

## Music Theory and Aural Studies Guidelines for entry to the Bachelor of Music (Performance and Composition only)

In their first year at the Queensland Conservatorium, students usually find that a strong knowledge of music fundamentals helps them transition into the demands of their primary music-making activities.

Prospective students are encouraged to self-assess their knowledge and ability level in the following areas:

- Conventions of Western staff notation
- Facility in treble and bass clef, and at least working knowledge of alto and tenor clef
- Familiarity with all major and minor keys, including key signatures and triad types on different scale degrees
- Fluency with all major and minor (natural, harmonic, melodic) minor scales
- The ability to quickly spell, aurally identify, and reproduce by singing:
  - simple and compound intervals, ascending and descending
  - major, minor, augmented and diminished triads on any starting pitch
  - major, minor, dominant, half-diminished and diminished seventh chords starting on any pitch
- Facility with simple and compound meters and rhythmic subdivisions
- Understanding of basic harmonic function (tonic, predominant, dominant) in tonal music
- Understanding of chord inversion and 'figured bass' symbols.

A solid foundation in these areas is important for maximum success as students work through the three-trimester Music Theory and Aural Studies sequence.

An online self-diagnostic exam will be available in November, which is highly encouraged for getting a sense of what areas an individual student might need to focus on in preparation for commencement of Trimester 1. Prospective students are however, encouraged to develop a consistent practice routine earlier than this to work on their music-theoretical knowledge and aural skills.

In addition to the AMEB Music Theory, Musicianship and Music Craft programs (highly recommended), many quality resources for practicing and skill development are available online. Here are a few options:

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| • <a href="http://www.musictheory.net/">http://www.musictheory.net/</a> | • <a href="http://www.good-ear.com">http://www.good-ear.com</a>   |
| • <a href="http://www.teoria.com/">http://www.teoria.com/</a>           | • <a href="http://www.trainear.com/">http://www.trainear.com/</a> |
| • <a href="https://tonesavvy.com/">https://tonesavvy.com/</a>           | • <a href="http://musiccards.net/">http://musiccards.net/</a>     |

For practice with conceptual music theory ideas, here are two recommended sites:

- <http://openmusictheory.com/>
- [https://tobyrrush.com/theorywiki/index.php?title=Main\\_Page#Theory\\_I](https://tobyrrush.com/theorywiki/index.php?title=Main_Page#Theory_I)

A *Summer Intensive Music Theory and Aural Workshop* will be offered in mid-February, just prior to commencement of the academic year. This is a highly effective and affordable resource for strengthening the skills needed for a positive Trimester 1 experience. For information please contact the Open Conservatorium:

- Website: [www.griffith.edu.au/music/queensland-conservatorium/open-conservatorium](http://www.griffith.edu.au/music/queensland-conservatorium/open-conservatorium)
- E-mail: [open-conservatorium@griffith.edu.au](mailto:open-conservatorium@griffith.edu.au)

The Theory and Aural Studies sequence at the Conservatorium uses the following resources for sight singing and ear training:

Benjamin, Horvit and Nelson, *Music for Sight Singing* (eBook), 6<sup>th</sup> edition  
<https://www.cengagebrain.com.au/shop/isbn/9781285246581>

Horvit, Koozin and Nelson, *Music for Ear Training* (CourseMate Premium Web Site Instant Access), 4<sup>th</sup> edition  
<https://www.cengagebrain.com.au/shop/isbn/9781133230106>

For more information, please contact Dr Chris Stover, Convenor of Music Theory and Aural Studies:  
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