



Australian and New Zealand
Cultural Arts Limited

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*Diploma
Examinations*



*Supplementary
Information*

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PREFACE

This booklet is intended to ensure that teachers and candidates are fully conversant with Diploma requirements. It contains General Information relating to the conduct of the examinations, and the Objectives and Criteria for assessment; for specific details please always refer to the current relevant syllabus.

As all Diploma examinations are regarded as being at tertiary level, it is important that a student's performance is commensurate with this expected standard, and demonstrates a satisfactory achievement of the stated criteria in all the required sections for a Pass to be awarded.

Two examiners for Associate and Licentiate Diplomas, and three for Fellowship, will make the assessment and their decision will be final. An unsuccessful candidate who wishes to present again during a future series, will have at least one different examiner, or two for Fellowship.

A comprehensive, written report signed by all examiners will be sent to the teacher (or student if self-entry), as soon as possible after the conclusion of the examination, normally within ten days.

Students will receive one of the following assessments: Honours
Pass
Not Satisfactory

Where an examination consists of two or more parts (not including prerequisites), the pass mark will be an average of 75% over all sections, with no one section having a mark lower than 70%.

Successful candidates are invited to a Graduation Ceremony and Concert held in Melbourne in February or March each year, and practical graduands are expected to perform. Diplomas are sent out immediately following the Graduation to those unable to attend. A graduation dinner will be arranged for graduates and their families if there is sufficient interest.

Diploma examinations must take place in a Capital City, between September and November, except where a special prior arrangement has been made with the office. Please check, as in some areas it may be possible to hold Diploma examinations at a different time.

All Diploma examination entries should be made on the special **gold-coloured entry form** and completed prerequisites included on this form. The pieces selected for the programme must be submitted with the entry form. Pieces can be changed prior to the actual examination, but notification must be given to the office, in writing, within 14 days of the examination date. All requirements must be completed within a five-year period.

All Diploma examinations for Pianoforte (Classical, Modern or Piano for All Occasions) must be presented on an acoustic grand piano.

ASSOCIATE PERFORMER DIPLOMA

A.Dip.A.

There are no prerequisites for this examination. To receive the award, the candidate must have completed Grade Five ANZCA Theory with a Credit or higher, or an approved equivalent (see footnote, p. 3), within 12 months of completing the Practical component.

Where the Theory requirement has been completed first, the Practical component must be completed within a five-year period.

CLASSICAL STREAMS

There is one practical examination of one hour's duration, which will consist of two sections:

- I. Technical Work (where required) and Pieces (as required for the instrument)
- II. General Knowledge

Objective

To demonstrate by performance a stylistic awareness, musical sensitivity and understanding, maturity and a high degree of technical competence.

Criteria for Assessment

Section I

Candidates will be assessed on their ability to demonstrate through their performance:

- a sound and proficient technique which facilitates the execution of the required repertoire;
- an understanding of the structure and content of each work;
- fluency and cohesion throughout a work, including the continuity and linking of movements or variations where required;
- awareness of the correct style or character appropriate to the period or historical background;
- a professional presentation with adherence to acceptable performance procedures and appearance.

Section II

Candidates must satisfactorily demonstrate:

- they have made a detailed study of the General Knowledge requirements listed in the syllabus and can give relevant, concise answers;
- an in-depth understanding of the periods, styles, composers, characteristics and structure of the works presented, including keys and modulations;
- a knowledge of the instrument on which they are performing, and its historical development.

MODERN STREAMS

Copies of written arrangements must be provided for the examiners. (Written arrangements need not necessarily be note for note, but the manuscript must indicate how the candidate will alter or vary the original.)

There is one practical examination of one hour's duration, which will consist of two sections:

- I. Technical Work or Improvisation Exercise and Solos (as required for the instrument)
- II. General Knowledge

Objective

To demonstrate by performance a stylistic awareness, improvisational and arrangement skills, maturity and high degree of technical competence.

Criteria for Assessment**Section I**

Candidates will be assessed on their ability to demonstrate through their performance:

- a sound and proficient technique which facilitates the execution of the required repertoire;
- an awareness of the correct styles, characteristics and historical background of the works performed;
- a flair for, and high degree of competence in, improvisation and arranging, to enhance the given material;
- an understanding of a variety of styles;
- fluency and cohesion throughout a work, including continuity through changes of rhythm or style;
- a professional presentation with adherence to acceptable performance procedures and appearance.

Section II

Candidates must satisfactorily demonstrate:

- they have made a detailed study of the General Knowledge requirements listed in the syllabus and can give relevant, concise answers;
- an in-depth understanding of the periods, styles, composers or exponents, characteristics, and structure of the works presented;
- a knowledge of the instrument on which they are performing, and its historical development.

***Approved equivalents for Theory requirements:**

ABRSM or Trinity College - Grade Seven with Merit

ASSOCIATE TEACHER DIPLOMA

A.T.D.A.

Minimum age: 18 years.

It is recommended that the candidate will be teaching prior to commencing this course.

The examination consists of three Parts, which should be undertaken over a two-year period and completed within four years.

Part I: Theory (May or October sitting). One three-hour paper.

Part II: Teaching Principles (October sitting only). One three-hour paper.

Part III: Practical. Includes folio, practical performance, aural tests and viva voce.

Maximum marks for each Part: 100.

Honours: 85% average over all Parts.

Pass: 75% average over all Parts, with no one part having a mark lower than 70%.

The candidate must re-enter for any part where 70% is not attained.

Objective

To research and develop the skills and strategies necessary:-

1. to teach music to students from the first lesson through to Grade Six level;
2. to demonstrate their application in specific situations, particularly in the preparation of the required folio and practical examination performance and discussion.

The candidate must also demonstrate:

- a thorough understanding of the rudiments of music and theoretical concepts to at least the standard of the Grade Five Theory of Music syllabus;
- the ability required to teach musical concepts to students of different ages and abilities in a logical, sequenced and creative manner, and develop correct musical foundations from the earliest lessons;
- a thorough understanding of teaching technique, repertoire, and strategies for the implementation of the various philosophies and principles in a teaching situation;
- a comprehensive knowledge of the instrument pertaining to his/her own practical study;
- a knowledge of the various systems of music education as practised by the listed exponents.

Criteria for Assessment**Part I**

This section consists of the ANZCA Grade Five Theory examination, the requirements for which can be found on pages 13-14 of the Theory Syllabus.

Part II

Candidates must, in the written paper, satisfactorily demonstrate:

- a basic understanding of child development and elementary educational psychology, and how to apply this knowledge to assist the student with musical learning, motivation, reinforcement, self-image and memory training; this should include an understanding of

the role of the family, and different strategies which can be applied to suit the growth, ability and personality of the child;

- a knowledge of methods and activities to teach fundamental skills such as phrasing, rubato, aural ability (including rhythm) and sight reading; also their ability to teach theoretical rudiments as listed in the syllabus;
- an understanding of the concepts of Tonic Sol-fa, Dalcroze, Kodály, Orffschulwerk, Suzuki, and a basic understanding of the Alexander Technique;
- a thorough knowledge of the mechanism, structure, history and technique of their instrument of study;
- a knowledge of how to build good technique;
- an understanding of both group and individual teaching and the difference of approach needed for each;
- how to prepare students for concerts, examinations and competitions.

Part III (comprising three sections)

1. **Folio**

For details of the expected content of the folio and important information, see page 7.

The folio will be assessed according to -

- i) the quality and appropriateness of the material chosen, demonstrating:
 - strategies for teaching pieces of different styles and characters, and presenting a variety of technical challenges and performance skills; depending on the instrument, to include posture and hand position, fingering, scales, exercises, phrasing, time and rhythm, pedalling, bowing, embouchure, intonation, breathing, articulation, vibrato, diction, and any other factors relevant to the chosen instrument, memory work and practice methods;
 - a knowledge of repertoire for each of the set grades;
 - a thorough research of composers, styles and editing;
 - how to teach, and help students master, difficult passages;
 - a knowledge of a broad range of supplementary material to assist in the teaching of specific concepts and the development of sound technique, tone and touch, aural perception, sight reading, chord structure and general knowledge;
 - application of teaching principles.
- ii) the overall presentation, including choice of headings, neatness, clarity of presentation, and excerpts.
- iii) justification of all materials included.
- iv) knowledge of appropriate methods for teaching musical concepts.

The folio will be assessed by two examiners prior to the practical examination, and must be submitted at least three months before the examination closing date. If necessary, the folio may be returned to the candidate to make alterations or additions before re-submitting.

2. **Practical**

Candidates will be assessed on their ability to demonstrate satisfactorily:

- their own performance skills in presenting the set scales promptly and fluently, and the required two pieces with a sound and proficient technique which facilitates the execution of the repertoire;
 - *for Modern Pianoforte candidates, one solo must be selected from the *Pop and Rock* category and contain improvisation, and one solo from the *Ragtime or Blues* category;
 - *for Modern Organ candidates, one solo must be selected from the *Pop and Rock* category and contain improvisation, and one solo from the *March* category;
 - *all other candidates must select one piece from List A and one from List D of the Associate Performer syllabus;
- an awareness of the correct style or character appropriate to the period or historical background;
- a proficiency in aural tests as pertaining to the syllabus from Grades One to Six inclusive;
- the performance of at least one piece from each grade of the folio if requested.

At least a Credit-standard of performance must be achieved.

3. **Viva Voce**

Candidates will be assessed on the content and relevance of their discussions on:

- the principles of performance as listed in the syllabus;
- the philosophy of teaching;
- methods of teaching;
- development of technique.

The marking scheme for Part III will be as follows:

Folio (*See Folio of Works - Information, page 7 for the definition of sections*)

Section A.	10 marks
Section B.	25 marks
Section C.	15 marks

Practical

Scales and Pieces	14 marks
Aural	6 marks
Viva Voce	30 marks

FOLIO OF WORKS - INFORMATION**Content**

The folio should comprise three sections, each section including the following:

- A. Detailed plans and material which the candidate would use for the first three lessons to be given to a beginner (average) student, and including the candidate's own views on methods of teaching.
- B. A detailed presentation of the teaching strategies for three pieces of different periods or styles from each grade, Introductory to Grade Six (inclusive).
A wide range of composers within each list or category should be selected.
- C. A broad outline of approach to teaching students of different ages and ability, including special needs and gifted students, and a plan of the expected achievement over the first year.

Presentation

The folio must be typed and bound, and of A4 size. **Two** copies are required: one copy will be returned to the candidate after the practical examination, and one copy will be retained by ANZCA.

Material and concepts taken from text books must be formally referenced and a bibliography included.

Difficult passages under discussion must be included as extracts and referenced.

An index must be included and all pages numbered.

The folio should be of at least 15,000 words, excluding bibliography and references.

The format should include:

- Preface describing the purpose of the folio, the criteria for the selection of pieces, method of identification, general summary and overview of the folio as a whole, list of abbreviations used, format used for pieces.
- Index listing all the sections contained therein, and the pieces for each grade.
- Glossary to include all signs and terms.
- Bibliography

Please note :

1. Extracts must adhere to copyright regulations and not be longer than four bars unless copyright approval has been obtained for longer passages to be given.
2. The folio must be submitted three months before the examination entry date and passed before entering for the practical examination.
3. The candidate must sign a declaration that the work contained within the folio is the candidate's own work.

PIANO FOR ALL OCCASIONS DIPLOMA

Dip.P.A.O.

There are no prerequisites for this examination. To receive the award, the candidate must have completed Grade Five ANZCA Theory with a Credit or higher (or an approved equivalent of Grade Seven ABRSM or Trinity College Theory with Merit) within 12 months of completing the Practical component.

Where the Theory requirement has been completed first, the Practical component must be completed within a five-year period.

There is one practical examination of one hour's duration, which will consist of three sections:

- I. Four pieces, one from each of four categories.
- II. General Knowledge, relevant to the pieces performed, and additional information as listed in the current syllabus.
- III. Musicianship, comprising improvisation based on a thirty-two bar lead-line.

Objective

To demonstrate the necessary skills needed for the performance opportunities that exist for the professional, semi-professional and amateur musician in contemporary society, enabling students to participate in a range of community activities.

Criteria for Assessment

Candidates will be assessed on their ability to satisfy the given criteria as set out below.

Section I: Pieces (*Criteria are listed in order of importance.*)

1. Fluency. This is particularly important in the Sing-a-long and Dance categories.
2. Appropriateness of performance to the category.
3. Variety of pieces selected, to demonstrate a range of styles and character in the overall presentation.
4. Entertainment value and enjoyment factor. Personality, confidence and presentation will all be considered, and the ability to convey the appropriate mood/character to the audience.
5. In the Busking category, suitable voicing of chords for smooth progressions.

Section II: General Knowledge

To demonstrate a detailed knowledge and understanding of the pieces presented, relating to structure and style, origins and development, and to name six other works suitable for each category selected for performance. Answers and/or any discussion must be concise and relevant.

Section III: Musicianship

Candidates will be assessed on the creativity, fluency, confidence and skilful use of chords and accompaniment patterns demonstrated in the performance from the lead chart.

ASSOCIATE THEORY DIPLOMA

A.Dip.A.

Before entering for this examination, the candidate must have:

- a Credit (or higher) in Grade Five Practical; and
- a Credit (or higher) in Grade Seven Theory.

The examination consists of two Parts.

Part I: Harmony and Counterpoint (October sitting only). One three-hour paper.

Part II: History (May sitting only). One three-hour paper.

Maximum marks for each Part: 100.

Honours: 85% average over both Parts.

Pass: 75% average over both Parts, with neither part having a mark lower than 70%.

The candidate must re-enter for any part where 70% is not attained.

PART I: HARMONY AND COUNTERPOINT

This examination will consist of three sections:

- I. Harmonisation
- II. Writing a Piano Accompaniment
- III. Counterpoint

Objective

To demonstrate a comprehensive knowledge and understanding of harmonisation, counterpoint and accompaniment writing, using the vocabulary requirements detailed in the current syllabus.

Criteria for Assessment

Candidates will be assessed on their ability to demonstrate through their written answers:

- an understanding of the correct principles and their application in the required areas;
- a musical fluency in the overall presentation of each question;
- an in-depth knowledge of chords and their progressions;
- skill in using the specific devices as requested.

PART II: HISTORY

This examination will consist of three sections:

- I. Study of the music of the Viennese Classical period
- II. Study of the development of four musical forms as given
- III. Study of set work

Objective

To demonstrate a detailed knowledge and understanding of the requirements as listed in the current syllabus.

Criteria for Assessment

Candidates must satisfactorily demonstrate:

- they have thoroughly researched the given subjects;
- their knowledge and understanding of the required material, giving thorough, relevant and concise answers.



LICENTIATE PERFORMER DIPLOMA

L.Dip.A.

The examination must take place in a Capital city, in a studio arranged by ANZCA. The Board may invite a small audience of two to four people, excluding the examiners.

There are no prerequisites for this examination. To receive the award, the candidate must have completed Grade Six ANZCA Theory with a Credit or higher, or an approved equivalent (see footnote), within 12 months of completing the Practical component.

Where the Theory requirement has been completed first, the Practical component must be completed within a five-year period.

A proposed recital programme, including photocopies of all pieces, must be submitted for Board approval before an application will be accepted. The photocopies will be used for reference by the examiners, and destroyed following the examination.

There is one practical examination of one hour's duration, which will consist of the following:

- I. At least four Licentiate-standard pieces, each of a different style or period, at least one of which must be performed from memory.
- II. Other pieces of lower standard as required to make up the performance time.

Programme notes for all pieces and a biography of the candidate must be submitted no later than eight weeks prior to the examination date. These notes are assessed as part of the examination. Programme notes will be printed and distributed by the Board.

Objective

As for Associate Performer, but a higher, concert standard of performance will be expected.

Criteria for Assessment

As for Associate Performer; in addition, the candidate should demonstrate:

- a knowledge of public performance procedure and professional concert dress.

***Approved equivalents for Theory requirements:**

ABRSM or Trinity College - Pass in Grade Eight

LICENTIATE TEACHER DIPLOMA

L.T.D.A.

Minimum age: 19 years.

The candidate must be teaching prior to commencing this course.

The examination consists of three Parts, which should be undertaken over at a two-year period and must be completed within four years.

Part I: Theory (May or October sitting). One three-hour paper.

Part II: Teaching Principles (October sitting only). One three-hour paper.

Part III: Practical. Includes folio, practical performance, aural tests and viva voce.

Maximum marks for each Part: 100.

Honours: 85% average over all Parts.

Pass: 75% average over all Parts, with no one part having a mark lower than 70%.

The candidate must re-enter for any part where 70% is not attained.

Objective

To develop the skills and strategies necessary:-

1. to teach music to students from Grade Seven to Associate Diploma;
2. to demonstrate their application in specific situations, particularly in the preparation of the required folio and practical examination performance and discussion.

The candidate must also demonstrate:

- an understanding of the development of a range of students' skills and performing abilities within the set range of grades;
- a thorough knowledge of the rudiments of music and theoretical concepts as for Associate, but including more complex exercises; melody writing up to 16 bars, including effective modulations, sequences and structure; two- and four-part harmony (classical stream) and four-part harmony and melodic embellishment (modern stream), using vocabulary as set for Grade Six Theory; chromatic chords and their structure; and general knowledge as covered from Grade Seven to Associate;
- an understanding of the principles of educational psychology, including motivation, reinforcement, memory training, self-image, teacher expectation and lesson planning for handicapped students and mature age students, the gifted child and group tuition advantages and disadvantages;
- the ability to plan basic repertoire and recital programmes, exercises and studies for developing stronger technique and rhythmic sense, and to quote opening bars of these;
- a knowledge of the art of accompanying and ensemble performing, and the skill to encourage improvisation and composition by students;
- the ability to discuss the role of music in the life of the individual and in the community, including advantages and disadvantages of music examinations; and the use of tapes, computers etc. in the music lesson.

Criteria for Assessment**Part I**

This section consists of the ANZCA Grade Six Theory examination, the requirements for which can be found on page 15 of the Theory Syllabus.

Part II

Candidates must, in the written paper, satisfactorily and comprehensively discuss any aspects of the four main areas listed in the syllabus, giving evidence of their experience in teaching situations.

Part III (comprising three sections)1. **Folio** *For expected folio content and important information, see page 14.*

The folio will be assessed as for the Associate Teacher Diploma, but with greater detail expected of teaching points relating to:

- type of sound required by musical context and how to produce it;
- texture;
- shape;
- phrasing and articulation;
- technical difficulties;
- historical and composer's context of each piece.

The folio will be assessed by two examiners prior to the practical examination, and must be submitted at least three months before the examination closing date. If necessary, the folio may be returned to the candidate to make alterations or additions before re-submitting.

2. **Practical**

Candidates will be assessed on their ability to demonstrate satisfactorily:

- their own performance skills in presenting the set scales fluently and promptly, and the required two Associate-standard solos with a sound and proficient technique which facilitates the execution of the required repertoire;
 - *for Modern Pianoforte students, one solo must be selected from the *Latin* category, and one from either of the *Jazz* categories, and one of the two must contain substantial improvisation;
 - *for Modern Organ students, one solo must be selected from the *Swing* category, and one from the *Latin American* or *Classic* category, and one of the two must contain substantial improvisation;
 - *all other candidates must select one piece from List B and one from List C of the Associate Performer syllabus;
- an awareness of the correct style or character appropriate to the period or historical background;
- a knowledge of the composers and/or exponents of each style and their works;
- a proficiency in aural tests as pertaining to the syllabus from Grade Seven;
- the performance of at least one piece from each grade of the folio if requested.

At least a Credit-standard of performance must be achieved.

3. **Viva Voce**

As for the Associate Teacher Diploma, with a broader base of knowledge expected. The main composers and/or exponents of each style and their works.

The marking scheme for Part III will be as follows:

Folio (*See Folio of Works - Information below for the definition of sections*)

Section A.	10 marks
Section B.	25 marks
Section C.	15 marks

Practical

Scales and Pieces	14 marks
Aural	6 marks
Viva Voce	30 marks

FOLIO OF WORKS - INFORMATION**Content**

The folio should comprise three sections, each section to include the following:

- A. A broad outline of the lesson programme for an average Grade Seven student over one year, including overall goals, general lesson procedure and evaluation;
- B. A detailed presentation of the teaching strategies for four contrasting pieces from each grade, Grade Seven to Associate Performer (inclusive).
- C. A detailed plan of five consecutive lessons to be given to either an adult student, or a gifted student (choose one) of Grade Seven standard, giving a summary of the progress achieved as the result of measures implemented to improve or enhance particular aspects of the student's performance.

Presentation

As for the Associate Teacher Diploma folio. Please read details carefully.

LICENTIATE COMPOSITION DIPLOMA

L.Dip.A.

Before entering for this examination, the candidate must have:

- a Credit (or higher) in Grade Six Practical; and
- a Credit (or higher) in Associate Theory.

The examination consists of two Parts.

Part I: October sitting only. One three-hour paper.

Part II: May sitting only. One three-hour paper.

Maximum marks for each Part: 100.

Honours: 85% average over both Parts.

Pass: 75% average over both Parts, with neither part having a mark lower than 70%.

The candidate must re-enter for any part where 70% is not attained.

PART I

This examination involves composing for particular situations, as specified in the current syllabus;

or

As an alternative to the Part I examination, a folio of original compositions as per the current syllabus requirements may be submitted.

PART II

This examination involves discussing 20th Century compositional techniques, and a detailed study of two set works, as per the current syllabus requirements.

Objective

To develop the necessary skills to compose for specific situations, and the knowledge to discuss specialised compositional techniques as required.

Criteria for Assessment

Candidates will be assessed on their satisfactory demonstration of:

- their ability to set a verse for a soprano voice; compose a string quartet; compose a piano accompaniment; or original compositions as required.
- a comprehensive knowledge of specific compositional techniques and two works set for detailed study.

LICENTIATE HISTORY AND LITERATURE DIPLOMA

L.Dip.A.

Before entering for this examination, the candidate must have:

- a Credit (or higher) in Grade Six Practical; and
- a Credit (or higher) in Grade Seven Theory.

This examination consists of one three-hour paper; October sitting only.

Objective

To write one essay of approximately 1000 words for each of four sections as listed in the current syllabus.

Criteria for Assessment

To demonstrate satisfactorily, by giving relevant, concise and well-researched information, a comprehensive knowledge of particular periods and types of music and their development, as specified in the current syllabus.

FELLOWSHIP PERFORMER DIPLOMA

F.Dip.A.

Objective

To present a varied and balanced concert programme, before an audience in an appropriate venue, according to the requirements of the current syllabus.

Criteria for Assessment

The candidate must achieve a very high, professional standard of performance, demonstrating outstanding musicality, maturity, confidence and conviction, and a range of technical skills and musical styles and characteristics.

FURTHER INFORMATION

1. The candidate must apply to the Board of Directors for approval before entering for this examination.
2. This public performance examination must take place in a Capital city, in a hall, or other suitable venue. All arrangements will be made by the Board, but it is expected that the candidate will ensure adequate numbers to cover the costs, and to create the atmosphere of a public concert. A door fee will be collected by ANZCA.
3. The candidate must have attained at least 18 years of age.
4. A proposed recital programme, including a sample tape if required, and photocopies of all pieces, must be submitted for Board approval before an application will be accepted. The photocopies will be used for reference by the three examiners, and destroyed following the examination.
5. The programme must include at least four Licentiate-standard pieces, each of a different style or period; the balance of the performance time may be fulfilled with pieces of a lower standard.
6. Programme notes for all pieces and a biography of the candidate must be submitted no later than eight weeks prior to the examination date. These notes are assessed as part of the examination. Programmes will be printed and distributed by ANZCA.
7. An associate artist may be included on the programme if desired. The associate artist must perform on a different instrument and be approved by the Board.
8. The programme is expected to be of at least 90 minutes' duration (or 75 minutes for Brass, Woodwind and Singing), including a 15-minute interval break.
9. All pieces must be performed from memory.
10. Knowledge of public performance procedure and professional concert dress will be expected.
11. Candidates who do not pass this examination may not re-enter within the following 12-month period.

SUGGESTED REFERENCES

It is recommended that candidates research relevant material in University libraries and via the Internet. Although many excellent text books are now out of print, they can often be found in second-hand book shops or located through Internet sources. Below is a list of books which should be currently available, as a guide to assist candidates.

- Agay, D.** *Teaching Piano*, 2 volumes. New York: Yorktown Music Press, 1981.
- Bastien, J.** *How To Teach Piano Successfully*, 3rd edition. San Diego: Kjos, 1995.
- Cooke, Max.** *Bach at the Piano* Melbourne: ANZCA.
- Cooke, Max.** *Tone, Touch and Technique for the Young Pianist*
- Deliege, I. & Sloboda, J.** (editors) *Musical Beginnings: Origins and Development of Musical Competence* Oxford: OUP, 1996.
- Elliott, D.** *Music Matters* New York: OUP, 1995.
- Last, J.** *The Young Pianist*, 2nd edition. London: OUP, 1972.
- Parncutt, R. & McPherson, G. E.** *The Science and Psychology of Music Performance: Creative Strategies for Teaching and Learning* New York: OUP, 2002.
- Reimer, B.** *A Philosophy of Music Education* Englewood Cliffs: Prentice Hall, 1989.
- True, Nelita.** *The Studio Lesson*