No 1. I think professional development courses would be great from time to time.
No 3. One never knows too much.
No 5. I have a long experience using my own successful method. I have needed to be self-sufficient in this area.
No 7. If sufficient support were available at a highly professional, carefully devised level.
No 18. Some quality professional development in harmony.
No 30. Support could be provided by in-service training courses run by the school for teachers and by local music shops.
Question 13

_Do you think theory and aural skills should be taught in the private studio together with instrumental teaching, or taught by specialist teachers?_

Detailed answers were given by 28% of respondents. A selection of these is found below. Several teachers found that for the higher grades a specialist teacher would be preferable. Others stated that aural skills and theory should be incorporated in every lesson but time restraints create problems.

No 16 This depends entirely on the teacher. Many teachers do not have the necessary skills, especially in theory, so need to send the students to someone else. The standard half hour lesson is not enough to put in practical, aural and theory, so if the music teacher is capable of all three, the parents need to be willing to pay for the extra time.

No 18 It depends on the ability and training of the teacher.

Question 15

_Do you find any particular harmony, theory or aural text useful in your teaching? Please list three preferences._

Detailed answers were given by 23% of respondents. Many teachers preferred the workbooks of Trinity/Guildhall, Dulcie Holland and Lovelock because the student can take these home. All responded regarding harmony and theory books, but only one respondent (No 24) mentioned the aural training texts of the AMEB Musicianship course, D. Rowland’s aural booklet, the _Refinement of Rhythm_ by Palmqvist and _Rhythm Unravelled_ by Bailey.

Question 16

_Which AMEB theoretical course do you prefer?_

Twenty-five respondents (58%) answered in great detail, demonstrating the importance of this question to the teachers. Generally, the Theory course was preferred. Musicianship was considered to be a good course but one which took much time to
teach. *Music Craft* is not the favourite course at the moment. It may take some time to gain popularity.

No 1. I do not like the *Music Craft* books, which aren’t user-friendly, particularly for little kids.

No 2. Theory and Musicianship, but mostly theory because the time factor. Musicianship is diverse and interesting and a good ‘all round’ course but very time consuming for student and teacher.

No 5. Because the musicianship syllabus covers such wide a variety of musical factors like aural, history, harmony and melody writing, style etc.

No 8. Musicianship is strongly relevant to the study of classical music and stringed instruments.

No 11. Musicianship is better than theory. Did not look at *Music Craft*.

No 16. 1. As I teach mainly other teachers’ students, plus correspondence students, it is easier to cover a course that does not involve aural work.

2. I prefer the more challenging harmony component of the theory course.

3. Theory is one exam not two, which is a serious consideration for country children who have to travel long distances to venues.

4. I would not consider teaching *Music Craft* using the current materials made available by AMEB.

No 17. *Music Craft* texts are expensive, there are numerous errors, keys are not logical.

No 21. Musicianship has an aural section. *Music Craft* is a bit ‘new’ for me.

No 24. I grew up with theory and feel confident with it.

No 32. I like Musicianship. Offered *Music Craft* to students but it costs and time factor was not appealing when one has a busy schedule.

No 34. *Music Craft*, as well as being a combination of aural training, also caters for classical and contemporary nomenclature.

No 38. Theory up to Grade Three, then musicianship to develop aural and analytical skills. I do not believe in *Music Craft*.
Question 17

*Do you prefer another system for the teaching of theory above that of the AMEB?*

This question was answered by 33% of respondents. Of the 14 answers, 6 favoured Trinity College theory workbooks.

No 6. I use a combination of texts.

No 13. ANZCA (Australian and New Zealand Cultural Arts Limited), has a good solid singing and aural syllabus.

No 20. ANZCA is preferred for jazz and pop focus.

No 30. Comparing aural tests and workbooks of ABRSM and AMEB, I find the former are more up to date and set the context for the student by presenting tonic and pulse, using real examples of music.

No 34. I’ve never found a method I am really happy with. If students are doing AMEB practical, they also need to complete an AMEB theory course.

Question 18

*Do you feel the need to write your own aural course?*

Detailed answers were provided by 26% or respondents.

No 2. Yes, most texts are rather dull. I need to cater for each individual student and write my own.

No 16. I have yet to come across an aural course which really caters for the weak aural student. We need a course written by someone who struggled themselves.

No 23. I would like someone else to write a more comprehensive aural course.

No 34. I’ve never come across a good sequential aural course.

No 35. I change it according to the students’ needs. Aural is the most difficult part of teaching music, because students feel intimidated.
Other respondents found that the courses provided by ABRSM (Associated Board of the Royal Schools of Music) and others were satisfactory up to a point, but none seemed totally satisfied.

**Question 19**

*Do you feel the need to write your own rudiments of music course?*

There was agreement among 23% of respondents that there was enough on the market to help teachers and students. A few teachers felt they had to complement the workbooks and texts available with some additional information.

**Question 20**

*Do you feel the need to write your own harmony course?*

There were 33% detailed responses. Most agreed there was already much and varied material on the market. Several mentioned that it matters how the teacher approaches and uses the material.

- **No 1.** Yes, I would like my students to be less bound by rules and learn to listen for progressions first.
- **No 5.** Be prepared to adopt your method and text book information to suit individual students as necessary.

**Question 21**

*Is there any other information relating to the teaching of aural skills and theory of music that you would like to add?*

These was a great variety of answers to this question from the 19% who responded.

- **No 16.** There is a need for a very thorough and carefully graded aural course with many examples available for the student who finds aural work challenging. There needs to be more options in aural testing in exams,
especially with young children whose voices have not settled yet. Sight-Singing would be a useful skill to encourage.

No 19. This takes time and you cannot learn and teach this in a couple of weeks.

No 28. The study of theory should be wide-ranging. Aural skills should be the result of training and not testing and testing.

No 37. Take time out of instrumental lessons to do relevant aural and theory exercises. Take time to mark students’ completed theory work in your own time.

No 38. This is absolutely vital and needs to be done along with sight-reading skills.

Question 22

Do you use the new AMEB Music Craft course?

This may be an unfair question, as Music Craft is relatively new and it will take some time before teachers are getting used to the format. Many have not yet offered the course to their students. However, a great number of teachers were willing to give their opinion on this course. Additional information was given by 44% of respondents, but 10% professed not being interested.

No 1. Yes, highest level taught grade one. It incorporates a good variety of musical skills and knowledge. I would like to see a change in the books.

No 2. No I am not interested. The course did not appeal to me.

No 3. Different from the other courses, and changes could be made. Aural skills are at a very low level for the early grades. Aural skills should precede written harmony.

No 4. I am happy with musicianship, and was aware of the Music Craft course having problems at the beginning.

No 16. I did the Preliminary to Grade Four field test. I only liked the colour of the cover. The books need to be rewritten by someone who teaches children. CD examples repeated according to exams. Proper proof-
reading this time. The teachers’ guides are ridiculously verbose and pedantic. The student books are boring, repetitious. The aural CDs are very difficult to use, as it moves too fast.

No 24. Did not want a whole new syllabus, am confident with theory.
No 27. Don’t like it, just another course to adapt to, regardless of its merits.
No 37. Went on line to check it out, to see what it was all about and as usual AMEB, the supreme moneymaking machine, could only guide me to more (unrelated) things to buy. I do not support AMEB unless students request an exam experience, in which case we prepare, pay and pass. End of story.
No 38. I do not like it, as it is inefficient, expensive and clearly the powers that be took no notice of suggestions of active and engaged theory teachers. I’d rather combine theory and musicianship with basic Kodaly aural and sight-reading and work with those teachers.

Question twenty-three

Any additional information would be appreciated.

Some information was given by 19% of respondents regarding aural and theoretical studies. Teachers wrote in general about the need to start aural and theory as early as possible. Other teachers wrote in more detail regarding the Music Craft course.

No 16. The idea of 40 lessons equals a school year is unrealistic. Private schools in particular do not have 40 weeks. Music Craft is not comparable with theory and musicianship. To equate Music Craft with the same levels of Theory and Musicianship is ridiculous, especially Grade Three. Teachers are hard pressed to find time to teach the written skills, so they are unlikely to choose the hardest option of Music Craft. The lessons do not fit into the 10 minutes time slot imagined by AMEB. There is no reference section in any of the books. The books are supposed to save time, but as there is no teaching material in the student books, much preparation is required by the
teacher. The Helmholtz system is unnecessarily complicated. *Music Craft* is a good idea mishandled.

No 26. More educated and qualified teachers would be much better than a new tutor.

No 38. Some of us, very capable of teaching theory and harmony have to limit it, due to high preparation, and we try to send some of our students to specialist theory teachers. It would be interesting to compare the strengths and weaknesses of AMEB, Trinity/Guild. The Associated Board grade workbooks I think are excellent and give real music examples.

The following advertisement sent to all members of the Music Teacher’s Association of NSW and the Canberra region is of interest to this chapter.

FOR SALE

One complete set of Music Craft books – from Preliminary to Grade 4 –. Includes Student A & B workbooks, CD’s and Teacher’s Guide. Never used as teacher preferred existing syllabi. $450.

Contact details and phone number were given. This is significant because it shows that some teachers may not feel confident teaching *Music Craft*. The sample of teachers taking part in the questionnaire was very low and select. The questionnaire should be repeated with a much larger number of participants.

A large proportion of these music teachers who made a serious study of music, gained a performing diploma or a degree in music. Many music students at a university or conservatorium dream of succeeding as a performer, but many then turn to teaching. These teachers missed out during their university years on a pedagogy course in music teaching. A small proportion would also have missed out on a rigorous course in theory and aural training. Being able to successfully write three voice parts over a bass does not necessarily mean being able to teach it. The small steps needed to teach tonal harmony and related aural training are often overlooked. The examination becomes the goal which has to be reached as quick as possible. The small steps with related aural perception teaching take time and there is a variety of ways to approach the task. Often keyboard harmony and aural recognition of simple chord progressions have been
forgotten. Some universities offer a unit in pedagogy which is mostly geared to instrumental pedagogy.

The task of universities is to present music pedagogy as a worthwhile alternative to a three year in performance, rather than presenting a few units for those who most likely will not make the grade as performers. Music pedagogy is often seen by university students as having a lower status than performing. This should change.

An apprenticeship system could be in place by which students studying to be teachers have a mentor assigned to monitor their progress in teaching a small number of students who are at different levels of progress in performing technical work, exercises, pieces, sight-reading, aural skills and theory. These students would be chosen by the university. Universities could offer several 10-week courses for a select group of music teachers wishing to upgrade their pedagogy skills in different areas such as described on page 3 of the 2013 syllabus. A certificate could be presented to successful candidates after completing each 10-week course and to encourage to continue working for each certificate. Suggested subjects include:

- Theory elementary, intermediate and advanced
- Aural
- History of music, general knowledge and instruments
- Performing skills
- Theory and aural skills pedagogy
- A keyboard harmony course related to written harmony text dedicated to pre tertiary students would be useful.

Suggested material and support includes:

- An aural skill training book is needed – not another test book
- A mentoring system could be in place
- A second edition of *Music Craft*.

More research is needed into the teaching and learning of music in the schools, primary, secondary and colleges regarding the number of hours of music tuition, the result of this
tuition, and the number of students continuing music lessons in the next level. It is important to consider how we can start each student at the same level starting university, with an achievable entrance course for all universities, not each with their own ideas. Further research is also needed into the education of music teachers in universities and technical colleges.

This chapter analysed *Music Craft* and a questionnaire to private music teachers and asks: “Do teachers and harmony courses such as *Music Craft* and others, follow the old pedagogical ideals of “the sound before the symbol?” The answer is, sadly, “not always”. The results of the questionnaire showed that some teachers would welcome professional support in the teaching tonal harmony and aural skills. The next chapter looks back to Chapter One where pedagogues of the past and the present where introduced with *their* ideas and teaching methods, and introduces possible solutions.
Chapter Three
Returning to the Sound Before the Symbol

Careful analysis of the Music Craft course revealed a few key issues, some of which were raised by teachers in the questionnaire. The research suggests that attention to these details in the second edition of Music Craft would both strengthen the course and make it easier to work with for both students and teachers. At an informal meeting of thirty-five experienced music theory teachers in Canberra on 20 January 2014, the teachers were asked if they used the Music Craft course, with only one response. This was not a surprise – Music Craft is considered to be a difficult course to teach. The following issues are analysed from a teacher’s point of view:

1. Presentation of the Teacher’s Guides
2. Alignment between written and aural sections
3. Sequencing of material
4. Editing
5. Drilling and presentation of new concepts
6. Delivery of materials to young students
7. Compact discs
8. The cost of materials for the teacher (prices as at 2013)

1. Presentation of the Teacher’s Guides
Explanations of concepts in the Teacher’s Guides can be considered by some to be rather verbose or confusing. For example, in the Teacher’s Guide on page 17 the statement is made that “neither the harmonic nor the ascending melodic minor is a diatonic scale”. This is debatable, and no reason was given for Music Craft’s viewpoint. If it is not diatonic, what is it, how should it be taught? Is it still considered tonal? (Teacher’s Guide, Grade Three A 2006: 17). In a further example from Grade Three B, the In Practice section from lesson 21 which explains the key signature of F minor, the guide states:
F minor is a fifth lower than C minor. Therefore it has one more flat than C minor. Thus, four flats are in its key signature – Bb, Eb, Ab, and Db. F minor is the relative key of Ab major, which has the same four flats. It is the parallel minor key of F Major, and it has three more flats than F major – 3, 6, and 7. (Teacher’s guide, Grade three B 2006: 8)

The explanations continue on in this style to explain the accidentals in F harmonic and melodic minor. In another example, it takes nine paragraphs to explain to teachers where the diminished triad is found in a scale, why it is called diminished and how to notate it (Teacher’s Guide, Grade Three A 2006: 36-37). The augmented triad takes seven paragraphs (ibid.: 48), showing this in score may have been clearer (ibid.: 74).

2. Alignment Between the Aural and Written Sections

In the Teacher’s Guides and Workbooks, Music Craft suggests the need for a closely related aural and music theory course. The Syllabus states the following:

The aural course and examination allow candidates to demonstrate their ability hearing changes and differences in pitch and rhythm. (AMEB Syllabus 2013: 23)

Harmony is not included, though the aural component is a very important part of the Music Craft course. Yet the relationship between the written and aural sections is not always as close as it could be. In Grade One the student is asked to write and recognise major and minor triads but there is no aligning aural exercises. Although Grades Two and Three contain no aural cadences or harmonic progressions, these are expected to be written and recognised in the workbooks. In Grade Four, students are expected to aurally recognise and write five different types of cadences (including the Phrygian cadence) without any preparation in the previous grades. Harmonic progressions are to be written but not recognised aurally. Students wishing to use the course as a prerequisite for practical studies, will find that the aural sections of Music Craft and instrumental grades do not relate, which can create confusion. Aural sections of the instrumental and Music Craft syllabi should support each other – an illustration is found in Grade Two Music Craft and Grade Six piano (Syllabus 2013: xiii and 26).
3. Sequencing of Material

At times there are many weeks and even months before a new idea is repeated in subsequent lessons. Students will need continuous revision or they may forget and need to relearn the new concept.

4. Editing

The editing of music workbooks and other study texts is most effectively done by experienced music teachers who teach students at the level the course is aimed at. Several grammatical errors in harmony were found in both the Workbooks and the Teacher’s Guides. Although the AMEB has recorded and corrected some of these on its website, other errors remain. The repeating of a harmonic exercise in the enharmonic key is pointless. The student is inclined to copy the first exercise and repeat the same errors in the second working. Crossing of vocal parts may be interesting at times but could confuse students when they are encouraged by the teacher not to do this during early workings of harmony. Editors could have missed the direction given in the syllabus regarding dotted crotchets for Grade Three in the rhythmic dictation.

5. Drilling and Presentation of New Concepts

Lessons are not of equal duration. This is not essential in itself, but some lessons have more than ten questions relating to the same concept, while others have only one or none. Several lessons contain no aural questions. Grade Three workbooks have a large number of harmony questions in which the bass and soprano are given, tenor and alto are to be filled in. Very few exercises are to be analysed by using figured bass, and even fewer ask for three upper voices to be added to a given bass part. No jazz or modern chord symbols are taught. Recent textbooks by Turek (2007) feature excerpts from the pop music repertory, and several students are likely to be familiar with those chord labels. No two-part exercises in preparation for four-part harmony writing are found, even though they are essential in the teaching of voice leading because it involves writing melodies. Creativity is not encouraged and there may need to be a greater variety of harmony exercises or students could lose interest. The examination papers for Grade Three (2007–2013) show three harmony exercises. The last exercise has a melody to be added to a given bass part, i.e. a two-part exercise. This exercise is possibly one of the most important as it teaches the student to think and inwardly ‘hear’
the combination of two melodic lines harmonising, but this exercise is not found in the
workbooks. The following Tables show the form in which Grade Three examination
papers were presented to candidates from 2007 to 2013. All questions were to be
answered in 60 minutes. Particular note should be taken of the harmony question.

Table 3.1: Form of Examination Questions in Grade Three AMEB Music Craft.

<table>
<thead>
<tr>
<th>Questions</th>
<th>Concepts</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Rhythm and metre: a, b and c</td>
</tr>
<tr>
<td>2</td>
<td>Pitch, scales and keys: a, b and c</td>
</tr>
<tr>
<td>3</td>
<td>Triads and intervals: a, b, c and d</td>
</tr>
<tr>
<td>4</td>
<td>Terms: a and b</td>
</tr>
</tbody>
</table>
| 5         | Harmony:  
a) a given bass of six chords is to be harmonised in four-part vocal style.  
b) a four part passage of eight chords is shown to be figured.  
c) to create a melody above a figured bass of seven chords. |
| 6         | Instrument families and range: a and b |
| 7         | Set works: a and b |

Table 3.2: Drilling of Concepts in Preliminary grade AMEB Music Craft.

<table>
<thead>
<tr>
<th>Pitch</th>
<th>To recognise high or low from two pitches played</th>
<th>162 times</th>
</tr>
</thead>
<tbody>
<tr>
<td>Rhythm</td>
<td>Identify a two-bar rhythm in minim and crotchets. Some of these patterns were repeated several times.</td>
<td>114 times</td>
</tr>
<tr>
<td>Instruments</td>
<td>Identify instrumental family</td>
<td>20 times</td>
</tr>
<tr>
<td>Articulation</td>
<td>Identify a passage played legato or staccato</td>
<td>15 times</td>
</tr>
<tr>
<td>Scales</td>
<td>Only once is a scale played.</td>
<td>1 time</td>
</tr>
</tbody>
</table>

Directions given in the ‘review’, ‘in practice’ and ‘in this lesson’ sections are lengthy, a
shorter explanations with score examples would be welcome and easier to understand.
The introduction to the submediant chord (chord vi) takes more than 120 words. Other
examples are found in the Teacher’s Guide Grade Four on page 48. Several of these take a whole page. Other examples are found in Workbook Grade Three A (pages 52, 60, 64) and Workbook Three B (pages 22, 51, 55).

6. Delivery of Materials to Young Students
Not all students may be reading the sometimes very lengthy introductory pages to each lesson, particularly young students at Preliminary and Grade One level. The language used and the exercises set in these workbooks is not always suitable for this particular age group. Stave lines could be a little wider in the Preliminary Workbook. The drawing of a treble clef, is rather difficult and needs to be practised more than three times. Scales are taught by rote only. Lessons could introduce more varied activities for young students (see Preliminary Grade, lesson 24). Quavers are not introduced until lesson 34 which is rather late in the course to present a new idea, (but the quaver rest is absent), especially since there may be only 20 to 22 weeks from the beginning of the year until examinations in August.

7. Compact Discs
Aural exercises are not always easily found in the workbooks. Some are placed within the written sections and so are ‘forgotten’ to be answered by the student. In the early grades, aural sections are very easy for the average students who may already have been playing an instrument for a few years. In Grades Three and Four the rhythmic and melodic dictation exercises are left unanswered by the student until the next lesson, when the teacher will need to play these (student notes 2010). Rhythmic dictation given as a one-note exercise (on g¹), will become obscured for some students after the fourth playing, young students find they recognise accents more easily when played as a melody.

8. Cost of Materials for the Teacher (Prices as at 2013)
The costs of workbooks is considered by some parents, teachers and students to be prohibitive. Teachers need to buy the Teacher’s Guides to learn the philosophy and the method of approach to the concepts in Music Craft and how they differ from the AMEB Theory and Musicianship courses. The cost to teachers could be as high as A$ 430 for the five grades in level one for the Teacher’s Guides alone, and teachers would need to
buy the workbooks as well to be able to prepare each lesson adequately, costing an additional A$ 490. For a teacher to be conversant with the incremental nature of the course and its philosophy, nearly A$ 1000 would need to be spent, this may prevent a number of teachers from even starting the course. Although not all teachers would start every grade at once and the cost may be spread over several years, the fact remains that this course is not one of the more economical ones for parents and teachers. Perhaps the two compact discs accompanying each workbook are responsible for such high prices. Similar workbooks for theory and musicianship by popular writers such as the Holland workbooks and the Orpheus series are priced more attractively. They come with Teacher’s Guides but no compact discs. Although *Music Craft* is not the only course on the market offering work books combining written and aural work, its presentation is unique. However, this research reveals a need of review and renewal. *Music Craft* is likely to enjoy greater success if the Workbooks and Teacher’s Guides undergo a review and the harmony course is rewritten. Attention to these details in the second edition of *Music Craft* would strengthen the course and could make it easier to work with for student and teachers.

**The Following Recommendations are Enumerated.**

The following recommendations are enumerated.

1. As mentioned earlier, the Preliminary Grade stave lines could be a little wider apart for easy drawing of treble clefs which need to be practised more often.

2. The *Review* sections may not need to be repeated from one lesson to the next, as illustrated in Grade 3A, lessons 1 and 2. Few students read through the *Review* and *In this lesson* sections but wait for the teacher to explain, demonstrate on an instrument and show the student in score as I have experienced myself. It is possible that *Music Craft* expects teachers to do this.

3a. The teaching and learning of harmony is an ongoing process that can become very repetitious so a larger variety of harmony exercises needs to be created for students. This could be done by introducing a scaffolding of chords to create melodies so that students learn to relate harmony and melody (voice leading) as one unit, writing jazz chords over a nursery song, or asking students to create their own scaffold of chords.
This is what older students do already when jamming together, which suggests that young people are keenly interested in harmony when it is relevant to them.

3b. Harmony guidelines can be a simple matter if students create their exercises in two parts initially, possibly as keyboard exercises. Students could then hear and see consecutive fifths and octaves when playing the exercises. By introducing simple chord progressions in the aural section of the lesson, students could become aurally aware of more common progressions, thus teaching the sound before the symbol. By creating such two-part exercises *Music Craft* could then introduce a course where students would learn to be more creative.

3c. Important concepts such as the cadential 6/4 in Grade Three (lesson 33) have been left rather late. Book 3B, page 55, point four states: ‘Although the cadential 6/4 looks like an inversion of I (i), it is an ornamentation of V and functions as the dominant chord (2006, lesson 33).’ Should it not also state that it sounds like a dominant chord? Point five states: ‘The dominant 6/4 is an accented relative to the 5/3 in the cadential 6/4-5/3. It may be more than a relative; it is the dominant with accented passing notes which resolve. A score example could accompany this, students may play this and so aurally identify the progression. Only four examples show how to resolve the cadential 6/4 chord in lessons 34 and 35. Important concepts such as this should be introduced much earlier in the course.

4a. Additional space for exercises in the Teacher’s Guides would give teachers the opportunity to create their own aural forms as needed and so gain some ownership of the course. Further rhythmic and melodic dictation exercises are needed to give students weekly practice. Rhythmic dictation in Grade Three may need to be rewritten to include dotted crotchets as advised in the syllabus. The current workbooks introduce very few rhythmic exercises in 6/8 time.

4b. Appendices 9 and 10 show an examples of the random manner in which written and aural exercises are presented in the workbooks, creating weeks and even months between revisiting a concept (pages 118-120).

5a. *Music Craft*’s compact discs would be a time-saver for the teacher. In practice students answer most aural questions regarding time, intervals, scales, triads and set
works, but leave the rhythmic and melodic dictation for the teacher to play or press the repeat buttons of the sound equipment (music teachers discussion June 2013).

5b. Some students become frustrated by rhythmic patterns introduced on one note (g¹). Arguably, we hear rhythm usually together with a melody. Teacher support is found to be needed in these questions. The compact discs test rather than teach aural skills.

5c. Tracks on the compact discs need to be incrementally consistent. At times it is difficult to find a suitable track to help a student with a particular problem. The argument could be that teachers should always complement text, aural exercises and workbook exercises. However, the compact discs are very different in sound from that of the piano or cello in the studio. It is essential that students are aurally familiar with the discs as these are used at aural examinations. The researcher found it necessary to reorder the tracks to teach different concepts such as triads, scales and dictation.

5d. Aural skill exercises, are presented in a random manner, this makes it difficult for the teacher to present a sequential aural course see (appendix 10, page 120). The researcher found it necessary to create her own aural work sheets to rehearse the 10 aural concepts for Grade Three Music Craft, including the concept of motion which is important in the recognition of harmonic progressions, (parallel, similar, contrary and oblique, see Appendices 4, 5 and 6 pages 111-113). To give students consistent exercise in recognising instrumental timbre, the reordering of all instrumental tracks had to be created (see appendix 11, page 119).

5e. Twelve aural concepts are found for Grade One: pitch, scales, rhythm, metre, melodic contour, high, mid and low range sounds, dynamics, tempo, phrasing, articulation, timbre and set works. Where not all were found on each disc, see track record, and the search for a particular example becomes more difficult for the teacher. Teachers then need to provide their own examples. For instance, example of high, mid or low sounds first appeared on CD four, which seems late in the learning sequence. Rhythmic dictation does not appear on disc three. Meter is not found on discs two or four. Melodic contour first appears on disc four, with only four tracks, this is insufficient to assist most students. Tempo indications, together with phrasing and articulation, are not found on CD two. However, other aural exercises can be found on all four CDs.
5. Recognising rhythmic patterns in early grades (Preliminary to Grade Two), covers only minims and crotchets. Quavers are not included until Grade Three. By this time a student would have been learning theory for four years and may have played an instrument for at least that time.

6. Drilling of new concepts is an important part of teaching and learning. For some concepts the amount of drilling could be increased, and in others decreased. A good example of excessive ‘drilling’ is found in the question ‘To name the distance between two notes as St. (step), Sk. (Skip) or Lp. (leap)’, (Workbook 1A, lesson 2, pages 12 and 13), which is asked forty-four times in one lesson! Another example is found in Workbook 3B (Lesson 38, page 73) in the question ‘To name the interval (size only) between two notes’ is asked twenty-nine times, on one page. Different clefs are given, but this makes no difference to the size of the intervals. The student who has now been learning theory for four years and has possibly played the piano for six, should have a good idea of interval sizes and quality.

Towards a Second Edition of Music Craft

In its foreword of to the first edition, Music Craft states that it had consultations with teachers. Further consultation may be warranted with those teachers who have now been teaching the course for the past five or six years, and may have recorded their findings. The cost of the Workbooks and Teacher Guides could be greatly reduced by printing a smaller number of books and rearranging some of the text. To date, twenty-two volumes have been printed for the first edition of the course. Table 3.3 offers some points for changes that could be made in the second edition.
Table 3.3 Shows the format of the first edition and recommendation for a possible second edition of *Music Craft* based on my research.

<table>
<thead>
<tr>
<th>First edition</th>
<th>Second edition</th>
</tr>
</thead>
<tbody>
<tr>
<td>Total of twenty-two books; two workbooks</td>
<td>Total of ten books; one workbook for each grade and three Teacher’s Guides, which</td>
</tr>
<tr>
<td>and two Teacher’s Guides for each grade.</td>
<td>include aural answers.</td>
</tr>
<tr>
<td>Total of twenty-four compact discs, four</td>
<td>Total of fourteen compact discs, two per grade, plus written questions for the</td>
</tr>
<tr>
<td>per grade.</td>
<td>teacher to play.</td>
</tr>
<tr>
<td>Forty lessons in two workbooks.</td>
<td>Thirty lessons in one workbook.</td>
</tr>
<tr>
<td>Ten revision lessons per grade.</td>
<td>Revision is continuous in every lesson.</td>
</tr>
<tr>
<td>Information, <strong>Review</strong> and <em>In this lesson</em></td>
<td>The workbooks would be divided into three sections:</td>
</tr>
<tr>
<td>precede each lesson.</td>
<td>A) Information and examples for each lesson.</td>
</tr>
<tr>
<td></td>
<td>B) Exercises.</td>
</tr>
<tr>
<td></td>
<td>C) Aural papers.</td>
</tr>
<tr>
<td>Ten Teacher’s Guides.</td>
<td>Three Teacher’s Guides:</td>
</tr>
<tr>
<td></td>
<td>1. Guide one for Preliminary up to and including Grade Two.</td>
</tr>
<tr>
<td></td>
<td>2. Guide Two for Grades Three and Four</td>
</tr>
<tr>
<td></td>
<td>3. Guide Three for Grades Five and Six</td>
</tr>
</tbody>
</table>

As shown above, no more than a total of ten guides and fourteen compact discs are necessary. One workbook for each grade is adequate, with between 30 to 33 lessons in all. The last three lessons could revise examination papers from previous years and there would be no need for revision lessons as are to be continuous in each lesson.

- Part A would contain all the information, example, terms and scores needed for each lesson. This would leave more space in part B for a greater variety of exercises.

- Part B would have perforated pages for easy removal, to present the teacher with completed exercises.
• Part C would have fifteen aural papers with permission to photocopy. Examples of aural papers are found at the end of this chapter.

Existing exercises would need to be reviewed, and care taken to be consistent in the incremental difficulty from lesson to lesson. This would result in less repetition within the one lesson and more varied exercises for each concept. Grammar errors in harmony would be removed and a greater variety of harmony exercises using not only figured bass and Roman numerals but also modern chord symbols, two-part exercises and keyboard harmony would be included. The harmony stream may need to be rewritten. Only three Teacher’s Guides need to be printed: Guide One for Preliminary to and including Grade Two, Guide Two for Grades Three and Four, Guide Three for Grades Five and Six. Answers to aural questions could be found in these Teacher’s Guides and extra exercises in rhythm and pitch could be included for the teacher to play and manuscript for teachers to write their own exercises.

Only 15 aural answer forms may be needed in Part Three of the workbook, with permission to photocopy these. Some of these could demonstrate the format used during examinations. Aural papers would also contain additional questions on motion (similar, oblique, contrary and parallel). These questions are important in identifying bass movement in preparation for cadences and simple chord progressions starting from Grade Two. The Teacher’s Guides could introduce guidelines on aural pedagogy, and a short teaching manual with examples on a compact disc would be included.

The aural answer forms for students can be produced in two parts, Parts A and B for time management in the studio. Aural answer form A would contain the following questions: Question 1. scales and modes. 2. intervals. 3. triads. 4. cadences. 5. motion. 6. chord progressions of from 6 to 8 chords, the first to be the tonic in root position. The passage ends in a cadence. Aural answer form B would follow a similar question format: 1. texture (canon or imitation). 2. antecedent and consequent questions. 3. form in music. 4. melodic dictation in major or minor
keys. 5. rhythmic dictation in simple or compound time. 6. Timbre and 7. set works.

By rotating the papers the student would get regular exercise in all concepts. The compact discs would provide aural questions for the 15 papers in the same order as the above questions. This would make it easier for the teacher to find a particular track between the discs. Additional dictation exercises would provide students with more regular rehearsals. Rhythmic exercises could be recorded and performed as melodies as well as a one-note exercise. Exercises in keyboard harmony would be shown initially in two parts, followed by exercises in keyboard style before moving on to vocal style.

A number of private-studio music teachers experienced in teaching *Music Craft* at all levels could be invited to review *Music Craft*’s second edition before it goes to press. *Music Craft* may require more thought as to its presentation, a review of the harmony and related aural sections of the course, tighter alignment of the written and aural section, reprinting in a more cost-effective way, and adding an index and a glossary of terms.

**Points for Further Research and Recommendations**

The research needs to be repeated to determine its broader implications. However, the results of the questionnaire supports the concerns shown above by the teachers in the Canberra district. Answers indicate a need for active professional support in the teaching of theoretical and aural skills for all music teachers, but especially so for the private-studio music teacher. Teachers feel they need this to support their students’ instrumental studies at a higher level.

Music students studying at a Conservatorium tend to choose a performance stream, possibly hoping to become soloists, because the music pedagogy degree is regarded by some university music students as having a lower status than a degree in performance (source: informal interviews). A number of students may turn to teaching, without the benefit and qualifications of a music pedagogy course. Several universities offer a unit in pedagogy these are mostly geared to instrumental studies. The challenge for
universities is to present music pedagogy as a worthwhile alternative to a three-year performance degree. The majority of qualified music teachers answering the questionnaire gained performance degrees or diplomas, not music pedagogy diplomas or degrees. This is also shown in the list of successful examination candidates in 2011 (2013 AMEB Syllabus: 484-486) where only two candidates gained the Associate Teacher of Music (ATMusA) certificate. Pedagogy and performance degrees should have the same status. The AMEB encourages the ATMusA and AMusA diplomas to be of equal standing and status (2013 Syllabus: 8).

Ideally, all music teachers should be registered and accountable, with mandatory hours of professional development. An apprenticeship system could be put in place for groups of between six and ten students studying to become teachers, each group having a common mentor. A mentor would be assigned to monitor the teaching progress of a small number of students at different levels of performance, technique, sight-reading, aural skills and theory. Universities, music academies, TAFE colleges or music teachers' associations could then offer approved short courses to select groups of music teachers wishing to upgrade their pedagogy skills in different areas such as aural and theoretical studies. A qualifying certificate, presented to successful candidates after they complete each short course, could encourage them to continue working at subsequent levels. The suggested certificate levels are:

• Certificate 1: Accreditation to teach instrumental studies from preliminary up to and including grade two, together with grade three Music Craft or Musicianship.

• Certificate 2: Accreditation to teach instrumental studies grades three, four and five, with grade four Music Craft or Musicianship.

• Certificate 3: Accreditation to teach instrumental studies grades six and seven with grade five Music Craft or Musicianship.

• Certificate 4: Accreditation to teach instrumental studies grade eight and the Performance Certificate together with grade six Music Craft or Musicianship.

Certificates could make a difference to the quality of music teaching in private studios in Australia, and different levels of accreditation could follow after passing these
certificates. Accreditation for music teachers is most important. The current situation seems to be a ‘free--for--all’ in which some think a Grade Five certificate in piano performance is a qualification to teach (my experience). Registration of non classroom music teachers is strongly recommended with lists of qualified teachers made available to parents and students.

The questionnaire indicates that there is a need for a comprehensive aural skills teaching manual. If students are to ‘hear’ their written harmony exercises, aural exercises should focus on identifying basic harmony ideas such as intervals, dyads and triads as well as incremental exercises to recognise cadences and chord progressions. Students should not have to wait until they study for an AMusA and LMusA certificates. Grades given for aural units at performing examinations could be at a more appropriate level to elevate the status of that unit. The creation of a national elementary sequential sight-singing text for rhythm and pitch could help students prepare for a possible undergraduate music course. Mentors and tutors could help aspiring teachers to set up and conduct these courses.

A contemporary harmony textbook is needed, combining theory, aural and keyboard harmony. Modern or jazz chord symbols should be included as well as classical symbols in the teaching of aural theory as many students are familiar with these symbols through school and backyard groups. A text of this kind would be of great assistance to students and teachers.

All courses should continue to receive continuous review and renewal. Results from entrance tests for undergraduate music courses indicate that very little theoretical and aural pedagogy to complement instrumental studies is taking place in secondary schools or the private studio. These courses are time--consuming and the results are not always obvious. The need for quality teaching in the music studio becomes even more important now that the time spent on music teaching in the schools has reduced. Mal Hewitt writes in his introduction to the Collegiate of Specialist Music Educators on its website:

We are deeply concerned at the state of music education throughout Australia from pre-school to tertiary level, particularly in comparison with other countries and education systems. We have witnessed a significant decline in the quality of
and access to classroom music education for all young Australians, and have noted that much of that decline has taken place during a period of unprecedented affluence in the general community. Why are our children being denied access to rich musical experiences which are life changing? (Hewitt 2014)

To give private studio music teachers professional support to teach theory and aural skills, closer linkages with university staff are required. Dialogue and mutual support should be created between all music teachers in schools and in studios.
Conclusion

The result of this research is from many years of class room and one-to-one harmony and aural skills teaching, analysing contents and approaches of Western Classical music theory texts, workbooks and guides designed for private studio music tuition in order to discover best pedagogical practices. The study was prompted by reading examination reports written by the chief examiner of AMEB and other music examining bodies in Australia focussing on the results of harmony written by music examination candidates.

The research concentrated on the teaching and learning of tonal harmony and related aural skills of the AMEB *Music Craft* theory and aural course and Teacher’s Guides to learn the philosophy and approach used. To this end *Music Craft* across all grades was analysed and taught. A related questionnaire to private studio music teachers inquiring whether they are able to find adequate support in the delivery of theory and aural skills to pre-tertiary students helped to discover some of the answers, and found that teachers would have welcomed further professional support in teaching harmony and aural skills.

To discover why basic grammar errors in harmony, aural skills and voice leading seem to continue from grade to grade and to determine at which point the preparation for harmony should start, a historical analysis of past pedagogues was researched to find out whether teaching the symbol before the sound, or the sound before the symbol was best pedagogical practice. The former seems to be the case in *Music Craft* and several other harmony texts today, and the latter was generally the case in the past. The approaches to learning (auditory, visual, kinaesthetic, analytical, notational and correctional) are important. Nineteenth century music pedagogues such as Carl Orff, Zoltán Kodály and others emphasised ‘The Sound before the Symbol.'

Pedagogues Dr Michael Houlanahan and Dr Phillip Taska followed this course by writing a one-semester musical fundamental course, *From Sound to Symbol* (2011) which explores ideas of sound before explaining how symbols are used to represent sound, reversing traditional music theory texts.
Analysing and teaching *Music Craft* showed it to be an excellent teaching concept but the presentation may need to be reworked to make the course even more effective and economical. A second edition is needed with grammar errors in harmony to be removed and the rearrangement of some questions. It may even be better to introduce a completely new harmony course to include a more modern approach. Harmony examples could be shown in score as well as in text, examples from the repertoire would emphasise harmony guidelines, the reason for guidelines or rules needs to be stated and functionality of chords should be explained. Harmony exercises could be presented with modern as well as figured bass labels to bring the course into the twenty-first century. Students may be better prepared for writing harmony if they were introduced aurally to chord progressions before notating these, starting with cadences and approaching chords as advocated by Houlahan and Taska in *From Sound to Symbol* and Rogers in *Teaching Approaches in Music Theory*. Students should be encouraged to be creative by writing their own melodies over a given chord progression as many already do when jamming together.

An index to the aural discs is needed to provide a way for teachers to find specific tests such as scales, intervals. An index to the course as well as a list of musical terms used would be of benefit to teachers and students. If the cost of the course came down more teachers would be willing to try the course. Drilling could be considered by some to be excessive and with little variety. The Teacher’s Guides can be rewritten to be more concise and revision is perhaps more effective if it is continuous.

The Australian Music Examinations Board has a deservedly high status in Australia and it is difficult to express disagreement with the presentation of this course. Many well-known experienced professional musicians have worked on *Music Craft*. It is not the content (except for the harmony) which is criticised; it is the presentation. The course appears to have been put together and printed in a hurry. Further review of the course is needed by a group of experienced practising teachers who have been teaching the course.
Studio music teachers and their students may benefit if the AMEB were to introduce a four-level pedagogy certificate for aspiring music teachers. The teaching diploma presented in the 2014 syllabus is too taxing for some young teachers who are starting out. Through the implementation of further revisions, music tuition in Australia could return to the Sound before the Symbol.
Appendix 1

Information Sheet Sent to Participants in Questionnaire

The questionnaire is being undertaken as part of a research thesis for the postgraduate degree of Master of Philosophy at the Australian National University, Institute of the Arts, School of Music.

The questionnaire contains twenty-three questions and seeks answers regarding support given or not to teachers and students in the teaching and learning of aural skills and tonal harmony in private music studios.

All information provided is confidential; real names of participants will not be publicly used. The questionnaire should take no longer than 30 minutes to answer.

The research operates under the research ethics protocol of the University, and any questions or complaints can be forwarded to:

Human Research Ethics Committee
Officer of Research Integrity
Research Office
Chancellery 10B
The Australian National University, ACT 2000
Tel: 6125-7945
Fax: 6125-4807
Email: Human Ethics Officer@anu.edu.au

Thank you for your help with this research. If you have any further questions, please do not hesitate to contact me.

Marretje van Wezel
65 Rivett Street
Hackett 2602
Phone: (02) 6245-0541
Email: marretjevw@home.netspeed.com.au

Institute of the Arts, Childers Street, Acton, GPO Box 804, Canberra, ACT 2601
Appendix 2

National Audit of Music Discipline and Music Education Report by Dr Rachel Hocking

National Audit of Music Discipline and Music Education Mandatory Content within Pre-Service Generalist Primary Teacher Education Courses: a report written by Dr Rachel Hocking for the Music Council of Australia in August 2009. This important 127-page report gives an overall idea of how depressing music education in Australian schools is due to the lack of teacher education and low status music has in our schools. It states the following regarding the ACT:

3.2.1.2. Teacher Training Programs Accreditation

There is accreditation for tertiary courses and this is administered by the ACT Accreditation and Registration Council (ARC). Accreditation is valid for five years and is according to the Training and Tertiary Education Act 200330. According to the Department of Education and Training there are no guidelines for curricula to be incorporated into these programs.

The following point is also important.

3.2.1.3. Teacher Accreditation

There currently is no teacher registration or accreditation in the ACT.

In conjunction with the Department of Education and Training (DET), a consulting paper was written in 2007 and working groups have been formed to advise on the matter 32.

The Music Council of Australia states in its report that on average, primary school teachers receive only 17 hours out of ca 1255 hours of mandatory music education in their undergraduate degree. In Finland this is 350, in south Korea 160 hours. 63% of students receive no classroom music (MCA 2007: 163).
Appendix 3

The table below shows the total mandatory arts units to be studied at 24 Australian universities:

<table>
<thead>
<tr>
<th>University Teacher education</th>
<th>Creative Arts units studied</th>
<th>Total degree length and units</th>
<th>Total Mandatory arts subject unit</th>
<th>Total mandatory music units</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>X</td>
<td>4 Years</td>
<td>X</td>
<td>X</td>
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<tr>
<td>2 South Coast</td>
<td>X</td>
<td>3 years</td>
<td>X</td>
<td>X</td>
</tr>
<tr>
<td>3 ACU</td>
<td>Creative arts 10 units</td>
<td>4 years 320 units</td>
<td>music is 1/5 subject</td>
<td>2/320</td>
</tr>
<tr>
<td>4 Sturt</td>
<td>Arts 8 units</td>
<td>4 years 246 units</td>
<td>music is 1/5 subject</td>
<td>1.6/246</td>
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<tr>
<td>5 ACU</td>
<td>Creative arts 10 units</td>
<td>3 years 240 units</td>
<td>music is 1/5 subject</td>
<td>2/240</td>
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<tr>
<td>6 Q U</td>
<td>The arts 6 units</td>
<td>4 years 192 units</td>
<td>music is 1/5 subject</td>
<td>1.2/192</td>
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<tr>
<td>7 Curtin</td>
<td>Arts 25 units 1 semester 2H/p/w.</td>
<td>4 years 800 units</td>
<td>music is 1/5 subject</td>
<td>5/800</td>
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<tr>
<td>8 Cook</td>
<td>Arts education 13 hours total</td>
<td>4 years 96 units</td>
<td>music 1/5 of subject 2.6 hours total</td>
<td>2.6/96</td>
</tr>
<tr>
<td>9 Q tech.</td>
<td>Arts 12 units</td>
<td>4 years 384 units</td>
<td>music 1/5 of subject</td>
<td>2.4/384</td>
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<td>10 U West S</td>
<td>Creativity 10 units</td>
<td>4.5 years 120 units</td>
<td>music 1/4 of subject</td>
<td>2.5/120</td>
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<td>11 Wol</td>
<td>Creative arts 6 units</td>
<td>4 years 192 units</td>
<td>music 1/4 of subject</td>
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<td>12 Q U Tech</td>
<td>Arts 12 units</td>
<td>3 years 288 units</td>
<td>music 1/5 of subject</td>
<td>2.4/288</td>
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<td>13 Bond</td>
<td>10 units 3 hours total of music</td>
<td>2 years 160 units</td>
<td>music 1/7 of subject 3 hours total</td>
<td>1.4/160</td>
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<td>14 Balarat</td>
<td>Art &amp; music 15 units</td>
<td>3 years 360 units</td>
<td>music 1/3 of subject</td>
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<td>15 south X</td>
<td>12 + 12 units</td>
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<td>music 1/4 of subject</td>
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<td>16 NC early Child</td>
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<td>4 years 320 units</td>
<td>music is 1/3 subject</td>
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<td>10 units 2H-p/w ? 10 units 1.5H p/w ? total 35 hours</td>
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<td>2 years 20 units</td>
<td>music is 1/2 subject</td>
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Appendix 4

Possible Aural Schedule for *Music Craft* Grade Three

The Aural schedule used for *Music Craft* Grade Three candidates during 2007–2012 by the researcher. Only 15 lessons are shown but the same idea continues for 30 lessons. By asking only six questions per lesson and alternating the concepts the students gains the benefit of regular exercise in all 12 concepts.

Column one indicates the lesson number, row one indicates the concept to be learned. Other numbers in the grid show the number of exercises of each concept.

<table>
<thead>
<tr>
<th>LESSON</th>
<th>SCALES</th>
<th>INTERVALS</th>
<th>TUNES</th>
<th>MEASURES</th>
<th>RHYTHMIC</th>
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### Appendix 5

Example of Aural Form A for Students Preparing for Music Examinations

Examples of student answer forms A and B for Grade Three *Music Craft* aural exercises used by the researcher. The number of repeat questions altered depending on time available. A record for each student was kept to monitor progress.

**Aural paper A**

<table>
<thead>
<tr>
<th>Your name</th>
<th>Paper no</th>
<th>Date</th>
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</table>

**Q. 1. Scales:** Identify each scale as Major pentatonic (MP), major (M), Harmonic (Hm) or melodic minor (Mm).

1 _______ 2 _______

**Q. 2. Triads:** Identify triads as major (M), minor (m), augmented (A) or diminished (D).

Each will be played twice, once as a triad and once as a broken chord.

1 _______ 2 _______ 3 _______

**Q. 3 Rhythmic dictation in simple or compound time.**

The time signature and number of bars will be given. Do not write at the first playing, you may remember the last bar - write it.

Notes used are minims, crotchets dotted or undotted and quavers.

---

**Q. 4 Motion:** identify the passage played as in similar (S), parallel (P), contrary (C) or oblique (O) motion.

1 _______ 2 _______
Q. 5 Harmonic progression: six chords will be played. Listen for directions, you will be asked to
a) Circle the chord number which is a) major or b) minor, or c) notate the chord progression under that chord number using only chords I, IV and V, or d) notate the chord progression as for question c) chords used maybe I, IV, V, ii or vi. (Not all chords may be present.)

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</table>

Q. 6. Instruments or set work. Name the instrument or the set work, which will be played for you.

Q. 7 Intervals: Identify given diatonic intervals by number and quality.

1 __________________________ 2 __________________________

3 __________________________

Q. 8 Metre: identify the meter as simple or compound duple or triple.

Q. 9. Modal dictation 12 semibreves will be played. The first note will be given. Notate each note as it is played slowly. Intervals used will be 1, 2, 3, 5 and 6.

<p>| | | | | | | | | | | | |</p>
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</tbody>
</table>

Q. 10. Cadences: Identify the given cadences as Perfect, Imperfect, Phrygian, Interrupted or Plagal.

1 __________________________ 2 __________________________

The above shows an example of student answer forms A and B for Grade Three aural skills. The form may be used for any examination system.
Appendix 6

Example of Aural Form B for Private Studio Music Teachers
This aims to show an example of an alternative aural form for used by the researcher to start aural chord progressions before writing them.

Your name __________________________ Date ______________________

Q. 1 SCALES
Identify each scale as major, harmonic, melodic minor or major pentatonic.
Write Maj, H, Mel. or P. Each will be played twice. 6

Q. 2 INTERVALS
Identify diatonic intervals by number and quality.
P 1, 4, 5, 8. M 2, 3, 6, 7. m 3, 6. and the tritone
Each will be played twice. once as a melodic interval and once as a dyad. 10

Q. 3A TRIADS
Identify each triad as major (M), minor (m), diminished (d) or augmented (A). Each will be played twice. Once as a triad and once as a broken chord. 10

Q 3B TRIADS
Identify the following triads as in root position (R) or inverted (In). 4

Q. 4 RHYTHMIC DICTATION IN SIMPLE TIME
Notate the rhythmic pattern which will be played 5 times. The time signature and number of bars will be given. The notes used are minims and crotchets dotted and undotted and quavers.
i) Divide this line into the number of bars given. ii) Notate the time signature.
ii) LISTEN to the first playing WITHOUT WRITING.
   i) Start notating the rhythmic pattern. 15
Q.5 MOVEMENT
Identify the passage as moving in contrary motion (CM), similar motion (SM) or oblique motion (OM). Each will be played twice.

Q. 6 CADENCES
Identify each cadence as Perfect, Imperfect or interrupted. Each will be played twice.

Q. 7 HARMONIC PROGRESSION
Identify the tonic chord by circling the number in each progression. The first chord will always be the tonic.

Q. 8 Modal melodic dictation. (10 pitch sounds without rhythm)
Notate each note as it is played slowly. The first will be given. Scale degrees used will be 1, 2, 3, 5 and 6.

Q. 9 RHYTHMIC DICTATION IN COMPOUND TIME
Notate the rhythmic pattern which will be played 5 times.
i) Divide this line into the number of bars given.
ii) Notate the given time signature
iii) LISTEN to the first playing WITHOUT WRITING.
iv) Start notating the rhythmic pattern.

Q.10A Identify the set work. Q10B Identify the instrument

This aural paper gives teacher and student the opportunity to practice chord progressions.
Appendix 7

Results of University Entry Examinations in Theory and Aural Skills

The following table illustrates the need for help with theory and aural skills for all music students whether at a secondary school, college or private studio. The entrance test of 88 students was taken by the researcher during 2006 and may be considered out of date, but she does not think the situation has improved much since then.

The entrance test was about the level of Grade Three AMEB Theory. Row one shows the instrument played by the candidate, row two, the number of candidates playing this instrument, rows three and four, shows the number and percentage failing theory. Rows 5 and 6 shows the number and percentage failing aural skills, rows 7 and 8 shows the number and percentage of failing candidates in both aural and rudiments of music.

<table>
<thead>
<tr>
<th>Instrument</th>
<th>Woodwind</th>
<th>Brass</th>
<th>String</th>
<th>Percussion</th>
<th>Piano</th>
<th>Harp</th>
<th>Guitar</th>
<th>Voice</th>
<th>Composition</th>
<th>MusicoLOGY</th>
</tr>
</thead>
<tbody>
<tr>
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Several students had excellent results in their performance examination, but showed to be weak in aural skills and theory. Many passed their first year undergraduate theory and aural skills with excellent results. Extra classes were presented for those who had little previous tuition in aural perception. It does suggest that the teaching of these important subjects is at times being delivered in a random manner.
### Appendix 8

**Table Showing Candidates Passing AMEB Music Diplomas**

The following table is of some interest. It shows the number of candidates passing AMEB diplomas in music as a percentage of inhabitants in each state during 20011. Very few candidates attempted the teachers certificate.

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1 Hon.FMusA
Appendix 9

**Written Exercises in *Music Craft* Grade Three**

A tabulations of the written exercises in 40 lessons from Grade Three *Music Craft* workbooks A and B. The first column shows the lesson number, the others show the number of exercises in that lesson. It does look as if exercises are randomly presented. Harmony is well exercises but very few exercises show progressions.

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## Appendix 10

### Twenty Aural Exercises in *Music Craft* Grade Three

The table shows details of twenty aural exercises in Grade Three *Music Craft*. The numbers of exercises are shown in each column.

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Appendix 11

Re-ordered Instrumental CD tracks for *Music Craft* Grade Three
The table shows an example of re-ordered instrumental CD tracks for *Music Craft* Grade Three.

<table>
<thead>
<tr>
<th>Lessons</th>
<th>CD Tracks of Instruments.</th>
<th>Compact Disc Book A</th>
<th>Music Craft Grade Three</th>
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<td>2</td>
<td>Tracks 9 + 10</td>
<td>Disc 1</td>
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<td>3</td>
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<td>French Horn</td>
</tr>
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<td>12</td>
<td>Track 10</td>
<td>Disc 2</td>
<td>French Horn</td>
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<tr>
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<td>Tracks 37+ 38</td>
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<td>French Horn + Trombone</td>
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<td>16</td>
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<td>18</td>
<td>Track 69</td>
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<td>39</td>
<td>Track 44</td>
<td>Disc 2</td>
<td>Trombone + Tuba</td>
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<td>Trombone</td>
<td>3 tracks</td>
<td>Tuba 2 track</td>
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</tbody>
</table>

The re-ordering of all aural CD tracks where essential to quickly find a specific concept for regular rehearsal with students.
Reference List


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The National Institute for Teaching and School Leadership (NITSL)


