Acknowledgements

The Arms of the University

Sidere mens eadem mutato
Though the constellations change, the mind is universal

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Official course information
Faculty handbooks and their respective online updates, along with the University of Sydney Calendar, form the official legal source of information relating to study at the University of Sydney. Please refer to the following websites:
sydney.edu.au/handbooks
sydney.edu.au/calendar

Amendments
All authorised amendments to this handbook can be found at sydney.edu.au/handbooks/handbooks_admin/updates2011

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The Research Clause
All postgraduate research courses must be read in conjunction with the relevant rules and resolutions of the Senate and Academic Board, including but not limited to:
1. The University of Sydney (Amendment Act) Rule 1999 (as amended).
2. The University of Sydney (Doctor of Philosophy (PhD)) Rule 2004.
3. The resolutions of the Academic Board relating to the Examination Procedure for the Degree of Doctor of Philosophy.
4. The relevant faculty resolutions.

Disclaimers
1. The material in this handbook may contain references to persons who are deceased.
2. The information in this handbook was as accurate as possible at the time of printing. The University reserves the right to make changes to the information in this handbook, including prerequisites for units of study, as appropriate. Students should check with faculties for current, detailed information regarding units of study.

Price
The price of this handbook can be found on the back cover and is in Australian dollars. The price includes GST.

Handbook availability
Handbooks are available as a website, PDF download and print on demand. See the handbooks website at sydney.edu.au/handbooks for more information.

Production
Web and Print Production Website: sydney.edu.au/web_print

Printing
SOS Print and Media

Handbook enquiries
For any enquiries relating to the handbook, please email the handbook editors at wpp.info@sydney.edu.au

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CRICOS Provider Code 00026A
ISSN: 1834-9544
## Important dates

### University semester and vacation dates for 2011

<table>
<thead>
<tr>
<th>Summer/Winter School lectures</th>
<th>Dates</th>
</tr>
</thead>
<tbody>
<tr>
<td>Summer School - December program</td>
<td>Begins: Monday 6 December 2010</td>
</tr>
<tr>
<td>Summer School - main program</td>
<td>Begins: Tuesday 4 January 2011</td>
</tr>
<tr>
<td>Summer School - late January program</td>
<td>Begins: Monday 17 January</td>
</tr>
<tr>
<td>Winter School - main program</td>
<td>Begins: Monday 27 June</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Semester One</th>
<th>Dates</th>
</tr>
</thead>
<tbody>
<tr>
<td>International student orientation (Semester One) - STABEX</td>
<td>Monday 14 February and Tuesday 15 February</td>
</tr>
<tr>
<td>International student orientation (Semester One) - full degree</td>
<td>Wednesday 16 February and Thursday 18 February</td>
</tr>
<tr>
<td>Lectures begin</td>
<td>Monday 28 February</td>
</tr>
<tr>
<td>AVCC Common Week/non-teaching Easter period</td>
<td>Friday 22 April to Friday 29 April</td>
</tr>
<tr>
<td>International application deadline (Semester Two)</td>
<td>Thursday 29 April</td>
</tr>
<tr>
<td>Last day of lectures</td>
<td>Friday 3 June</td>
</tr>
<tr>
<td>Study vacation</td>
<td>Monday 6 June to Friday 10 June</td>
</tr>
<tr>
<td>Examination period</td>
<td>Tuesday 14 June to Saturday 25 June</td>
</tr>
<tr>
<td>Semester ends</td>
<td>Saturday 25 June</td>
</tr>
<tr>
<td>AVCC Common Week/non-teaching period</td>
<td>Monday 4 July to Friday 8 July</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Semester Two</th>
<th>Dates</th>
</tr>
</thead>
<tbody>
<tr>
<td>International student orientation (Semester Two) - STABEX</td>
<td>Monday 18 July and Tuesday 19 July</td>
</tr>
<tr>
<td>International student orientation (Semester Two) - full degree</td>
<td>Wednesday 21 July and Thursday 22 July</td>
</tr>
<tr>
<td>Lectures begin</td>
<td>Monday 25 July</td>
</tr>
<tr>
<td>AVCC Common Week/non-teaching period</td>
<td>Monday 26 September to Friday 30 September</td>
</tr>
<tr>
<td>Last day of lectures</td>
<td>Friday 28 October</td>
</tr>
<tr>
<td>International application deadline (for Semester One, 2011)</td>
<td>Saturday 29 October</td>
</tr>
<tr>
<td>Study vacation</td>
<td>Monday 31 October to Friday 4 November</td>
</tr>
<tr>
<td>Examination period</td>
<td>Monday 7 November to Saturday 19 November</td>
</tr>
<tr>
<td>Semester ends</td>
<td>Saturday 19 November</td>
</tr>
</tbody>
</table>

* Except for the faculties of Dentistry, Medicine and the Master of Pharmacy course. See www.acer.edu.au for details.

### Last dates for withdrawal or discontinuation for 2011

<table>
<thead>
<tr>
<th>Semester One- units of study</th>
<th>Dates</th>
</tr>
</thead>
<tbody>
<tr>
<td>Last day to add a unit</td>
<td>Friday 11 March</td>
</tr>
<tr>
<td>Last day for withdrawal</td>
<td>Thursday 31 March</td>
</tr>
<tr>
<td>Last day to discontinue without failure (DNF)*</td>
<td>Friday 15 April</td>
</tr>
<tr>
<td>Last to discontinue (Discontinued - Fail)</td>
<td>Friday 3 June</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Semester Two- units of study</th>
<th>Dates</th>
</tr>
</thead>
<tbody>
<tr>
<td>Last day to add a unit</td>
<td>Friday 5 August</td>
</tr>
<tr>
<td>Last day for withdrawal</td>
<td>Wednesday 31 August</td>
</tr>
<tr>
<td>Last day to discontinue without failure (DNF)*</td>
<td>Friday 9 September</td>
</tr>
<tr>
<td>Last day to discontinue (Discontinued - Fail)</td>
<td>Friday 28 October</td>
</tr>
</tbody>
</table>

| Last day to withdraw from a non-standard unit of study | Census date of the unit, which cannot be earlier than 20 per cent of the way through the period of time during which the unit is undertaken. |

<table>
<thead>
<tr>
<th>Public holidays</th>
<th>Dates</th>
</tr>
</thead>
<tbody>
<tr>
<td>Australia Day</td>
<td>Wednesday 26 January</td>
</tr>
<tr>
<td>Good Friday</td>
<td>Friday 22 April</td>
</tr>
<tr>
<td>Easter Monday</td>
<td>Tuesday 26 April</td>
</tr>
<tr>
<td>Anzac Day</td>
<td>Monday 25 April</td>
</tr>
<tr>
<td>Queen's Birthday</td>
<td>Monday 13 June</td>
</tr>
<tr>
<td>Labour Day</td>
<td>Monday 3 October</td>
</tr>
</tbody>
</table>
## Semester 1 2011

<table>
<thead>
<tr>
<th>Week</th>
<th>Beginning</th>
<th>Sydney Conservatorium of Music</th>
<th>Conservatorium Open Academy</th>
<th>Conservatorium High School</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td>Non-teaching period</td>
<td>Non-teaching period</td>
<td>School holidays</td>
</tr>
<tr>
<td>3 Jan</td>
<td></td>
<td>13-16 Jan: Summer Workshops</td>
<td>24-25 Jan: Summer Workshops</td>
<td>27 Jan: Term 1 commences</td>
</tr>
<tr>
<td>10 Jan</td>
<td></td>
<td>17-23 Jan: Summer Workshops</td>
<td></td>
<td></td>
</tr>
<tr>
<td>17 Jan</td>
<td></td>
<td>Non-teaching period</td>
<td>Non-teaching period</td>
<td></td>
</tr>
<tr>
<td>24 Jan</td>
<td>26 Jan: Australia Day</td>
<td>Non-teaching period</td>
<td>24-25 Jan: Summer Workshops</td>
<td>27 Jan: Term 1 commences</td>
</tr>
<tr>
<td>31 Jan</td>
<td></td>
<td>Non-teaching period</td>
<td>7 Feb: Community Academy</td>
<td></td>
</tr>
<tr>
<td>7 Feb</td>
<td></td>
<td>26 Feb: Rising Stars Semester 1 starts</td>
<td>26 Feb: Rising Stars Semester 1 starts</td>
<td></td>
</tr>
<tr>
<td>14 Feb</td>
<td></td>
<td>Individual lessons commence</td>
<td>1 Apr: Term 1 concludes</td>
<td></td>
</tr>
<tr>
<td>21 Feb</td>
<td></td>
<td>Deferred Semester 2, 2010 Recitals # 1st Year Orientation</td>
<td>30 Apr: Rising Stars Semester 1 resumes</td>
<td>19 Apr: Term 2 commences</td>
</tr>
<tr>
<td>1</td>
<td>28 Feb</td>
<td>Academic and ensemble lessons commence</td>
<td>30 Apr: Intro &amp; Exploring Music Semester 1 resumes</td>
<td>13 Jun: Academic and ensemble lessons conclude</td>
</tr>
<tr>
<td>2</td>
<td>7 Mar</td>
<td>Semester 1 begins</td>
<td>31 Mar: Community Academy Summer term ends</td>
<td></td>
</tr>
<tr>
<td>3</td>
<td>14 Mar</td>
<td></td>
<td>31 Mar: HECS census deadline</td>
<td>1 Apr: Term 1 concludes</td>
</tr>
<tr>
<td>4</td>
<td>21 Mar</td>
<td>Non-teaching period</td>
<td>26 Mar: Rising Stars Semester 1 breaks</td>
<td>19 Apr: Term 2 commences</td>
</tr>
<tr>
<td>5</td>
<td>28 Mar</td>
<td>26 Mar: Rising Stars Semester 1 breaks</td>
<td>30 Apr: Rising Stars Semester 1 resumes</td>
<td>13 Jun: Academic and ensemble lessons conclude</td>
</tr>
<tr>
<td>6</td>
<td>4 Apr</td>
<td>1 Apr: Term 1 concludes</td>
<td>30 Apr: Intro &amp; Exploring Music Semester 1 resumes</td>
<td>13 Jun: Academic and ensemble lessons conclude</td>
</tr>
<tr>
<td>7</td>
<td>11 Apr</td>
<td>30 Apr: Intro &amp; Exploring Music Semester 1 resumes</td>
<td>13 Jun: Academic and ensemble lessons conclude</td>
<td>13 Jun: Academic and ensemble lessons conclude</td>
</tr>
<tr>
<td>8</td>
<td>18 Apr</td>
<td>19 Apr: Term 2 commences</td>
<td>31 Mar: HECS census deadline</td>
<td></td>
</tr>
<tr>
<td>22 Apr</td>
<td>25 Apr Easter Monday</td>
<td>AVCC Common Week – non–teaching week</td>
<td>30 Apr: Rising Stars Semester 1 resumes</td>
<td>13 Jun: Academic and ensemble lessons conclude</td>
</tr>
<tr>
<td>25 Apr Easter Monday</td>
<td>ANZAC Day</td>
<td>AVCC Common Week – non–teaching week</td>
<td>30 Apr: Rising Stars Semester 1 resumes</td>
<td>13 Jun: Academic and ensemble lessons conclude</td>
</tr>
<tr>
<td>9</td>
<td>2 May</td>
<td>2 May: Community Academy</td>
<td>30 Apr: Intro &amp; Exploring Music Semester 1 resumes</td>
<td>13 Jun: Academic and ensemble lessons conclude</td>
</tr>
<tr>
<td>10</td>
<td>9 May</td>
<td>Special Projects Week 1*</td>
<td>30 Apr: Intro &amp; Exploring Music Semester 1 resumes</td>
<td>13 Jun: Academic and ensemble lessons conclude</td>
</tr>
<tr>
<td>14</td>
<td>6 Jun</td>
<td>Study Week</td>
<td>30 Apr: Intro &amp; Exploring Music Semester 1 resumes</td>
<td>13 Jun: Academic and ensemble lessons conclude</td>
</tr>
<tr>
<td>15</td>
<td>13 Jun</td>
<td>Written Examinations</td>
<td>30 Apr: Intro &amp; Exploring Music Semester 1 resumes</td>
<td>13 Jun: Academic and ensemble lessons conclude</td>
</tr>
<tr>
<td>16</td>
<td>20 June</td>
<td>25 June: Semester 1 ends</td>
<td>30 Apr: Intro &amp; Exploring Music Semester 1 resumes</td>
<td>13 Jun: Academic and ensemble lessons conclude</td>
</tr>
<tr>
<td>27 Jun</td>
<td></td>
<td>Non-teaching period</td>
<td>25 June: Semester 1 ends</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>25 June: Semester 1 ends</td>
<td>25 June: Intro &amp; Exploring Music Semester 1 ends</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>27 Jun: Community Academy</td>
<td>27 Jun: Community Academy Autumn Term ends</td>
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</tr>
<tr>
<td></td>
<td></td>
<td>Autumn Term ends</td>
<td>27 Jun: Community Academy Autumn Term ends</td>
<td></td>
</tr>
</tbody>
</table>

* During each Special Projects Week, there will be a cessation of normal lessons and classes for tertiary students.

* Deferral of recitals is subject to written approval. See Faculty Resolutions.

Note: Subject to approval by Academic Board.
## Semester 2 2011

<table>
<thead>
<tr>
<th>Sydney Uni. Weeks</th>
<th>Week beginning</th>
<th>Sydney Conservatorium of Music</th>
<th>Conservatorium Open Academy</th>
<th>Conservatorium High School</th>
</tr>
</thead>
<tbody>
<tr>
<td>4 July</td>
<td>Non-teaching period</td>
<td>4-10 Jul Winter Workshops</td>
<td>School holidays</td>
<td></td>
</tr>
<tr>
<td>11 July</td>
<td>Non-teaching period</td>
<td>11-17 Jul Winter Workshops</td>
<td>School holidays</td>
<td></td>
</tr>
<tr>
<td>18 July</td>
<td>Individual lessons commence</td>
<td>Deferred Semester 1 Recitals #</td>
<td>19 Jul: Term 3 commences</td>
<td></td>
</tr>
<tr>
<td>1</td>
<td>25 Jul</td>
<td>Academic &amp; Ensemble lessons commence</td>
<td>25 Jul: Community Academy Winter Term starts</td>
<td></td>
</tr>
<tr>
<td>2</td>
<td>1 Aug</td>
<td>USYD Semester 2 begins</td>
<td>30 Jul: Rising Stars Semester 2 starts</td>
<td></td>
</tr>
<tr>
<td>3</td>
<td>8 Aug</td>
<td>6 Aug: Intro &amp; Exploring Music Semester 2 starts</td>
<td></td>
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<tr>
<td>4</td>
<td>15 Aug</td>
<td></td>
<td></td>
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</tr>
<tr>
<td>5</td>
<td>22 Aug</td>
<td>28 Aug: Sydney Uni Open Day</td>
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<tr>
<td>6</td>
<td>29 Aug</td>
<td>31 Aug: HECS census deadline</td>
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<td>7</td>
<td>5 Sep</td>
<td></td>
<td></td>
<td></td>
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<tr>
<td>8</td>
<td>12 Sep</td>
<td>Special projects Week 2 *</td>
<td>14 Sep: Early Auditions 1 (tbc)</td>
<td></td>
</tr>
<tr>
<td>9</td>
<td>19 Sep</td>
<td>15 Sep: Community Academy Winter Term ends</td>
<td></td>
<td></td>
</tr>
<tr>
<td>10</td>
<td>26 Sep</td>
<td>17 Sep: Rising Stars Semester 2 resumes 17 Sep: Intro &amp; Exploring Music Semester 2 breaks</td>
<td></td>
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</tr>
<tr>
<td>11</td>
<td>3 Oct</td>
<td>AVCC Common Week – non–teaching week</td>
<td></td>
<td></td>
</tr>
<tr>
<td>12</td>
<td>10 Oct</td>
<td>24 Sep: Term 3 concludes</td>
<td></td>
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<tr>
<td>13</td>
<td>17 Oct</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>14</td>
<td>24 Oct</td>
<td>4 Oct: Teaching resumes 4 Oct: early Auditions 2 (tbc)</td>
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<tr>
<td>15</td>
<td>31 Oct</td>
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<tr>
<td>16</td>
<td>29 Oct</td>
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<tr>
<td>17</td>
<td>7 Nov</td>
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<tr>
<td>18</td>
<td>14 Nov</td>
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<tr>
<td>19</td>
<td>21 Nov</td>
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<tr>
<td>20</td>
<td>28 Nov</td>
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<tr>
<td>21</td>
<td>5 Dec</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>22</td>
<td>12 Dec</td>
<td>Non-teaching period</td>
<td></td>
<td></td>
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<tr>
<td>23</td>
<td>19 Dec</td>
<td>Non-teaching period</td>
<td></td>
<td></td>
</tr>
<tr>
<td>24</td>
<td>26 Dec</td>
<td>Non-teaching period</td>
<td></td>
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</tr>
</tbody>
</table>

* During each Special Projects Week there will be a cessation of normal lessons and classes for tertiary students.  
# Deferral of recitals is subject to written approval. See Faculty Resolutions.

**Note:** Subject to approval by Academic Board.
### Bachelor of Music (Music Education) Practice Teaching 2011

#### Semester 2 2011

<table>
<thead>
<tr>
<th>Sydney Uni. Weeks</th>
<th>Year 2</th>
<th>Year 3</th>
<th>Year 4</th>
<th>School Terms</th>
</tr>
</thead>
<tbody>
<tr>
<td>Week 1</td>
<td>25 July</td>
<td></td>
<td>Start 9 week Block Practice Teaching</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>(MUED 4611 Professional Experience)</td>
<td></td>
</tr>
<tr>
<td>Week 2</td>
<td>1 Aug</td>
<td>Start one day/week Practice Teaching (MUED 2605)</td>
<td>Week 2 Block Practice Teaching</td>
<td></td>
</tr>
<tr>
<td>Week 3</td>
<td>8 Aug</td>
<td>One day/week Practice Teaching</td>
<td>Week 3 Block Practice Teaching</td>
<td></td>
</tr>
<tr>
<td>Week 4</td>
<td>15 Aug</td>
<td>One day/week Practice Teaching</td>
<td>Start 6 week Block Practice Teaching (MUED 3602)</td>
<td>Week 4 Block Practice Teaching</td>
</tr>
<tr>
<td>Week 5</td>
<td>22 Aug</td>
<td>One day/week Practice Teaching</td>
<td>Week 2 Block Practice Teaching</td>
<td>Week 5 Block Practice Teaching</td>
</tr>
<tr>
<td>Week 6</td>
<td>29 Aug</td>
<td>One day/week Practice Teaching</td>
<td>Week 3 Block Practice Teaching</td>
<td>Week 6 Block Practice Teaching</td>
</tr>
<tr>
<td>Week 7</td>
<td>5 Sept</td>
<td>One day/week Practice Teaching</td>
<td>Week 4 Block Practice Teaching</td>
<td>Week 7 Block Practice Teaching</td>
</tr>
<tr>
<td>Week 8</td>
<td>12 Sept</td>
<td>Week 1 Block Practice Teaching</td>
<td>Week 5 Block Practice Teaching</td>
<td>Week 8 Block Practice Teaching</td>
</tr>
<tr>
<td>Week 9</td>
<td>19 Sept</td>
<td>Week 2 Block Practice Teaching</td>
<td>Week 6 Block Practice Teaching</td>
<td>Week 9 Block Practice Teaching</td>
</tr>
<tr>
<td>26 Sept</td>
<td>AVCC Common Week – Non-teaching week</td>
<td>AVCC Common Week – Non-teaching week</td>
<td>AVCC Common Week – Non-teaching week</td>
<td>School Holidays</td>
</tr>
<tr>
<td>Week 10</td>
<td>3 Oct</td>
<td>Lectures resume</td>
<td>Lectures resume</td>
<td>School Holidays</td>
</tr>
<tr>
<td>Week 11</td>
<td>10 Oct</td>
<td>Lectures end</td>
<td>Lectures end</td>
<td>10 Oct: Term 4 commences</td>
</tr>
<tr>
<td>Week 12</td>
<td>17 Oct</td>
<td>Lectures end</td>
<td>Lectures end</td>
<td></td>
</tr>
</tbody>
</table>
Important dates

University semester and vacation dates for 2011
Last dates for withdrawal or discontinuation for 2011

Conservatorium Calendar 2011

Semester 1 2011
Semester 2 2011
Bachelor of Music (Music Education) Practice Teaching 2011
Semester 2 2011

Welcome to the Sydney Conservatorium of Music

Message from the Dean
Our Mission
Graduate Attributes

SCM Undergraduate Degree Information

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Bachelor of Music (Honours)
Bachelor of Music Studies
Bachelor of Music Studies (Honours)
Bachelor of Music Studies/Bachelor of Arts
Bachelor of Music Studies/Bachelor of Medicine/Bachelor of Surgery
Diploma of Music
Advanced Diploma of Opera
Bachelor of Arts (Major in Music)
How to apply
Contacts
Application deadlines
International students
Career pathways
Undergraduate degrees and diplomas

Bachelor of Music (Composition)

Core requirements for graduation with a Bachelor of Music (Composition)
Typical enrolment patterns
Bachelor of Music (Composition), Electroacoustic strand
Bachelor of Music (Composition), Instrumental strand
Bachelor of Music (Composition)
Course resolutions

Bachelor of Music (Musicology)

Core requirements for graduation with a Bachelor of Music (Musicology)
Typical enrolment pattern
Bachelor of Music (Musicology)

Bachelor of Music (Music Education)

Principal study is available in the following areas:
Core requirements for graduation with a Bachelor of Music (Music Education)
Typical enrolment patterns
Bachelor of Music (Music Education) with Performance Principal Study
Bachelor of Music (Music Education) with Performance Principal Study
Bachelor of Music (Music Education) with Composition Principal Study
Bachelor of Music (Music Education) with Jazz Performance Principal Study
Bachelor of Music (Music Education) with Musicology Principal Study
Bachelor of Music (Music Education) Honours
Bachelor of Music (Music Education)
Course resolutions

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Principal study is available in the following areas:
Core requirements for graduation with a Bachelor of Music (Performance)
Typical enrolment patterns
Bachelor of Music (Performance) with Orchestral Instrument Principal Study
Bachelor of Music (Performance) with Voice Principal Study
Bachelor of Music (Performance) with Voice Principal Study
Bachelor of Music (Performance) with Non-orchestral Instrument Principal Study
Bachelor of Music (Performance) with Piano Principal Study
Bachelor of Music (Performance) with Jazz Principal Study (2011/2010)
Bachelor of Music (Performance) with Jazz Principal Study (pre-2010)
Bachelor of Music (Performance)
Course resolutions

Diploma of Music

Principal study is available in the following areas:
Core requirements
Typical enrolment pattern
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Diploma of Music with Jazz Principal Study
Diploma of Music
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Message from the Dean

IMAGINATION INSPIRATION INNOVATION

If you have been offered an undergraduate or postgraduate place at the Sydney Conservatorium of Music (or “the Con” as it is affectionately known by almost everyone), you can already be proud of your success.

You will have convinced our highly experienced selection panel that you have the ability and tenacity to develop, over the next 3-4 years and beyond, into one of the leading musicians or musicologists in your field of expertise.

We welcome you warmly to our community of 1800 university students and 1300 non-tertiary Conservatorium Open Academy music students. It is a privilege to be here and much will be expected of you. You will already be accustomed to putting in many hours of regular practice and hard work. In order to realise your potential during your time at the Con, we will demand more of you and you will demand more of yourself.

The Con is about excellence: it is an elite school without being elitist. Academic excellence is a given (in 2010, we again received the highest scores in the University for Learning and Teaching) – but we expect, in addition, artistic excellence and potential.

We welcome music students from all backgrounds, all races and all nationalities. Currently, we have students from 34 countries and all around Australia; more and more of the most promising young musicians in the world are selecting The Con as their destination of choice. What we share is a dedication to music and a commitment to raising our standards of performance, education and research, both individually and together, in ensembles and orchestras.

We are fortunate that our calling is all about joy and beauty and raising people’s spirits. Listening to fine music is an activity that can affect every aspect of the human psyche. It can assuage grief, relieve pain, bring comfort, change moods, raise hopes, enhance understanding and trigger enlightenment. Never underestimate the value of what you do for people. Like doctors and nurses, musicians have the power to make people better.

That is why I urge you to make the most of this opportunity. You are being given the chance to spend several years developing your natural gifts, with assistance and advice from world-renowned experts, into something really special and unique. Don’t waste this precious time in your life. It only comes once. Hit the ground running and keep going.

By all means, make friends, have fun and enjoy your time as a student. We don’t want you to turn into a practice–obsessed automaton - that’s not the way to make the most sublime music. Just remember why you’re here. This is a chance to test and surpass your own limits.

You’re here because you’ve been chosen as one of a select few. Dare to dream. Be bold enough to make mistakes. But aspire to excellence. You’ve been invited to study at the Con because we believe you are capable of maintaining and extending our great tradition of global excellence in music.

Together, we can make your wildest dreams come true!

Professor Kim Walker
Dean and Principal of the Sydney Conservatorium of Music

Photography by Dan White
Welcome to the Sydney Conservatorium of Music

Our Mission
The Sydney Conservatorium of Music is a cultural catalyst inspiring the study, research, creation and performance of music in all its forms.

To prepare gifted students of all backgrounds and nationalities for a professional career in music.

To prepare students for artistic, innovative performance and scholarship at the highest level of excellence.

To foster lifelong commitment to music and culture and to provide enjoyment and enlightenment to all people.

Graduate Attributes
Students of the Sydney Conservatorium of Music, University of Sydney, will have a stance towards knowledge, the world, and themselves that sets them apart from other graduates in their lives and work.

SCHOLARSHIP – an attitude or stance towards knowledge:
Graduates will have a scholarly attitude to knowledge and understanding. As scholars, the University’s graduates will be leaders in the production of new knowledge and understanding through inquiry, critique and synthesis. They will be able to apply their knowledge to solve consequential problems and communicate their knowledge confidently and effectively.

GLOBAL CITIZENSHIP – an attitude or stance towards the world:
Graduates will be global citizens, who will aspire to contribute to society in a full and meaningful way through their roles as members of local, national and global communities.

LIFELONG LEARNING – an attitude or stance towards themselves:
Graduates will be lifelong learners committed to and capable of continuous learning and reflection for the purpose of furthering their understanding of the world and their place in it.

Students will be supported in achieving these broad outcomes during their studies at the Sydney Conservatorium of Music through the development of the following generic attributes:

Research and Inquiry
Graduates of the University will be able to develop new knowledge and understanding through the process of research and inquiry.

For example, students will:
• be able to identify, define and analyse problems in written work, composition, teaching or performance and identify or create processes to solve them
• be able to exercise critical judgement and critical thinking in creating new understandings in relation to some or all of the following: music analysis, music composition, music education, music history, music technology, and music performance
• be creative, imaginative and independent thinkers in their artistic endeavours
• have an informed understanding of the principles, standards, values and boundaries of current music knowledge, pedagogy and performance practice
• be able to question critically and to evaluate current music knowledge of compositional, pedagogical and performance practices, acknowledging global and historical diversity and recognising the limitations of their own knowledge.

Information Literacy
Graduates of the University will be able to use information effectively in a range of contexts.

For example, students will:
• be able to recognise the extent of information needed for professional and informed music performance, composition, teaching and research
• locate needed information efficiently and effectively using a variety of printed, audiovisual and digital media and online sources
• use information in critical thinking and problem-solving contexts to construct knowledge and improve music composition, performance or teaching
• understand economic, legal, social and cultural issues in the use of printed, audiovisual and online information
• use contemporary technology and audiovisual media to access and manage information
• recognise the importance of observation of the composition, performance and music education practices of others, as a source of knowledge.

Personal and Intellectual Autonomy
Graduates of the University will be able to work independently and sustainably, in a way that is informed by openness, curiosity and a desire to meet new challenges.

For example, students will:
• be intellectually curious and able to sustain intellectual interest
• be capable of rigorous and independent thinking
• be open to new ideas, methods and ways of thinking
• be able to respond effectively to unfamiliar problems in unfamiliar contexts
• be able to identify processes and strategies to learn and meet new challenges in scholarly work, composition, teaching or performance
• be independent learners who take responsibility for their own learning
• recognise and be able to undertake lifelong learning through reflection, self-evaluation and self-improvement
• have a personal vision and goals, and be able to work towards these in a sustainable way by establishing good work practices in music scholarship, composition, teaching or performance.

Ethical, Social and Professional Understanding
Graduates of the University will hold personal values and beliefs consistent with their role as responsible members of local, national, international and professional communities.

For example, students will:
• strive for truth, honesty, integrity, open-mindedness, fairness and generosity
• acknowledge their personal responsibility for their own value judgements and behaviour
• understand and accept social, cultural, global and environmental responsibilities
• be committed to social justice
• have an appreciation of and respect for diversity
• hold a perspective that acknowledges local, national and international concerns
• work with, manage, and lead others in music teaching contexts, research partnerships or performance ensembles in ways that value their diversity and equality and that facilitate their contribution to the group and to the wider community.

Communication
Graduates of the University will recognise and value communication as a tool for negotiating and creating new understanding, interacting with others, and furthering their own learning.

For example, students will:
• use oral, aural, written and visual communication to further their own learning
• make effective use of appropriate forms of communication to critique, negotiate and create understanding
• use spoken, audiovisual, written media and music performance as communicative tools for interacting with and relating to others.
Bachelor of Music
The Bachelor of Music is a degree for musically and academically talented students aspiring to a professional career in music performance, composition, musicology or music education. It is taken over four years or eight semester of full-time study or can be taken on a part-time basis (domestic students only).

Bachelor of Music (Honours)
Honours is available to meritorious students who complete alternate honours units of study in semesters 7 and 8 for Performance, and in semesters 5, 6, 7, and 8 for Composition, Musicology and Music Education. Candidates wishing to undertake Bachelor of Music (Honours) must apply in writing to the Student Administration Office in the semester before honours study is to commence. Details on admission requirements for Honours are set out in the Faculty Resolutions.

Bachelor of Music Studies
The Bachelor of Music Studies is a degree for students seeking a broad musical education. Its structure facilitates creative interdisciplinary links within musical disciplines and other subject areas in the University of Sydney. The course develops broadly educated musicians who are able to apply their knowledge, skills and attitudes creatively and flexibly in a variety of music and music-related professions. It is taken over three years or six semesters of full-time study and may be taken on a part-time basis. (domestic students only)

Bachelor of Music Studies (Honours)
This stand-alone Honours year is open to any students who have completed either the Bachelor of Music Studies degree at the SCM or any other approved three-year degree at another institution. Entry is by interview and/or audition. Students must also submit an Honours proposal. The degree is taken over 2 semesters of full-time study.

Bachelor of Music Studies/Bachelor of Arts
The aim of the combined Bachelor of Music Studies/Bachelor of Arts is to allow students to acquire musical skills in performance, composition or musicology, together with expertise in an arts discipline within a broad humanities context. The course caters for a wide variety of music and music-related careers including arts administration, journalism, music teaching, arts policy, performance and composition (depending on appropriate majors). It is taken over five years or ten semesters of full-time study and may be taken on a part-time basis (domestic students only).

Bachelor of Music Studies/Bachelor of Medicine/Bachelor of Surgery
This program allows students to combine their demonstrated interests in music as well as medicine, and is intended to give students an opportunity to experience a broad musical education before embarking on medical studies. Its structure facilitates creative interdisciplinary links between music, science and medicine at the University of Sydney. It is taken over seven years full-time study.

Diploma of Music
The Diploma of Music is a specialised course in music performance which will prepare students for a career as a professional musician. It is taken over two years or four semesters of full-time study and can be taken on a part-time basis (domestic students only).

Advanced Diploma of Opera
The Advanced Diploma of Opera prepares graduates for the various demands of the profession. During this course, students will acquire a thorough understanding of musicianship, the capacity to sing in the major operatic languages, perform movement and dance sequences, and learn to build a character on developed stagecraft skills. The course is taken over three years or six semesters of full-time study.

Bachelor of Arts (Major in Music)
Arts is a generalist degree with wide career potential. A large number of students undertake specialised research training in a subject and go on to gain an honours degree followed by a higher degree or postgraduate diploma. You can major in music as part of the Bachelor of Arts degree. Duration: 3 years (4 years honours). The Arts Music Unit of the Sydney Conservatorium of Music is located on the main campus of the University of Sydney. Students from all faculties including the Conservatorium can study a wide range of subjects including music skills, musicology and ethnomusicology, performance and composition. All classes are held on the main campus. Students should consult the Arts Faculty for further details on admission and degree requirements.

How to apply
To apply for admission to an undergraduate course at the Conservatorium you must apply for an audition and/or interview where you will be required to present the prescribed Conservatorium program to an audition and/or interview panel.

You will also need to apply through the Universities Admissions Centre (UAC) and place a Sydney Conservatorium of Music course as at least one of your preferences.

Contacts
Student Administration Office
Level 3, Room 3013 in the Greenway Building, Macquarie Street, Sydney
Phone: +61 2 9351 1216
Fax: +61 2 9351 1200
Email: con.info@sydney.edu.au
sydney.edu.au/music

Undergraduate Coordinator
Ivy Chu
Phone: +61 2 9351 1271
Email: ivy.chu@sydney.edu.au

Application deadlines
UAC on-time applications
Deadline: September 30, 2011
Audition applications
Deadline: October 31, 2011
International students
International students should contact the International Office on +61 2 8627 8300 (outside Australia) or 1800 899 376 (within Australia) or at io.info@sydney.edu.au for all initial inquiries.

The International Student Office is located on Level 4, Jane Foss Russell Building, Darlington.

Career pathways
Studying music offers a variety of pathways to a vast array of rewarding careers; composition and/or arrangement; writing about music as a musicologist, journalist or critic; broadcasting and music recording; performance including conducting, as soloist or ensemble player; teaching, from early childhood to secondary; music therapy, arts administration including cultural planning, marketing and festival or venue management.

Undergraduate degrees and diplomas

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</tbody>
</table>
The major focus in this degree is the development of composition skills, together with work in electroacoustic music and studies in compositional techniques and analysis. At the end of second year, students can choose to specialise further in electroacoustic music composition or in more traditional forms of instrumental and vocal composition. Students who choose to specialise in electroacoustic composition will take a minimum of 24 credit points of electroacoustic/computer music units of study. Students who choose to specialise in instrumental/vocal composition will work with performers in composer–performer workshops where they have the opportunity to hear and refine the music they write. In addition all students take core studies in aural perception, harmony and analysis, and studies in analysis, history and culture.

Core requirements for graduation with a Bachelor of Music (Composition)

Students should complete at least the minimum number of credit points in each area throughout their courses, and reach the minimum levels of achievement as outlined in the Faculty Resolutions.

Typical enrolment patterns

The following tables show typical enrolment patterns with the appropriate credit points. These patterns are for guidance and are not mandatory as the course structure is designed to allow considerable choice in the units of study taken and flexibility over when units are taken.

Bachelor of Music (Composition), Electroacoustic strand

<table>
<thead>
<tr>
<th>Semester 1</th>
<th>Semester 2</th>
<th>Semester 3</th>
<th>Semester 4</th>
</tr>
</thead>
<tbody>
<tr>
<td>Composition 1</td>
<td>6</td>
<td>Composition 2</td>
<td>6</td>
</tr>
<tr>
<td>Compositional Techniques and Analysis 1</td>
<td>6</td>
<td>Compositional Techniques and Analysis 2</td>
<td>6</td>
</tr>
<tr>
<td>Aural Perception 1</td>
<td>3</td>
<td>Aural Perception 2</td>
<td>3</td>
</tr>
<tr>
<td>Harmony and Analysis 1</td>
<td>3</td>
<td>Harmony and Analysis 2</td>
<td>3</td>
</tr>
<tr>
<td>Teaching Music/Pedagogy</td>
<td>3</td>
<td>Studies in analysis, history and culture</td>
<td>6</td>
</tr>
<tr>
<td>Music Technology</td>
<td>3</td>
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<td></td>
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</table>

<table>
<thead>
<tr>
<th>Semester 5</th>
<th>Semester 6</th>
<th>Semester 7</th>
<th>Semester 8</th>
</tr>
</thead>
<tbody>
<tr>
<td>Composition 5</td>
<td>6</td>
<td>Composition 6</td>
<td>6</td>
</tr>
<tr>
<td>Studies in analysis, history and culture</td>
<td>6</td>
<td>Studies in analysis, history and culture</td>
<td>6</td>
</tr>
<tr>
<td>Composition Through Improvisation 3</td>
<td>3</td>
<td>Composition Through Improvisation 4</td>
<td>3</td>
</tr>
<tr>
<td>Ensemble</td>
<td>3</td>
<td>Ensemble</td>
<td>3</td>
</tr>
<tr>
<td></td>
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<td>24</td>
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</tbody>
</table>
Bachelor of Music (Composition), Instrumental strand

<table>
<thead>
<tr>
<th>Semester 1</th>
<th>Semester 2</th>
<th>Semester 3</th>
<th>Semester 4</th>
</tr>
</thead>
<tbody>
<tr>
<td>Composition 1</td>
<td>Composition 2</td>
<td>Composition 3</td>
<td>Composition 4</td>
</tr>
<tr>
<td>Compositional Techniques and Analysis 1</td>
<td>Compositional Techniques and Analysis 2</td>
<td>Compositional Techniques and Analysis 3</td>
<td>Compositional Techniques and Analysis 4</td>
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<td>Aural Perception 1</td>
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<td>Harmony and Analysis 2</td>
<td>Harmony and Analysis 3</td>
<td>Harmony and Analysis 4</td>
</tr>
<tr>
<td>Teaching Music/Pedagogy</td>
<td>Studies in analysis, history and culture</td>
<td>Comp through Improvisation 1</td>
<td>Comp through Improvisation 2</td>
</tr>
<tr>
<td>Music Technology</td>
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<td></td>
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<td>Electroacoustic Music 1</td>
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<td>Semester 5</td>
<td>Semester 6</td>
<td>Semester 7</td>
<td>Semester 8</td>
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<td>Composition 5</td>
<td>Composition 6</td>
<td>Composition 7</td>
<td>Composition 8</td>
</tr>
<tr>
<td>Composer Performer Workshop 1</td>
<td>Composer Performer Workshop 2</td>
<td>Composer Performer Workshop 3</td>
<td>Composer Performer Workshop 4</td>
</tr>
<tr>
<td>Studies in analysis, history and culture</td>
<td>Studies in analysis, history and culture</td>
<td>Studies in analysis, history and culture</td>
<td>Ensemble</td>
</tr>
<tr>
<td>Composition Through Improvisation 3</td>
<td>Composition Through Improvisation 4</td>
<td>Ensemble</td>
<td>Free Choice</td>
</tr>
<tr>
<td>Ensemble</td>
<td>Ensemble</td>
<td>Free Choice</td>
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<td>Free Choice</td>
<td>Free Choice</td>
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<td></td>
<td>24</td>
<td>24</td>
<td>24</td>
</tr>
</tbody>
</table>

Bachelor of Music (Composition)

These regulations must be read in conjunction with applicable University By-laws, Rules and policies including (but not limited to) the University of Sydney (Coursework) Rule 2010 (the 'Coursework Rule'), the Resolutions of the Faculty, the University of Sydney (Student Appeals against Academic Decisions) Rule 2006 (as amended) and the Academic Board policies on Academic Dishonesty and Plagiarism.

Course resolutions

1 Course codes

<table>
<thead>
<tr>
<th>Code</th>
<th>Course and stream title</th>
</tr>
</thead>
<tbody>
<tr>
<td>QH010</td>
<td>Bachelor of Music (Composition)</td>
</tr>
</tbody>
</table>

2 Attendance pattern

The attendance pattern for this course is normally full time. Part time study may be permitted upon successful application.

3 Admission to candidature

(1) Admission to this course is on the basis of a secondary school leaving qualification such as the NSW Higher School Certificate (including national and international equivalents), tertiary study or an approved preparation program. English language requirements must be met where these are not demonstrated by sufficient qualifications taught in English.

Special admission pathways are open for mature aged applicants who do not possess a school leaving qualification, and for Aboriginal and Torres Strait Islander people. Applicants are ranked by merit and offers for available places are issued according to the ranking. Details of admission policies are found in the Coursework Rule.

(2) In addition, admission to this course requires the applicant to complete a music skills or jazz aptitude test; and to submit at least three compositions in different performance media and attend an interview. The results of this process will form part of the ranking of applicants.

4 Requirements for award

(1) The units of study that may be taken for the course are set out in the Table of units of study for Undergraduate Degrees.

(2) To qualify for the award of the pass degree, a candidate must successfully complete 192 credit points and reach the minimum levels of achievement as set out in the table below:

<table>
<thead>
<tr>
<th>Area of study</th>
<th>Minimum level of achievement</th>
</tr>
</thead>
<tbody>
<tr>
<td>Principal Study</td>
<td>Composition Principal Study 8</td>
</tr>
<tr>
<td>Composition</td>
<td>42 Credit Points</td>
</tr>
<tr>
<td>Compositional Techniques and Analysis 4; and Electroacoustic Music 2; Computer Music Advanced; or Composition Performer Workshop 4</td>
<td></td>
</tr>
<tr>
<td>Performance</td>
<td>24</td>
</tr>
<tr>
<td>Composition Through Improvisation 4; and 12 credit points of ensemble units</td>
<td></td>
</tr>
<tr>
<td>Music Skills</td>
<td>27</td>
</tr>
<tr>
<td>Harmony and Analysis 4; Aural Perception 4; and Music Technology</td>
<td></td>
</tr>
<tr>
<td>Studies in analysis, history &amp; culture</td>
<td>At least 12 credit points from Foundation units</td>
</tr>
<tr>
<td>Teaching Music</td>
<td>Can be taken in studio pedagogy or music education units of study</td>
</tr>
<tr>
<td>Electives</td>
<td>24</td>
</tr>
</tbody>
</table>

5 Requirements for the Honours degree

(1) Honours is available to meritorious students who complete an alternative set of units of study. Admission to the honours program is by permission of the program coordinator after the completion of 96 credit points of study including the prerequisites for Composition 5 (Honours) as set out in the Sydney Conservatorium of Music Handbook. Admission requires a WAM of at least 65 in second year units of study, and a mark of at least 75 in Composition 4 unit.

(2) To qualify for the honours degree, candidates must complete the requirements for the pass degree including 36 credit points of honours units from Composition Principal Study units. The grade of honours will be determined by Honours WAM (HWAM) as described in the Resolutions of the Sydney Conservatorium of Music.
6 Award of the degree

(1) The Bachelor of Music (Composition) is awarded in the grades of either Pass or Honours. The honours degree is awarded in classes ranging from First Class to Third Class according to the rules specified in the Resolutions of the Sydney Conservatorium of Music.

(2) The Bachelor of Music pass degree may be awarded with merit.

(3) Candidates for the award of the Honours degree who do not meet the requirements, but who have otherwise satisfied the course requirements of the Bachelor of Music (Composition), will be awarded the pass degree.

7 Transitional provisions

(1) These resolutions apply to students who commenced their candidature after 1 January, 2011 and students who commenced their candidature prior to 1 January, 2011 who elect to proceed under these resolutions.

(2) Candidates who commenced prior to 1 January, 2011 may complete the requirements in accordance with the resolutions in force at the time of their commencement, provided that the requirements are completed by 1 January, 2016. The Faculty may specify a later date for completion or specify alternative requirements for completion of candidatures that extend beyond this time.
Bachelor of Music (Composition)
Bachelor of Music (Musicology)

Students in this degree concentrate on the development of skills in researching, thinking and writing about music. Musicology specialists enrol in musicology workshops, studies in analysis, history and culture, and also core studies in aural perception and harmony and analysis to provide a framework for their musical research.

Core requirements for graduation with a Bachelor of Music (Musicology)

Students should complete at least the minimum number of credit points in each area throughout their course, and reach the minimum levels of achievement, as outlined in the Faculty Resolutions.

Typical enrolment pattern

The following table shows a typical enrolment pattern giving the appropriate credit points. These patterns are for guidance and are not mandatory as the course structure is designed to allow considerable choice in the units of study taken and flexibility over when units are taken.

<table>
<thead>
<tr>
<th>Semester 1</th>
<th>Semester 2</th>
<th>Semester 3</th>
<th>Semester 4</th>
</tr>
</thead>
<tbody>
<tr>
<td>Musicology 1</td>
<td>6</td>
<td>Musicology 2</td>
<td>6</td>
</tr>
<tr>
<td>Aural Perception 1</td>
<td>3</td>
<td>Aural Perception 2</td>
<td>3</td>
</tr>
<tr>
<td>Harmony and Analysis 1</td>
<td>3</td>
<td>Harmony and Analysis 2</td>
<td>3</td>
</tr>
<tr>
<td>Musical Worlds of Today</td>
<td>6</td>
<td>Music from Middle Ages to Baroque</td>
<td>6</td>
</tr>
<tr>
<td>Ensemble</td>
<td>3</td>
<td>Ensemble</td>
<td>3</td>
</tr>
<tr>
<td>Music Technology or Free Choice</td>
<td>3</td>
<td>Free Choice</td>
<td>3</td>
</tr>
</tbody>
</table>

Bachelor of Music (Musicology)

Typical enrolment pattern

The following table shows a typical enrolment pattern giving the appropriate credit points. These patterns are for guidance and are not mandatory as the course structure is designed to allow considerable choice in the units of study taken and flexibility over when units are taken.

<table>
<thead>
<tr>
<th>Semester 6</th>
<th>Semester 7</th>
<th>Semester 8</th>
</tr>
</thead>
<tbody>
<tr>
<td>Musicology 6</td>
<td>6</td>
<td>Musicology 7</td>
</tr>
<tr>
<td>Musicology Workshop 4</td>
<td>3</td>
<td>Musicology Workshop 5</td>
</tr>
<tr>
<td>Studies in analysis, history and culture</td>
<td>6</td>
<td>Studies in analysis, history and culture</td>
</tr>
<tr>
<td>Ensemble</td>
<td>3</td>
<td>Teaching Music/Pedagogy</td>
</tr>
<tr>
<td>Studies in analysis, history and culture</td>
<td>3</td>
<td>Free Choice</td>
</tr>
<tr>
<td>Free Choice</td>
<td>3</td>
<td>24</td>
</tr>
</tbody>
</table>

3 Admission to candidature

(1) Admission to this course is on the basis of a secondary school leaving qualification such as the NSW Higher School Certificate (including national and international equivalents), tertiary study or an approved preparation program. English language requirements must be met where these are not demonstrated by sufficient qualifications taught in English. Special admission pathways are open for mature aged applicants who do not possess a school leaving qualification, educationally disadvantaged applicants and for Aboriginal and Torres Strait Islander people. Applicants are ranked by merit and offers for available places are issued according to the ranking. Details of admission policies are found in the Coursework Rule.

(2) In addition, admission to this course requires the applicant to complete a music skills test; and to present an example of recent written work and attend an interview. The results of this process will form part of the ranking of applicants.

4 Requirements for award

(1) The units of study that may be taken for the course are set out in the Table of units of study for Undergraduate Degrees.
To qualify for the award of the pass degree, a candidate must successfully complete 192 credit points and reach the minimum levels of achievement as set out in the table below:

<table>
<thead>
<tr>
<th>Area of study</th>
<th>Credit Points</th>
<th>Minimum level of achievement</th>
</tr>
</thead>
<tbody>
<tr>
<td>Principal Study</td>
<td>66</td>
<td>Musicology 8; Musicology Workshop 6</td>
</tr>
<tr>
<td>Studies in analysis, history and culture</td>
<td>48</td>
<td>At least 24 credit points in Foundation units</td>
</tr>
<tr>
<td>Music Skills</td>
<td>24</td>
<td>Harmony and Analysis 4 and Aural Perception 4</td>
</tr>
<tr>
<td>Performance</td>
<td>18</td>
<td>At least 12 credit points in ensemble units</td>
</tr>
<tr>
<td>Teaching Music</td>
<td>3</td>
<td>Can be taken in studio pedagogy or music education units of study</td>
</tr>
<tr>
<td>Electives</td>
<td>33</td>
<td></td>
</tr>
</tbody>
</table>

5 Requirements for the Honours degree

(1) Honours is available to meritorious students who complete an alternative set of units of study. Admission to the honours program is by permission of the program coordinator after the completion of 96 credit points of study. Admission requires a WAM of at least 65 in second year units of study, and a mark of at least 75 in Musicology 3 and 4 units.

(2) To qualify for the honours degree, candidates must complete the requirements for the pass degree including 36 credit points of honours units from Musicology Principal Study units. The grade of honours will be determined by Honours WAM (HWAM) as described in the Resolutions of the Sydney Conservatorium of Music.

6 Award of the degree

(1) The Bachelor of Music (Musicology) is awarded in the grades of either Pass or Honours. The honours degree is awarded in classes ranging from First Class to Third Class according to the rules specified in the Resolutions of the Sydney Conservatorium of Music.

(2) The Bachelor of Music pass degree may be awarded with merit.

(3) Candidates for the award of the Honours degree who do not meet the requirements, but who have otherwise satisfied the course requirements of Bachelor of Music (Musicology), will be awarded the pass degree.

7 Transitional provisions

(1) These resolutions apply to students who commenced their candidature after 1 January, 2011 and students who commenced their candidature prior to 1 January, 2011 who elect to proceed under these resolutions.

(2) Candidates who commenced prior to 1 January, 2011 may complete the requirements in accordance with the resolutions in force at the time of their commencement, provided that the requirements are completed by 1 January, 2016. The Faculty may specify a later date for completion or specify alternative requirements for completion of candidatures that extend beyond this time.
The BMus (Music Education) degree is intended primarily as a professional training course for students wishing to become music teachers in a school environment. The music education degree course meets requirements of professional bodies responsible for the accreditation of school music teachers.

In New South Wales the major employer of school music teachers is the NSW Department of Education and Training (DET), which stipulates specific musical and pedagogical skills and knowledge in order for a teacher to be certified as employable in Departmental schools.

In addition to music teaching methods, music history and analysis, performance and compositional skills and knowledge, students must have attained information and communication technology competencies and have developed an understanding of children with special educational needs.

A significant component (80-100 days) of the course must include practical teaching experience in schools. Graduating teachers also need to meet the Teaching Standards of the New South Wales Institute of Teachers, a professional body responsible for accreditation of all NSW teachers working in schools. Graduating teachers need to demonstrate knowledge of subject content, pedagogy (including learning, teaching and evaluation strategies), NSW curriculum requirements and the needs of socially, culturally, ethnically, physically and intellectually diverse groups of students in schools.

In order to satisfy these requirements, the Music Education degree has a large core of mandated music education and general education units of study. The major focus is on developing teaching skills through studies in education, music education, choral and instrumental pedagogy and music technology.

In the fourth year students undertake extended Professional Experience sessions in schools supported by both high school teachers and experienced music education lecturers from the Sydney Conservatorium of Music. Shorter periods of Professional Experience are integrated into units of study in the second and third years of the course. Music Education specialists also develop practical, compositional, or research skills by taking a minimum of 4 semesters of Principal Study in an instrument, voice, composition or musicology. Students also take part in large ensembles (e.g., Choir, Wind Symphony, Early Music Ensemble, Gamelan) and other performance units. All students take core studies in aural perception and harmony (or jazz music skills for jazz students), music history, music technology and cultural studies.

Principal study is available in the following areas:

- **Brass**: French horn, trombone, trumpet, tuba
- **Composition**
- **Early Music**: Baroque flute, harpsichord, lute, organ, recorder, viola da gamba, baroque trumpet
- **Jazz**: Bass, drums, electric guitar, piano, saxophone, trombone, trumpet
- **Musicology**
- **Percussion**
- **Strings**: Cello, double bass, guitar, harp, viola, violin
- **Vocal Studies**: Classical
- **Woodwind**: Bassoon, clarinet, flute, oboe, saxophone.

Core requirements for graduation with a Bachelor of Music (Music Education)

Students should complete at least the minimum number of credit points in each area throughout their courses, and reach the minimum levels of achievement as outlined in the Faculty Resolutions.

Typical enrolment patterns

The following tables show typical enrolment patterns giving the appropriate credit points. These patterns are for guidance and are not mandatory as the course structure is designed to allow considerable choice in the units of study taken and flexibility over when units are taken.

**Bachelor of Music (Music Education) with Performance Principal Study**

<table>
<thead>
<tr>
<th>Semester 1</th>
<th>Semester 2</th>
<th>Semester 3</th>
<th>Semester 4</th>
</tr>
</thead>
<tbody>
<tr>
<td>Principal Study 1</td>
<td>6</td>
<td>Principal Study 2</td>
<td>6</td>
</tr>
<tr>
<td>Aural Perception 1</td>
<td>3</td>
<td>Aural Perception 2</td>
<td>3</td>
</tr>
<tr>
<td>Harmony and Analysis 1</td>
<td>3</td>
<td>Harmony and Analysis 2</td>
<td>3</td>
</tr>
<tr>
<td>Aboriginal &amp; Torres Strait Islander Musics</td>
<td>3</td>
<td>Jazz Pedagogy or Free Choice</td>
<td>3</td>
</tr>
<tr>
<td>Musical Worlds of Today</td>
<td>6</td>
<td>Music in Modern Times</td>
<td>6</td>
</tr>
<tr>
<td>Ensemble</td>
<td>3</td>
<td>Ensemble</td>
<td>3</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Studies in analysis, history and culture</td>
<td>6</td>
</tr>
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<td></td>
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<td>Technology in Music Education</td>
<td>3</td>
</tr>
</tbody>
</table>

24 | 24 | 24 | 24

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## Bachelor of Music (Music Education) with Performance Principal Study

<table>
<thead>
<tr>
<th>Semester 5</th>
<th>Semester 6</th>
<th>Semester 7</th>
<th>Semester 8</th>
</tr>
</thead>
<tbody>
<tr>
<td>Principal Study 5 or Free Choice</td>
<td>6</td>
<td>Principal Study 6 or Free Choice</td>
<td>6</td>
</tr>
<tr>
<td>Education 3: Developmental Psychology</td>
<td>3</td>
<td>Teaching Music in Junior Secondary School</td>
<td>12</td>
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<tr>
<td>Composition in Music Education</td>
<td>3</td>
<td>Ensemble Pedagogy</td>
<td>6</td>
</tr>
<tr>
<td>Popular Music Studies</td>
<td>3</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Survey of Jazz History or Free Choice</td>
<td>3</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Studies in analysis, history and culture</td>
<td>6</td>
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</tbody>
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## Bachelor of Music (Music Education) with Composition Principal Study

<table>
<thead>
<tr>
<th>Semester 1</th>
<th>Semester 2</th>
<th>Semester 3</th>
<th>Semester 4</th>
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<tbody>
<tr>
<td>Composition 1</td>
<td>6</td>
<td>Composition 2</td>
<td>6</td>
</tr>
<tr>
<td>Aural Perception 1</td>
<td>3</td>
<td>Aural Perception 2</td>
<td>3</td>
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<tr>
<td>Harmony and Analysis 1</td>
<td>3</td>
<td>Harmony and Analysis 2</td>
<td>3</td>
</tr>
<tr>
<td>Compositional Techniques and Analysis 1</td>
<td>6</td>
<td>Compositional Techniques and Analysis 2</td>
<td>6</td>
</tr>
<tr>
<td>Musical Worlds of Today</td>
<td>6</td>
<td>Technology in Music Ed</td>
<td>3</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Studies in analysis, history and culture</td>
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<table>
<thead>
<tr>
<th>Semester 5</th>
<th>Semester 6</th>
<th>Semester 7</th>
<th>Semester 8</th>
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</thead>
<tbody>
<tr>
<td>Composition 5</td>
<td>6</td>
<td>Ensemble Pedagogy</td>
<td>6</td>
</tr>
<tr>
<td>Education 3: Developmental Psychology</td>
<td>3</td>
<td>Teaching Music in Junior Secondary School</td>
<td>12</td>
</tr>
<tr>
<td>Composer Performer Workshop and Free Choice or Computer Music Fundamentals</td>
<td>6</td>
<td>Ensemble</td>
<td>3</td>
</tr>
<tr>
<td>Music in the Classical and Romantic Eras</td>
<td>6</td>
<td>Free Choice</td>
<td>3</td>
</tr>
<tr>
<td>Popular Music Studies</td>
<td>3</td>
<td></td>
<td></td>
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</tbody>
</table>
### Bachelor of Music (Music Education) with Jazz Performance Principal Study

<table>
<thead>
<tr>
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<td>Music in Modern Times</td>
<td>Studies in analysis, history and culture</td>
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<td>Technology in Music Ed</td>
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### Bachelor of Music (Music Education) with Musicology Principal Study

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<td>Significant Methods</td>
<td>Education 2: Educational Psychology</td>
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<td>Children, Music and Educational Settings</td>
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<td>Technology in Music Ed</td>
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### Bachelor of Music (Music Education) Honours

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<td>Honours Research in Music Education 1</td>
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<td>Ensemble Pedagogy</td>
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<td>Popular Music Studies</td>
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<td>Education 3: Developmental Psychology</td>
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<tr>
<td>Education 3: Developmental Psychology</td>
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<td>Honours Research in Music Education 2</td>
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<td>Popular Music Studies</td>
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<td>Education 3: Developmental Psychology</td>
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<td>Non Western Music</td>
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</table>
Bachelor of Music (Music Education)

These resolutions must be read in conjunction with applicable University By-laws, Rules and policies including (but not limited to) the University of Sydney (Coursework) Rule 2010 (the 'Coursework Rule'), the Resolutions of the Faculty, the University of Sydney (Student Appeals against Academic Decisions) Rule 2006 (as amended) and the Academic Board policies on Academic Dishonesty and Plagiarism.

Course resolutions

1 Course codes

<table>
<thead>
<tr>
<th>Code</th>
<th>Course and stream title</th>
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<tbody>
<tr>
<td>QH011</td>
<td>Bachelor of Music (Music Education)</td>
</tr>
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</table>

2 Attendance pattern

The attendance pattern for this course is normally full time. Part time study may be permitted upon successful application.

3 Admission to candidature

(1) Admission to this course is on the basis of a secondary school leaving qualification such as the NSW Higher School Certificate (including national and international equivalents), tertiary study or an approved preparation program. English language requirements must be met where these are not demonstrated by sufficient qualifications taught in English. Special admission pathways are open for mature aged applicants who do not possess a school leaving qualification and Torres Strait Islander people. Applicants are ranked by merit and offers for available places are issued according to the ranking. Details of admission policies are found in the Coursework Rule.

(2) In addition, admission to this course requires the applicant to complete a music skills or jazz aptitude test; and to either undertake a practical audition (instrument or voice), or submit composition works, or present recent written work, as well as attend an interview. The results of this process will form part of the ranking of applicants.

4 Requirements for award

(1) The units of study that may be taken for the course are set out in the Table of units of study for Undergraduate Degrees. Tertiary study or an approved program is by permission of the program coordinator after

<table>
<thead>
<tr>
<th>Area of Study</th>
<th>Credit Points</th>
<th>Minimum level of achievement</th>
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<tr>
<td>Principal Study</td>
<td>24</td>
<td>Principal Study 4</td>
</tr>
<tr>
<td>Music Education</td>
<td>84</td>
<td>Professional &amp; Social Issues in Music Education; Professional Experience; Technology in Music Education</td>
</tr>
<tr>
<td>Performance</td>
<td>6</td>
<td>6 credit points in ensemble units</td>
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<tr>
<td>Music Skills</td>
<td>24</td>
<td>Harmony and Analysis 4 and Aural Perception 4</td>
</tr>
<tr>
<td>Studies in analysis</td>
<td>24</td>
<td>At least 12 credit points from Foundation units including Musical Worlds of Today</td>
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<td>Electives</td>
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(b) Jazz Studies

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(c) Composition

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<td>Principal Study</td>
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<tr>
<td>Music Education</td>
<td>81</td>
<td>Professional &amp; Social Issues in Music Education; Professional Experience; Technology in Music Education</td>
</tr>
<tr>
<td>Composition</td>
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<td>Compositional Techniques &amp; Analysis 4; and 6 cps of Composer Performer Workshop or Electroacoustic Music</td>
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<tr>
<td>Performance</td>
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<td>3 credit points in ensemble units</td>
</tr>
<tr>
<td>Music Skills</td>
<td>24</td>
<td>Harmony and Analysis 4 and Aural Perception 4</td>
</tr>
<tr>
<td>Studies in analysis</td>
<td>18</td>
<td>At least 12 credit points from Foundation units including Musical Worlds of Today</td>
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<tr>
<td>Electives including</td>
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<td>performance</td>
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(d) Musicology

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<th>Area of Study</th>
<th>Credit Points</th>
<th>Minimum level of achievement</th>
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<tbody>
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<td>Principal Study 4</td>
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<tr>
<td>Music Education</td>
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<td>Professional &amp; Social Issues in Music Education; Professional Experience; Technology in Music Education</td>
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<tr>
<td>Performance</td>
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<td>6 credit points in ensemble units</td>
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<td>Music Skills</td>
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<td>Harmony and Analysis 4 and Aural Perception 4</td>
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<tr>
<td>Studies in analysis</td>
<td>27</td>
<td>At least 18 credit points from Foundation units including Musical Worlds of Today</td>
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<tr>
<td>Electives including</td>
<td>27</td>
<td>27 performance</td>
</tr>
</tbody>
</table>

5 Principal Studies

(1) The Principal Studies available are:

(a) Composition

(b) Musicology

(c) Performance

(i) Brass

(ii) Early Music

(iii) Jazz Studies

(iv) Keyboard

(v) Percussion

(vi) Strings

(vii) Voice (classical)

(viii) Woodwind

6 Requirements for the Honours degree

(1) Honours is available to meritorious students who complete an alternative set of units of study. Admission to the honours program is by permission of the program coordinator after
the completion of 96 credit points of study. Admission requires a WAM of at least 65 in second year units of study and an average of at least 75 in Music Education and Education units, and demonstration of a proven capacity to write extended essays of quality.

(2) To qualify for the honours degree, candidates must complete the requirements for the pass degree including 24 credit points of honours units from Music Education units. The grade of honours will be determined by Honours WAM (HWAM) as described in the Resolutions of the Sydney Conservatorium of Music.

7 Award of the degree

(1) The Bachelor of Music (Music Education) is awarded in the grades of either Pass or Honours. The honours degree is awarded in classes ranging from First Class to Third Class according to the rules specified in the Resolutions of the Sydney Conservatorium of Music.

(2) Candidates for the award of the Honours degree who do not meet the requirements, but who have otherwise satisfied the course requirements of Bachelor of Music (Music Education), will be awarded the pass degree.

8 Transitional provisions

(1) These resolutions apply to students who commenced their candidature after 1 January, 2011 and students who commenced their candidature prior to 1 January, 2011 who elect to proceed under these resolutions.

(2) Candidates who commenced prior to 1 January, 2011 may complete the requirements in accordance with the resolutions in force at the time of their commencement, provided that the requirements are completed by 1 January, 2016. The Faculty may specify a later date for completion or specify alternative requirements for completion of candidatures that extend beyond this time.
Performance students take a vocal or instrumental Principal Study through 8 semesters. Specialists in jazz take Jazz Performance as their Principal Study. Principal Study is taken together with Chamber Music and Orchestral Studies (for those playing an orchestral instrument) or Jazz Ensemble (for Jazz students), and other performance-related studies. In addition, students take core studies in aural perception, harmony and analysis (jazz music skills for Jazz students), as well as studies in analysis, history and culture, and pedagogy.

Principal study is available in the following areas:
- **Brass**: french horn, trombone, trumpet, tuba
- **Early Music**: baroque flute, harpsichord, lute, organ, recorder, viola da gamba, baroque trumpet
- **Jazz**: bass, brass, drums, guitar, piano, vibraphone, woodwind
- **Piano**
- **Percussion**
- **Strings**: cello, double bass, guitar, harp, viola, violin
- **Voice (classical)**
- **Woodwind**: bassoon, clarinet, flute, oboe, saxophone.

Core requirements for graduation with a Bachelor of Music (Performance)

Students should complete at least the minimum number of credit points in each area throughout their course, and reach the minimum levels of achievement, as outlined in the Faculty Resolutions.

Typical enrolment patterns

The following tables show typical enrolment patterns with the appropriate credit points. These patterns are for guidance and are not mandatory as the course structure is designed to allow considerable choice in the units of study taken and flexibility over when units are taken.

### Bachelor of Music (Performance) with Orchestral Instrument Principal Study

<table>
<thead>
<tr>
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<tbody>
<tr>
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<td>Harmony and Analysis 1</td>
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<tr>
<td>Orchestral Studies 1</td>
<td>6</td>
<td>Orchestral Studies 2</td>
<td>6</td>
</tr>
<tr>
<td>Teaching Music/Pedagogy</td>
<td>3</td>
<td>Foundation studies in analysis, history and culture</td>
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</tr>
<tr>
<td>Music Technology or Free Choice</td>
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<td>Studies in analysis, history and culture</td>
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### Bachelor of Music (Performance) with Voice Principal Study

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### Bachelor of Music (Performance) with Voice Principal Study

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### Bachelor of Music (Performance) with Non-orchestral Instrument Principal Study

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<td>Ensemble</td>
<td>3</td>
</tr>
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<td>6</td>
<td>Foundation studies in analysis, history and culture</td>
<td>6</td>
</tr>
<tr>
<td>Teaching Music/Pedagogy</td>
<td>3</td>
<td>Free Choice</td>
<td>3</td>
</tr>
<tr>
<td>24</td>
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</tr>
</tbody>
</table>

### Bachelor of Music (Performance) with Piano Principal Study

<table>
<thead>
<tr>
<th>Semester 1</th>
<th>Semester 2</th>
<th>Semester 3</th>
<th>Semester 4</th>
</tr>
</thead>
<tbody>
<tr>
<td>Principal Study 1</td>
<td>6</td>
<td>Principal Study 2</td>
<td>6</td>
</tr>
<tr>
<td>Aural Perception 1</td>
<td>3</td>
<td>Aural Perception 2</td>
<td>3</td>
</tr>
<tr>
<td>Harmony and Analysis 1</td>
<td>3</td>
<td>Harmony and Analysis 2</td>
<td>3</td>
</tr>
<tr>
<td>Accompaniment 1</td>
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<td>Accompaniment 2</td>
<td>6</td>
</tr>
<tr>
<td>Foundation studies in analysis, history and culture</td>
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<td>Foundation studies in analysis, history and culture</td>
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<td>Free Choice</td>
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<table>
<thead>
<tr>
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<th>Semester 6</th>
<th>Semester 7</th>
<th>Semester 8</th>
</tr>
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<tbody>
<tr>
<td>Principal Study 5</td>
<td>6</td>
<td>Principal Study 6</td>
<td>6</td>
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<tr>
<td>Principal Study 5 (Adv)</td>
<td>6</td>
<td>Principal Study 6 (Adv)</td>
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</tr>
<tr>
<td>Ensemble</td>
<td>3</td>
<td>Ensemble</td>
<td>3</td>
</tr>
<tr>
<td>Chamber Music 1</td>
<td>3</td>
<td>Chamber Music 2</td>
<td>3</td>
</tr>
<tr>
<td>Studies in analysis, history and culture</td>
<td>6</td>
<td>Recital Preparation or Free Choice</td>
<td>3</td>
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<td>Free Choice</td>
<td>3</td>
<td>Free Choice</td>
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<table>
<thead>
<tr>
<th>Semester 6</th>
<th>Semester 7</th>
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<tbody>
<tr>
<td>Principal Study 6</td>
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<td>Principal Study 7</td>
</tr>
<tr>
<td>Principal Study 6 (Adv)</td>
<td>6</td>
<td>Principal Study 7 (Adv)</td>
</tr>
<tr>
<td>Chamber Music 1</td>
<td>3</td>
<td>Chamber Music 2</td>
</tr>
<tr>
<td>Studies in analysis, history and culture</td>
<td>6</td>
<td>Studies in analysis, history and culture</td>
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<td>Free Choice</td>
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<td>24</td>
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</table>
Bachelor of Music (Performance) with Jazz Principal Study (2011/2010)

<table>
<thead>
<tr>
<th>Semester 1</th>
<th>Semester 2</th>
<th>Semester 3</th>
<th>Semester 4</th>
</tr>
</thead>
<tbody>
<tr>
<td>Jazz Performance 1</td>
<td>6</td>
<td>Jazz Performance 2</td>
<td>6</td>
</tr>
<tr>
<td>Jazz Music Skills 1</td>
<td>6</td>
<td>Jazz Music Skills 2</td>
<td>6</td>
</tr>
<tr>
<td>Jazz Ensemble 1</td>
<td>6</td>
<td>Jazz Ensemble 2</td>
<td>6</td>
</tr>
<tr>
<td>Jazz History 1</td>
<td>3</td>
<td>Jazz History 2</td>
<td>3</td>
</tr>
<tr>
<td>Jazz Impro 1</td>
<td>3</td>
<td>Jazz Impro 2</td>
<td>3</td>
</tr>
<tr>
<td>Jazz Performance 8</td>
<td>6</td>
<td>Jazz Performance 7</td>
<td>6</td>
</tr>
<tr>
<td>Jazz Performance 8 (Adv)</td>
<td>6</td>
<td>Jazz Performance 7 (Adv)</td>
<td>6</td>
</tr>
<tr>
<td>Jazz Ensemble 8</td>
<td>6</td>
<td>Jazz Ensemble 7</td>
<td>6</td>
</tr>
<tr>
<td>Jazz Ensemble 8 (Adv)</td>
<td>6</td>
<td>Jazz Ensemble 7 (Adv)</td>
<td>6</td>
</tr>
<tr>
<td>Music Business Skills or SAHC equivalent</td>
<td>6</td>
<td>Jazz Pedagogy</td>
<td>3</td>
</tr>
</tbody>
</table>

Bachelor of Music (Performance) with Jazz Principal Study (pre-2010)

<table>
<thead>
<tr>
<th>Semester 1</th>
<th>Semester 2</th>
<th>Semester 3</th>
<th>Semester 4</th>
</tr>
</thead>
<tbody>
<tr>
<td>Jazz Performance 1</td>
<td>6</td>
<td>Jazz Performance 2</td>
<td>6</td>
</tr>
<tr>
<td>Jazz Music Skills 1</td>
<td>6</td>
<td>Jazz Music Skills 2</td>
<td>6</td>
</tr>
<tr>
<td>Jazz Ensemble 1</td>
<td>6</td>
<td>Jazz Ensemble 2</td>
<td>6</td>
</tr>
<tr>
<td>Jazz History 1</td>
<td>3</td>
<td>Jazz History 2</td>
<td>3</td>
</tr>
<tr>
<td>Jazz Impro 1</td>
<td>3</td>
<td>Jazz Impro 2</td>
<td>3</td>
</tr>
<tr>
<td>Jazz Performance 8</td>
<td>6</td>
<td>Jazz Performance 7</td>
<td>6</td>
</tr>
<tr>
<td>Jazz Performance 8 (Adv)</td>
<td>6</td>
<td>Jazz Performance 7 (Adv)</td>
<td>6</td>
</tr>
<tr>
<td>Jazz Ensemble 8</td>
<td>6</td>
<td>Jazz Ensemble 7</td>
<td>6</td>
</tr>
<tr>
<td>Jazz Ensemble 8 (Adv)</td>
<td>6</td>
<td>Jazz Ensemble 7 (Adv)</td>
<td>6</td>
</tr>
<tr>
<td>Music Business Skills or SAHC equivalent</td>
<td>6</td>
<td>Jazz Pedagogy</td>
<td>3</td>
</tr>
</tbody>
</table>

Bachelor of Music (Performance)

These resolutions must be read in conjunction with applicable University By-laws, Rules and policies including (but not limited to) the University of Sydney (Coursework) Rule 2010 (the ‘Coursework Rule’), the Resolutions of the Faculty, the University of Sydney (Student Appeals against Academic Decisions) Rule 2006 (as amended) and the Academic Board policies on Academic Dishonesty and Plagiarism.

Course resolutions

1 Course codes

<table>
<thead>
<tr>
<th>Code</th>
<th>Course and stream title</th>
</tr>
</thead>
<tbody>
<tr>
<td>QH013</td>
<td>Bachelor of Music (Performance)</td>
</tr>
</tbody>
</table>

2 Attendance pattern

The attendance pattern for this course is normally full time. Part time study may be permitted upon successful application.

3 Admission to candidature

(1) Admission to this course is on the basis of a secondary school leaving qualification such as the NSW Higher School Certificate (including national and international equivalents), tertiary study or an approved preparation program. English language requirements must be met where these are not demonstrated by sufficient qualifications taught in English. Special admission pathways are open for mature aged applicants who do not possess a school leaving qualification, educationally disadvantaged applicants and for Aboriginal and Torres Strait Islander people. Applicants are ranked by merit and offers for available places are issued according to the ranking. Details of admission policies are found in the Coursework Rule.

(2) In addition, admission to this course requires the applicant to complete a music skills or jazz aptitude test; and to undertake a practical audition in their nominated instrument or voice. The results of this process will form part of the ranking of applicants.

4 Requirements for award

(1) The units of study that may be taken for the course are set out in the Table of units of study for Undergraduate Degrees.
To qualify for the award of the pass degree, a candidate must successfully complete 192 credit points and reach the minimum levels of achievement as set out in the tables below:

### Orchestral Instruments

<table>
<thead>
<tr>
<th>Area of Study</th>
<th>Credit Points</th>
<th>Minimum level of achievement</th>
</tr>
</thead>
<tbody>
<tr>
<td>Principal Study</td>
<td>60</td>
<td>Principal Study 8 in a chosen instrument</td>
</tr>
<tr>
<td>Performance</td>
<td>60</td>
<td>Orchestral Studies 8; and Chamber Music 4; or Continuo 4 for early music instruments</td>
</tr>
<tr>
<td>Music Skills</td>
<td>24</td>
<td>Harmony and Analysis 4 and Aural Perception 4</td>
</tr>
<tr>
<td>Studies in analysis,</td>
<td>24</td>
<td>At least 12 credit points from Foundation units</td>
</tr>
<tr>
<td>history and culture</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Teaching Music</td>
<td>3</td>
<td>Can be taken in studio pedagogy or music education units of study</td>
</tr>
<tr>
<td>Electives</td>
<td>21</td>
<td></td>
</tr>
</tbody>
</table>

### Jazz Instruments

<table>
<thead>
<tr>
<th>Area of Study</th>
<th>Credit Points</th>
<th>Minimum level of achievement</th>
</tr>
</thead>
<tbody>
<tr>
<td>Principal Study</td>
<td>60</td>
<td>Jazz Performance Principal Study 8</td>
</tr>
<tr>
<td>Performance</td>
<td>72</td>
<td>Jazz Ensemble 8; and Jazz Improvisation 8</td>
</tr>
<tr>
<td>Music Skills</td>
<td>24</td>
<td>Jazz Music Skills 4</td>
</tr>
<tr>
<td>Studies in analysis,</td>
<td>24</td>
<td>Jazz History 4; and Jazz Transcription and Analysis</td>
</tr>
<tr>
<td>history and culture</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Teaching Music</td>
<td>3</td>
<td>Can be taken in studio pedagogy or music education units of study</td>
</tr>
<tr>
<td>Electives</td>
<td>9</td>
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</tr>
</tbody>
</table>

### Non-orchestral Instruments

<table>
<thead>
<tr>
<th>Area of Study</th>
<th>Credit Points</th>
<th>Minimum level of achievement</th>
</tr>
</thead>
<tbody>
<tr>
<td>Principal Study</td>
<td>72</td>
<td>Principal Study 8 in a chosen instrument</td>
</tr>
<tr>
<td>Performance</td>
<td>36</td>
<td>Chamber Music 4; and 24 credit points of Ensemble or Accompaniment units</td>
</tr>
<tr>
<td>Music Skills</td>
<td>24</td>
<td>Harmony and Analysis 4 and Aural Perception 4</td>
</tr>
<tr>
<td>Studies in analysis,</td>
<td>24</td>
<td>At least 12 credit points from Foundation units</td>
</tr>
<tr>
<td>history and culture</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Teaching Music</td>
<td>3</td>
<td>Can be taken in studio pedagogy or music education units of study</td>
</tr>
<tr>
<td>Electives</td>
<td>33</td>
<td></td>
</tr>
</tbody>
</table>

### Voice

<table>
<thead>
<tr>
<th>Area of Study</th>
<th>Credit Points</th>
<th>Minimum level of achievement</th>
</tr>
</thead>
<tbody>
<tr>
<td>Principal Study</td>
<td>72</td>
<td>Voice Principal Study 8</td>
</tr>
<tr>
<td>Performance</td>
<td>48</td>
<td>Chamber Music 4; Vocal Performance Class 2; 24 credit points of Diction units; and 6 credit points of Ensemble units</td>
</tr>
<tr>
<td>Music Skills</td>
<td>24</td>
<td>Harmony and Analysis 4 and Aural Perception 4</td>
</tr>
<tr>
<td>Studies in analysis,</td>
<td>24</td>
<td>At least 12 credit points from Foundation units</td>
</tr>
<tr>
<td>history and culture</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Teaching Music</td>
<td>3</td>
<td>Can be taken in studio pedagogy or music education units of study</td>
</tr>
<tr>
<td>Electives</td>
<td>21</td>
<td></td>
</tr>
</tbody>
</table>

### Requirements for the Honours degree

1. Honours is available to meritorious students who complete an alternative set of units of study in the final year of the program. Admission to the honours program is by permission of the program coordinator after the completion of 144 credit points of study including the prerequisites for Principal Study 7 (Honours) as set out in the Sydney Conservatorium of Music Handbook. Candidates for admission require a WAM of at least 65 in second and third year units of study, a mark of at least 75 in Principal Study 4 and 6, and undertake an Honours audition.

2. To qualify for the honours degree, candidates must complete the requirements for the pass degree including a 24 credit point honours pathway described in the table of units of study: Honours -Bachelor of Music (Performance). The grade of honours will be determined by Honours WAM (HWAM) as described in the Resolutions of the Sydney Conservatorium of Music.

### Award of the degree

1. The Bachelor of Music (Performance) is awarded in the grades of either Pass or Honours. The honours degree is awarded in classes ranging from First Class to Third Class according to the rules specified in the Resolutions of the Sydney Conservatorium of Music.

2. A candidate who does not meet the requirements for the award of honours and who otherwise has completed the requirements of the Bachelor of Music (Performance) shall graduate with the pass degree.

### Transitional provisions

1. These resolutions apply to students who commenced their candidature after 1 January, 2011 and students who commenced their candidature prior to 1 January, 2011 who elect to proceed under these resolutions.

2. Candidates who commenced prior to 1 January, 2011 may complete the requirements in accordance with the resolutions in force at the time of their commencement, provided that the requirements are completed by 1 January, 2016. The Faculty may specify a later date for completion or specify alternative requirements for completion of candidatures that extend beyond this time.
The Diploma of Music aims to provide vocational training in performance skills at a high level for students aspiring to a professional career in music performance and is completed in two years of full-time study. In addition to individual weekly lessons (Principal Study), students must complete four semesters of Aural Perception and Harmony and Analysis or four semesters of Jazz Music Skills as well as Orchestral Studies, Jazz Ensemble or other appropriate large ensemble. Chamber Music is also required in at least 2 semesters for classical musicians.

Principal study is available in the following areas:

- **Brass**: french horn, trombone, trumpet, tuba
- **Early Music Performance**: baroque flute, harpsichord, lute, organ, recorder, viola da gamba, baroque trumpet
- **Jazz Performance**: bass, brass, drums, guitar, piano, vibraphone, woodwind
- **Percussion**
- **Piano**
- **Strings**: cello, double bass, guitar, harp, viola, violin
- **Voice**: Classical
- **Woodwind**: bassoon, clarinet, flute, oboe, saxophone.

Admission for all areas of study is determined on the basis of the NSW Higher School Certificate (HSC), or its interstate or overseas equivalent, at a level determined each year by the Sydney Conservatorium. Candidates are expected to have presented:

- a minimum of two units of English and two units of Music for the HSC examination, and
- an audition in the applicant's proposed Principal Study area of instrument or voice.

Core requirements

Students should complete the minimum number of credit points in each area throughout their courses, and reach the minimum levels of achievement as outlined in the Faculty Resolutions.

Typical enrolment pattern

The mandatory enrolment patterns in the Diploma of Music, together with relevant credit point values, are set out in the following tables. Students should use these as a guide to the acquisition of units of study by normal progression through the Diploma of Music.

### Diploma of Music with Instrument or Voice Principal Study

<table>
<thead>
<tr>
<th>Semester 1</th>
<th>Semester 2</th>
<th>Semester 3</th>
<th>Semester 4</th>
</tr>
</thead>
<tbody>
<tr>
<td>Principal Study 1</td>
<td>6 Principal Study 2</td>
<td>6 Principal Study 3</td>
<td>6 Principal Study 4</td>
</tr>
<tr>
<td>Orchestral Studies or other ensemble unit</td>
<td>6 Orchestral Studies or other ensemble unit</td>
<td>6 Principal Study 3 (Adv)</td>
<td>6 Principal Study 4 (Adv)</td>
</tr>
<tr>
<td>Aural Perception</td>
<td>3 Aural Perception</td>
<td>3 Aural Perception</td>
<td>3 Aural Perception</td>
</tr>
<tr>
<td>Harmony and Analysis 1</td>
<td>3 Harmony and Analysis 2</td>
<td>3 Harmony and Analysis 3</td>
<td>3 Harmony and Analysis 4</td>
</tr>
<tr>
<td>Chamber Music 1 or Continuo 1</td>
<td>3 Chamber Music 2 or Continuo 2</td>
<td>3 Orchestral Studies or other ensemble unit</td>
<td>6 Orchestral Studies or other ensemble unit</td>
</tr>
<tr>
<td>Free Choice</td>
<td>3 Free Choice</td>
<td>3</td>
<td>Recital Preparation</td>
</tr>
<tr>
<td></td>
<td></td>
<td>24</td>
<td>24</td>
</tr>
</tbody>
</table>

### Diploma of Music with Jazz Principal Study

<table>
<thead>
<tr>
<th>Semester 1</th>
<th>Semester 2</th>
<th>Semester 3</th>
<th>Semester 4</th>
</tr>
</thead>
<tbody>
<tr>
<td>Jazz Performance 1</td>
<td>6 Jazz Performance 2</td>
<td>6 Jazz Performance 3</td>
<td>6 Jazz Performance 4</td>
</tr>
<tr>
<td>Jazz Music Skills 1</td>
<td>6 Jazz Music Skills 2</td>
<td>6 Jazz Music Skills 3</td>
<td>6 Jazz Music Skills 4</td>
</tr>
<tr>
<td>Jazz Ensemble 1</td>
<td>6 Jazz Ensemble 2</td>
<td>6 Jazz Ensemble 3</td>
<td>6 Jazz Ensemble 4</td>
</tr>
<tr>
<td>Jazz History 1</td>
<td>3 Jazz History 2</td>
<td>3 Jazz History 3</td>
<td>3 Jazz History 4</td>
</tr>
<tr>
<td>Jazz Impro 1</td>
<td>3 Jazz Impro 2</td>
<td>3 Jazz Impro 3</td>
<td>3 Jazz Impro 4</td>
</tr>
<tr>
<td></td>
<td></td>
<td>24</td>
<td>24</td>
</tr>
</tbody>
</table>
Diploma of Music

These resolutions must be read in conjunction with applicable University By-laws, Rules and policies including (but not limited to) the University of Sydney (Coursework) Rule 2010 (the ‘Coursework Rule’), the Resolutions of the Faculty, the University of Sydney (Student Appeals against Academic Decisions) Rule 2006 (as amended) and the Academic Board policies on Academic Dishonesty and Plagiarism.

Course resolutions

1 Course codes

<table>
<thead>
<tr>
<th>Code</th>
<th>Course title</th>
</tr>
</thead>
<tbody>
<tr>
<td>QI010</td>
<td>Diploma of Music</td>
</tr>
</tbody>
</table>

2 Attendance pattern

The attendance pattern for this course is normally full time. Part time study may be permitted upon successful application.

3 Admission to candidature

(1) Admission to this course is on the basis of a secondary school leaving qualification such as the NSW Higher School Certificate (including national and international equivalents), tertiary study or an approved preparation program. English language requirements must be met where these are not demonstrated by sufficient qualifications taught in English. Special admission pathways are open for mature aged applicants who do not possess a school leaving qualification, educationally disadvantaged applicants and for Aboriginal and Torres Strait Islander people. Applicants are ranked by merit and offers for available places are issued according to the ranking. Details of admission policies are found in the Coursework Rule.

(2) In addition, admission to this course requires the applicant to attend an audition in the proposed instrument or voice. The results of this process will form part of the ranking of applicants.

4 Requirements for the diploma

(1) The units of study that may be taken for the course are set out in the Table of units of study for Undergraduate Degrees and the Diploma of Music table of units of study.

(2) To qualify for the award of the diploma, a candidate must successfully complete 96 credit points and reach the minimum levels of achievement as set out in the table below:

<table>
<thead>
<tr>
<th>Area of Study</th>
<th>Credit Points</th>
<th>Minimum level of achievement</th>
</tr>
</thead>
<tbody>
<tr>
<td>Principal Study</td>
<td>36</td>
<td>Principal Study 4 in voice or an instrument</td>
</tr>
<tr>
<td>Performance</td>
<td>30</td>
<td>24 credit points in either Orchestral Studies, Jazz Ensemble or other ensemble units; and Chamber Music 2 or Continuo 2</td>
</tr>
<tr>
<td>Music Skills</td>
<td>24</td>
<td>Harmony and Analysis 4 and Aural Perception 4; or Jazz Music Skills 4</td>
</tr>
<tr>
<td>Electives</td>
<td>6</td>
<td></td>
</tr>
</tbody>
</table>

5 Principal Studies

(1) The Principal Studies available are:

(a) Brass
(b) Early Music
(c) Jazz Studies
(d) Keyboard
(e) Percussion
(f) Strings
(g) Voice (classical)

6 Cross-institutional study

Cross-institutional study is not normally available in this course

7 Transitional provisions

(1) These resolutions apply to students who commenced their candidature after 1 January, 2011 and students who commenced their candidature prior to 1 January, 2011 who elect to proceed under these resolutions.

(2) Candidates who commenced prior to 1 January, 2011 may complete the requirements in accordance with the resolutions in force at the time of their commencement, provided that the requirements are completed by 1 January, 2016. The Faculty may specify a later date for completion or specify alternative requirements for completion of candidatures that extend beyond this time.
Advanced Diploma of Opera

The Advanced Diploma of Opera is a three-year course of full-time, intensive study and students must demonstrate satisfactory progress in vocal, musical and performance skills in order to progress through the course. The course prepares graduates for the various demands of the opera profession.

At the end of the course students will be able to sing with technical proficiency and perform with a sense of musical style and dramatic interpretation. Study of the vocal and physical aspects of performance will be complemented by a general awareness of professionalism and the practicalities of theatre, its requirements and environment.

During the course, students will acquire a thorough understanding of musicianship, the capacity to sing in the major operatic languages, perform movement and dance sequences, and learn to build a character utilising developed stagecraft skills.

Applicants must usually be at least 21 years old by 1 March of the year in which they intend to enrol. Admission is determined on the basis of the NSW Higher School Certificate (HSC), or its interstate or overseas equivalent, at a level determined each year by the Sydney Conservatorium of Music.

Candidates are expected to have presented a minimum of two units of English and two units of Music for the HSC examination or equivalent, and must also undertake an audition. Admission may also be granted on the basis of having undertaken other tertiary studies, adult entry or special admission.

Course structure

All full-time students must complete units of study worth 24 credit points per semester for a total of 144 credit points for the entire diploma course.

The course structure of the Advanced Diploma of Opera, together with the credit point value, is set out in the following table.

<table>
<thead>
<tr>
<th>Advanced Diploma of Opera</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Semester 1</strong></td>
</tr>
<tr>
<td>Opera Voice 1</td>
</tr>
<tr>
<td>Opera Diction 1</td>
</tr>
<tr>
<td>Opera Ensemble 1</td>
</tr>
<tr>
<td>Movement and Production 1</td>
</tr>
<tr>
<td>Opera Repertoire 1</td>
</tr>
<tr>
<td><strong>24</strong></td>
</tr>
<tr>
<td><strong>Semester 4</strong></td>
</tr>
<tr>
<td>Opera Voice 4</td>
</tr>
<tr>
<td>Opera Diction 4</td>
</tr>
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<td>Opera Ensemble 4</td>
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<td>Opera Repertoire 4</td>
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Advanced Diploma of Opera

These resolutions must be read in conjunction with applicable University By-laws, Rules and policies including (but not limited to) the University of Sydney (Coursework) Rule 2010 (the ‘Coursework Rule’), the Resolutions of the Faculty, the University of Sydney (Student Appeals against Academic Decisions) Rule 2006 (as amended) and the Academic Board policies on Academic Dishonesty and Plagiarism.

Course resolutions

1 Course codes

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<th>Code</th>
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<tr>
<td>QI011</td>
<td>Advanced Diploma of Opera</td>
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2 Attendance pattern

The attendance pattern for this course is full time only.

3 Admission to candidature

(1) Admission to this course is on the basis of a secondary school leaving qualification such as the NSW Higher School Certificate (including national and international equivalents), tertiary study or an approved preparation program. English language requirements must be met where these are not demonstrated by sufficient qualifications taught in English. Special admission pathways are open for mature aged applicants who do not possess a school leaving qualification, educationally disadvantaged applicants and for Aboriginal and Torres Strait Islander people. Applicants are ranked by merit and offers for available places are issued according to the ranking. Details of admission policies are found in the Coursework Rule.

(2) In addition, admission to this course requires the applicant attend an audition and participate in an interview. The results of this process will form part of the ranking process.

(3) Due to the nature of this course applicants must usually be at least 21 years of age by 1 March of the year in which they intend to commence the course.
4 Requirements for award

(1) The units of study that may be taken for the course are set out in the Table of units of study for Undergraduate Degrees.

(2) To qualify for the award of the advanced diploma, a candidate must successfully complete 144 credit points and reach the minimum levels of achievement as set out in the table below:

5 Cross-institutional study

Cross-institutional study is not normally available in this course.

6 Transitional provisions

(1) These resolutions apply to students who commenced their candidature after 1 January, 2011 and students who commenced their candidature prior to 1 January, 2011 who elect to proceed under these resolutions.

(2) Candidates who commenced prior to 1 January, 2011 may complete the requirements in accordance with the resolutions in force at the time of their commencement, provided that the requirements are completed by 1 January, 2016. The Faculty may specify a later date for completion or specify alternative requirements for completion of candidatures that extend beyond this time.
Bachelor of Music Studies

The Bachelor of Music Studies is a degree for students seeking a broad musical education and its structure facilitates creative interdisciplinary links within music disciplines and between music and other subject areas in the University of Sydney.

The course develops broadly educated musicians who are able to apply their knowledge, skills and attitudes creatively and flexibly in a variety of music and music-related professions.

The goals of the Bachelor of Music Studies are:

• to develop general musical abilities in the areas of performance, musicology, composition and music education,
• to develop students’ ability to see themselves, their musical art and their educational activities in a wide cultural perspective, and
• to develop the generic attributes of graduates of the University of Sydney.

Course structure

The degree is structured to allow students flexibility in their choice of units so they may pursue their own combinations of musical and non-musical disciplines, and students may choose units of study taught at another faculty of the University of Sydney up to a maximum of 28 credit points.

All students take a Principal Study in an instrument, voice, composition or musicology, core units in music skills, music pedagogy and music history and other units of their own choice.

Principal study is available in the following areas:

• Brass: french horn, trombone, trumpet, tuba
• Composition: instrumental/vocal and electroacoustic
• Early Music Performance: baroque flute, harpsichord, lute, organ, recorder, viola da gamba, baroque trumpet
• Musicology
• Percussion
• Piano
• Strings: cello, double bass, guitar, harp, viola, violin
• Voice: classical or jazz
• Woodwind: bassoon, clarinet, flute, oboe, saxophone.

Core requirements

Students should complete at least the minimum number of credit points in each area throughout their course, and reach the minimum levels of achievement as set out in the Faculty Resolutions.

Typical enrolment patterns

A typical program in the Bachelor of Music Studies, together with the credit point value, is set out in following tables. The course structure is designed to allow considerable choice in the units of study taken and flexibility over when units are taken.

Bachelor of Music Studies with Performance Principal Study

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### Bachelor of Music Studies with Classical Voice Principal Study

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<td>Free Choice</td>
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<td>Jazz Vocal Workshop 1</td>
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Bachelor of Music Studies with Musicology Principal Study

<table>
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<td>Aural Perception</td>
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<td>Harmony and Analysis</td>
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<td>Harmony and Analysis</td>
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<td>Musical Worlds of Today</td>
<td>Music from the Middle Ages to the Baroque</td>
<td>Music in the Classical &amp; Romantic Eras</td>
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<td>Music Technology or Free Choice</td>
<td>Musicology Workshop</td>
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<tr>
<td>Ensemble</td>
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<td>4</td>
</tr>
<tr>
<td>Aural Perception</td>
<td>Studies in analysis, history and culture</td>
<td>Studies in analysis, history and culture</td>
</tr>
<tr>
<td>4</td>
<td>12</td>
<td>6</td>
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<tr>
<td>Harmony and Analysis</td>
<td>Musicology Workshop</td>
<td>Musicology Workshop</td>
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<tr>
<td>4</td>
<td>3</td>
<td>4</td>
</tr>
<tr>
<td>Music in the Modern Times</td>
<td>Free Choice</td>
<td>Free Choice</td>
</tr>
<tr>
<td>6</td>
<td>3</td>
<td>6</td>
</tr>
<tr>
<td>Musicology Workshop 2</td>
<td>Free Choice</td>
<td>Free Choice</td>
</tr>
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<tr>
<td>Ensemble</td>
<td>Ensemble</td>
<td>Ensemble</td>
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</tr>
<tr>
<td>24</td>
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</tr>
</tbody>
</table>

Bachelor of Music Studies

These resolutions must be read in conjunction with applicable University By-laws, Rules and policies including (but not limited to) the University of Sydney (Coursework) Rule 2010 (the 'Coursework Rule'), the Resolutions of the Faculty, the University of Sydney (Student Appeals against Academic Decisions) Rule 2006 (as amended) and the Academic Board policies on Academic Dishonesty and Plagiarism.

Course resolutions

1 Course codes

<table>
<thead>
<tr>
<th>Code</th>
<th>Course title</th>
</tr>
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<tbody>
<tr>
<td>QH020</td>
<td>Bachelor of Music Studies</td>
</tr>
<tr>
<td>QH030</td>
<td>Bachelor of Music Studies (Honours)</td>
</tr>
</tbody>
</table>

2 Attendance pattern

The attendance pattern for this course is normally full time. Part time study may be permitted upon successful application.

3 Admission to candidature

(1) Admission to this course is on the basis of a secondary school leaving qualification such as the NSW Higher School Certificate (including national and international equivalents), tertiary study or an approved preparation program. English language requirements must be met where these are not demonstrated by sufficient qualifications taught in English. Special admission pathways are open for mature aged applicants who do not possess a school leaving qualification, educationally disadvantaged applicants and for Aboriginal and Torres Strait Islander people. Applicants are ranked by merit and offers for available places are issued according to the ranking. Details of admission policies are found in the Coursework Rule.

(2) In addition, admission to this course requires the applicant to complete a music skills test or jazz aptitude test and:
   (a) Principal Study in Composition, to submit at least three compositions in different performance media which should represent their present level of achievement as composers and to attend an interview;
   (b) Principal Study in Musicology, to present an example of recent written work and to attend an interview;
   (c) Principal Study in Performance, to undertake a practical audition in their nominated instrument or in voice.

(3) The results of this process will form part of the ranking of applicants.

4 Requirements for award

(1) The units of study that may be taken for the course are set out in the Table of units of study for Undergraduate Degrees.

(2) To qualify for the award of the pass degree, a candidate must successfully complete 144 credit points and reach the minimum levels of achievement as set out in the tables below:

(a) Composition

<table>
<thead>
<tr>
<th>Area of Study</th>
<th>Credit Points</th>
<th>Minimum level of achievement</th>
</tr>
</thead>
<tbody>
<tr>
<td>Principal Study</td>
<td>36</td>
<td>Principal Study 6</td>
</tr>
<tr>
<td>Composition</td>
<td>36</td>
<td>Compositional Techniques &amp; Analysis 4; and Electrical Music 2; and 6 credit points from Composer Performer Workshop or Electroacoustic Music</td>
</tr>
<tr>
<td>Performance</td>
<td>6</td>
<td>Composition Through Improvisation 2</td>
</tr>
<tr>
<td>Music Skills</td>
<td>27</td>
<td>Harmony and Analysis 4 and Aural Perception 4; and Music Technology</td>
</tr>
<tr>
<td>Studies in analysis, history and culture</td>
<td>At least 12 credit points from Foundation units</td>
<td></td>
</tr>
<tr>
<td>Teaching Music</td>
<td>3</td>
<td>Can be taken in studio pedagogy or music education units of study</td>
</tr>
<tr>
<td>Electives</td>
<td>6</td>
<td></td>
</tr>
</tbody>
</table>

(b) Musicology

<table>
<thead>
<tr>
<th>Area of Study</th>
<th>Credit Points</th>
<th>Minimum level of achievement</th>
</tr>
</thead>
<tbody>
<tr>
<td>Principal Study</td>
<td>36</td>
<td>Principal Study 6</td>
</tr>
<tr>
<td>Musicology</td>
<td>12</td>
<td>Musicology Workshop 4</td>
</tr>
<tr>
<td>Studies in analysis, history and culture</td>
<td>At least 24 credit points from Foundation units</td>
<td></td>
</tr>
<tr>
<td>Music Skills</td>
<td>24</td>
<td>Harmony and Analysis 4 and Aural Perception 4</td>
</tr>
<tr>
<td>Performance</td>
<td>12</td>
<td></td>
</tr>
<tr>
<td>Teaching Music</td>
<td>3</td>
<td>Can be taken in studio pedagogy or music education units of study</td>
</tr>
<tr>
<td>Electives</td>
<td>15</td>
<td></td>
</tr>
</tbody>
</table>

(c) Instrumental

<table>
<thead>
<tr>
<th>Area of Study</th>
<th>Credit Points</th>
<th>Minimum level of achievement</th>
</tr>
</thead>
</table>

27
Minimum level of achievement | Credit Points | Area of Study
--- | --- | ---
Principal Study | 36 | Principal Study 6
Performance | 12 | 
Music Skills | 24 | Harmony and Analysis 4 and Aural Perception 4; or Jazz Music Skills 4
Studies in analysis, history and culture | At least 12 credit points from Foundation units |
Teaching Music | 3 | Can be taken in studio pedagogy or music education units of study
Electives | 39 |

(d) Voice

| Area of Study | Credit Points | Minimum level of achievement |
--- | --- | ---
Principal Study | 36 | Principal Study 6 |
Performance | 30 | Vocal Performance Class 4; and 18 credit points of Diction units |
Music Skills | 24 | Harmony and Analysis 4 and Aural Perception 4 |
Studies in analysis, history and culture | At least 12 credit points from Foundation units |
Teaching Music | 3 | Can be taken in studio pedagogy or music education units of study |
Electives | 21 |

5 Principal Studies

(1) The Principal Studies available are:
(a) Composition
(b) Musicology
(c) Performance
   (i) Brass
   (ii) Early Music
   (iii) Jazz Vocal Studies
   (iv) Keyboard
   (v) Percussion
   (vi) Strings
   (vii) Voice (classical)
   (viii) Woodwind

6 Requirements for the Honours degree

(1) Honours is available to meritorious students who complete an additional year of full-time study, after the completion of the pass degree.
(2) To qualify for admission to the honours year a student should:
   (a) have completed the requirements of the pass degree of the Bachelor of Music Studies, or an equivalent degree from a recognised institution; and
   (b) have achieved a credit average in second and third year units of study and a distinction average in second and third year Principal Study or equivalent units; and
   (c) have the permission of the relevant Chair and/or Honours Coordinator.
(3) In addition, admission to this course requires the applicant to submit an Honours project proposal and successfully complete an audition and/or interview. The results of this process will form part of the ranking of applicants.
(4) To qualify for the award of the honours degree a candidate must complete 48 credit points, comprising:
   (a) 24 credit points of honours units of study; and
   (b) 24 credit points of units of study as prescribed by the Honours adviser. These credit points should be in units of study relevant to the Honours Project and may, with approval, be taken in other Faculties.

7 Award of the degree

The Bachelor of Music Studies is awarded in the grades of either Pass or Honours. The honours degree is awarded in classes ranging from First Class to Third Class according to the rules specified in the Resolutions of the Sydney Conservatorium of Music.

8 Transitional provisions

(1) These resolutions apply to students who commenced their candidature after 1 January, 2011 and students who commenced their candidature prior to 1 January, 2011 who elect to proceed under these resolutions.
(2) Candidates who commenced prior to 1 January, 2011 may complete the requirements in accordance with the resolutions in force at the time of their commencement, provided that the requirements are completed by 1 January, 2016. The Faculty may specify a later date for completion or specify alternative requirements for completion of candidatures that extend beyond this time.
The aim of the combined Bachelor of Music Studies/Bachelor of Arts course is to allow students to develop musical skills in composition, musicology, music education and performance together with expertise in an arts discipline within a broad humanities context.

The structure of the course facilitates creative interdisciplinary links within music disciplines and between music and other subject areas in the University of Sydney. The course develops broadly educated musicians who are able to apply their knowledge, skills and attitudes creatively and flexibly in a variety of music and music-related professions.

Course structure
Units of study which can be taken for the degree are set out in the relevant unit of study tables for the Bachelor of Arts in the Arts Handbook, and for the Bachelor of Music Studies in the Sydney Conservatorium of Music Handbook.

All students take a Principal Study in an instrument, voice, composition or musicology, core units in music skills, music pedagogy and music history and other units of their own choice.

Principal study is available in the following areas:
- Brass: french horn, trombone, trumpet, tuba
- Composition: instrumental/vocal or electroacoustic
- Early Music Performance: baroque flute, harpsichord, lute, organ, recorder, viola da gamba, baroque trumpet
- Musicology
- Percussion
- Piano
- Strings: cello, double bass, guitar, harp, viola, violin
- Voice: classical or jazz
- Woodwind: bassoon, clarinet, flute, oboe, saxophone

Core requirements
Students should complete at least the minimum number of credit points in each area throughout their course, and reach the minimum levels of achievement as outlined in the Faculty Resolutions.

Typical enrolment patterns
A typical enrolment program over ten semesters in the Bachelor of Music Studies/Bachelor of Arts, together with the credit point values accumulated in Conservatorium units of study (114 credit points) and those to be accumulated in the Faculty of Arts (126 credit points) are shown in the following tables:
Bachelor of Music Studies/Bachelor of Arts with Composition Principal Study

<table>
<thead>
<tr>
<th>Semester 1</th>
<th>Semester 2</th>
<th>Semester 3</th>
</tr>
</thead>
<tbody>
<tr>
<td>Composition 1</td>
<td>6</td>
<td>Composition 2</td>
</tr>
<tr>
<td>Aural Perception 1</td>
<td>3</td>
<td>Harmony and Analysis 2</td>
</tr>
<tr>
<td>Harmony &amp; Analysis 1</td>
<td>3</td>
<td>Music Technology</td>
</tr>
<tr>
<td>Comp Techniques &amp; Analysis 1</td>
<td>6</td>
<td>Comp Techniques &amp; Analysis 2</td>
</tr>
<tr>
<td>Junior Arts Unit</td>
<td>6</td>
<td>Junior Arts Unit</td>
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<tr>
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<table>
<thead>
<tr>
<th>Semester 4</th>
<th>Semester 5</th>
<th>Semester 6</th>
</tr>
</thead>
<tbody>
<tr>
<td>Composition 4</td>
<td>6</td>
<td>Composition 5</td>
</tr>
<tr>
<td>Harmony and Analysis 4</td>
<td>3</td>
<td>Aural Perception 3</td>
</tr>
<tr>
<td>Comp Techniques &amp; Analysis 4</td>
<td>3</td>
<td>Computer Music Fundamentals or Comp Perf Workshop and Ensemble</td>
</tr>
<tr>
<td>Electro Acoustic Music 2</td>
<td>6</td>
<td>Teaching Music/pedagogy or Ensemble</td>
</tr>
<tr>
<td>Ensemble</td>
<td>3</td>
<td>Junior Arts Unit</td>
</tr>
<tr>
<td>Junior Arts Unit</td>
<td>6</td>
<td>Junior Arts Unit</td>
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<table>
<thead>
<tr>
<th>Semester 7</th>
<th>Semester 8</th>
<th>Semester 9 and 10</th>
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<td>Senior Arts Units</td>
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Bachelor of Music Studies/Bachelor of Arts with Musicology Principal Study

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<th>Semester 3</th>
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</thead>
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<tr>
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<tr>
<td>Aural Perception 1</td>
<td>3</td>
<td>Aural Perception 2</td>
</tr>
<tr>
<td>Harmony and Analysis 1</td>
<td>3</td>
<td>Harmony and Analysis 2</td>
</tr>
<tr>
<td>Musical Worlds of Today or Music in the Classical &amp; Romantic Eras</td>
<td>6</td>
<td>Music in the Modern Times or Music from the Middle Ages to the Baroque</td>
</tr>
<tr>
<td>Junior Arts</td>
<td>6</td>
<td>Junior Arts</td>
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<th>Semester 4</th>
<th>Semester 5</th>
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<tbody>
<tr>
<td>Musicology 4</td>
<td>6</td>
<td>Musicology 5</td>
</tr>
<tr>
<td>Aural Perception 4</td>
<td>3</td>
<td>Studies in analysis, history and culture</td>
</tr>
<tr>
<td>Harmony and Analysis 4</td>
<td>3</td>
<td>Musicology Workshop 3</td>
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<td>3</td>
<td>Studies in analysis, history and culture</td>
</tr>
<tr>
<td>Ensemble</td>
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<td>Junior Arts</td>
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<td>Junior Arts</td>
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<td>Free Choice</td>
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<thead>
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<th>Semester 7</th>
<th>Semester 8</th>
<th>Semester 9 and 10</th>
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</thead>
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<tr>
<td>Junior/Senior Arts Units</td>
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<td>Senior Arts Units</td>
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24 | 24 | 48 | 48 |
Bachelor of Music Studies/Bachelor of Arts

Course resolutions

1 Course codes

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<th>Course title</th>
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<tbody>
<tr>
<td>QH021</td>
<td>Bachelor of Music Studies / Bachelor of Arts</td>
</tr>
</tbody>
</table>

2 Attendance pattern

The attendance pattern for this course is normally full time. Part time study may be permitted upon successful application.

3 Cross faculty management

(1) Candidates in this combined degree program will be under the joint supervision of the Sydney Conservatorium of Music and the Faculty of Arts for the duration of the combined program.

(2) The Deans of the Sydney Conservatorium of Music and the Faculty of Arts shall jointly exercise authority in any matter concerned with the combined course not otherwise dealt with in these resolutions.

4 Admission to candidature

(1) Admission to undergraduate courses at the University of Sydney is either on the basis of completion of secondary study via the NSW Higher School Certificate, leading to the award of an Australian Tertiary Admission Ranking (ATAR) or equivalent. Applicants are ranked by merit and offers for available places are issued according to the ranking. Eligible applicants who submit additional information may improve their ranking by participating in the University's access and equity schemes.

(2) In addition, admission to this course requires the applicant to complete a music skills test or jazz aptitude test and:

(a) Principal Study in Composition, to submit at least three compositions in different performance media which should represent their present level of achievement as composers and to attend an interview;

(b) Principal Study in Musicology, to present an example of recent written work and to attend an interview;

(c) Principal Study in Performance, to undertake a practised audition in their nominated instrument or in voice.

(3) The results of this process will form part of the ranking of applicants.

5 Requirements for award

(1) The units of study that may be taken for the Bachelor of Music Studies are set out in the Table of units of study for Undergraduate Degrees from the Sydney Conservatorium of Music.

(2) The units of study that may be taken for the Bachelor of Arts are listed in Tables A and B from the Faculty of Arts table of units of study.

(3) To qualify for the award of the pass degree, a candidate must successfully complete 240 credit points comprising 126 credit points from the Conservatorium of Music, and reach the minimum levels of achievement as set out in the table below:

<table>
<thead>
<tr>
<th>Area of Study</th>
<th>Credit Points</th>
<th>Minimum level of achievement</th>
</tr>
</thead>
<tbody>
<tr>
<td>Performance</td>
<td>12</td>
<td></td>
</tr>
<tr>
<td>Music Skills</td>
<td>24</td>
<td>Harmony and Analysis 4 and Aural Perception 4 or Jazz Music Skills 4</td>
</tr>
<tr>
<td>Studies in analysis, history and culture</td>
<td>24</td>
<td>At least 12 credit points from Foundation units</td>
</tr>
<tr>
<td>Teaching Music</td>
<td>3</td>
<td>Can be taken in studio pedagogy or music education units of study</td>
</tr>
<tr>
<td>Electives (Conservatorium)</td>
<td>15</td>
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</tr>
<tr>
<td>Arts Units</td>
<td>126</td>
<td>At least 72 senior credit points from Table A, including a major as defined by the resolution of the Faculty of Arts</td>
</tr>
</tbody>
</table>

(b) Composition

<table>
<thead>
<tr>
<th>Area of Study</th>
<th>Credit Points</th>
<th>Minimum level of achievement</th>
</tr>
</thead>
<tbody>
<tr>
<td>Principal Study</td>
<td>36</td>
<td>Principal Study 6</td>
</tr>
<tr>
<td>Composition</td>
<td>36</td>
<td>Compositional Techniques &amp; Analysis 4; and Electroacoustic Music 2; and 6 credit points of Composer Performer Workshop or Electroacoustic Music</td>
</tr>
<tr>
<td>Performance</td>
<td>12</td>
<td></td>
</tr>
<tr>
<td>Music Skills</td>
<td>27</td>
<td>Harmony and Analysis 4; Aural Perception 4 and Music Technology</td>
</tr>
<tr>
<td>Teaching Music</td>
<td>3</td>
<td>Can be taken in studio pedagogy or music education units of study</td>
</tr>
<tr>
<td>Arts Units</td>
<td>126</td>
<td>At least 72 senior credit points from Table A, including a major as defined by the resolution of the Faculty of Arts</td>
</tr>
</tbody>
</table>

(c) Musicology

<table>
<thead>
<tr>
<th>Area of Study</th>
<th>Credit Points</th>
<th>Minimum level of achievement</th>
</tr>
</thead>
<tbody>
<tr>
<td>Principal Study</td>
<td>36</td>
<td>Principal Study 6</td>
</tr>
<tr>
<td>Musicology</td>
<td>12</td>
<td>Musicology Workshop 4</td>
</tr>
<tr>
<td>Music Skills</td>
<td>24</td>
<td>Harmony and Analysis 4 and Aural Perception</td>
</tr>
<tr>
<td>Studies in analysis, history and culture</td>
<td>24</td>
<td>At least 12 credit points from Foundation units</td>
</tr>
<tr>
<td>Teaching Music</td>
<td>3</td>
<td>Can be taken in studio pedagogy or music education units of study</td>
</tr>
<tr>
<td>Performance</td>
<td>9</td>
<td></td>
</tr>
<tr>
<td>Electives (Conservatorium)</td>
<td>6</td>
<td></td>
</tr>
<tr>
<td>Arts Units</td>
<td>126</td>
<td>At least 72 senior credit points from Table A, including a major as defined by the resolution of the Faculty of Arts</td>
</tr>
</tbody>
</table>

6 Majors

(1) Completion of a Table A major is a requirement of the Bachelor of Arts component of the combined degree. Candidates have the option of completing a second major from either Table A or Table B. Units of study counted towards one major may not count toward any other major completed.

(2) The list of majors and the requirements for the completion of a major are specified in the Resolutions of the Faculty of Arts.
7 Principal Studies

Principal Studies available for the Bachelor of Music Studies are listed under the course resolution for the Bachelor of Music Studies.

8 Requirements for the Honours degree

(1) Honours is available to meritorious candidates, in either or both the Bachelor of Music Studies or Bachelor of Arts. Honours requires the completion of one additional full time year of study for the Bachelor of Music Studies or Bachelor of Arts degree. Part time study over two years may be permitted if the Faculty is satisfied the candidate cannot undertake honours full time.

(2) Admission and award requirements for honours in the Bachelor of Music Studies are listed in the resolution for the Bachelor of Music Studies degree. Admission and award requirements for honours in the Bachelor of Arts are listed in the resolutions of the Faculty of Arts.

9 Award of the degrees

(1) Candidates will be awarded a separate testamur for each degree completed.

(2) The Bachelor of Music Studies and the Bachelor of Arts are awarded in the grades of either Pass or Honours. The honours degrees are awarded in classes ranging from First Class to Third Class, according to the rules specified in the Resolutions of the Sydney Conservatorium of Music and Faculty of Arts.

(3) Candidates for the award of the Honours degree who do not meet the requirements, and who have not already graduated, will be awarded the pass degree.

10 Course transfer

A candidate may abandon the combined program and elect to complete either the Bachelor of Music Studies or the Bachelor of Arts in accordance with the resolutions governing that degree. Completion of the abandoned degree in the future will require a new application for admission to candidature for that course and completion in accordance with the resolutions governing that degree.

11 Transitional provisions

(1) These resolutions apply to students who commenced their candidature after 1 January, 2011 and students who commenced their candidature prior to 1 January, 2011 who elect to proceed under these resolutions.

(2) Candidates who commenced prior to 1 January, 2011 may complete the requirements in accordance with the resolutions in force at the time of their commencement, provided that the requirements are completed by 1 January, 2016. The Faculty may specify a later date for completion or specify alternative requirements for completion of candidatures that extend beyond this time.
The Bachelor of Music Studies/Bachelor of Medicine and Bachelor of Surgery is intended to give students an opportunity to experience a broad musical education before embarking on medical studies. In this structure the Bachelor of Music Studies functions as a specific pathway to the MBBS for the highest achieving school leavers. Its structure facilitates creative interdisciplinary links between music, science and medicine at the University of Sydney. The course develops broadly educated musicians who are able to apply their knowledge, skills and attitudes creatively and flexibly.

As a pathway degree in the combined music and medicine program, the course offers students the opportunity to engage with the Faculties of Science and Medicine in addition to the Sydney Conservatorium of Music. The Honours year in particular also offers students in the combined degree program the opportunity to engage in interdisciplinary and applied music research that will give them a grounding in generic research skills required to undertake more advanced clinical/medical research.

Bachelor of Music Studies Course Structure

The degree is structured to allow students flexibility in their choice of units so they may pursue their own combinations of musical and non-musical disciplines. Students may choose units of study taught at another faculty of the University of Sydney up to a maximum credit point value of 28 credit points. Those units must include 18 junior credit points in designated Faculty of Science units of study. In addition, in the first three years of study, students complete a zero credit point unit of study offered by the Faculty of Medicine.

In the BMus Studies pathway degree, all students take a Principal Study in an instrument, voice, composition or musicology, core units in music skills, music pedagogy and music history and other units of their own choice.

Part-time study is not available to students in this award course.

Candidates should refer to the Faculty of Medicine for information on course structures for the Bachelor of Medicine and Bachelor of Surgery degrees.

Principal study is available in the following areas:
- **Brass**: french horn, trombone, trumpet, tuba
- **Composition**: instrumental/vocal or electroacoustic
- **Early Music Performance**: baroque flute, harpsichord, lute, organ, recorder, viola da gamba, baroque trumpet
- **Musicology**
- **Percussion**
- **Piano**
- **Strings**: cello, double bass, guitar, harp, viola, violin
- **Voice**: classical or jazz
- **Woodwind**: bassoon, clarinet, flute, oboe, saxophone

Core requirements

Students should complete at least the minimum number of credit points in each area throughout their course, and reach the minimum levels of achievement as outlined in the Faculty Resolutions.

Typical enrolment pattern

A typical enrolment program over six semesters in the Bachelor of Music Studies degree, together with the credit point value is set out in the following table:

<table>
<thead>
<tr>
<th>Semester 1</th>
<th>Semester 2</th>
<th>Semester 3</th>
</tr>
</thead>
<tbody>
<tr>
<td>Principal Study 1</td>
<td>6</td>
<td>Principal Study 2</td>
</tr>
<tr>
<td>Jazz Music Skills 1 or Aural Perception 1 + Harmony and Analysis 1</td>
<td>6</td>
<td>Jazz Music Skills 2 or Aural Perception 2 + Harmony and Analysis 2</td>
</tr>
<tr>
<td>Ensemble</td>
<td>3</td>
<td>Ensemble</td>
</tr>
<tr>
<td>Teaching Music/Pedagogy</td>
<td>3</td>
<td>Music Technology or Free Choice</td>
</tr>
<tr>
<td>Musical Worlds of Today or Music in the Classical and Romantic Eras</td>
<td>6</td>
<td>Music in Modern Times or Music from the Middle Ages to the Baroque</td>
</tr>
<tr>
<td>Junior Biology Unit</td>
<td>6</td>
<td>24</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Semester 4</th>
<th>Semester 5</th>
<th>Semester 6</th>
</tr>
</thead>
<tbody>
<tr>
<td>Principal Study 4</td>
<td>6</td>
<td>Principal Study 5</td>
</tr>
<tr>
<td>Jazz Music Skills 4 or Aural Perception 4 + Harmony and Analysis 4</td>
<td>6</td>
<td>Studies in analysis, history and culture</td>
</tr>
<tr>
<td>Ensemble</td>
<td>3</td>
<td>Free Choice</td>
</tr>
<tr>
<td>Studies in analysis, history and culture</td>
<td>6</td>
<td>Junior Chemistry Unit</td>
</tr>
<tr>
<td>Free Choice</td>
<td>3</td>
<td>Junior Physics Unit</td>
</tr>
</tbody>
</table>

| 24 | 24 | 24 |

To view the latest updates, or to purchase or search a handbook, please visit the website: sydney.edu.au/handbooks
Bachelor of Music Studies/Bachelor of Medicine and Bachelor of Surgery

These resolutions must be read in conjunction with applicable University By-laws, Rules and policies including (but not limited to) the University of Sydney (Coursework) Rule 2010 (the 'Coursework Rule'), the Resolutions of the Faculty, the University of Sydney (Student Appeals against Academic Decisions) Rule 2006 (as amended) and the Academic Board policies on Academic Dishonesty and Plagiarism.

Course resolutions

1 Course codes

<table>
<thead>
<tr>
<th>Code</th>
<th>Course title</th>
</tr>
</thead>
<tbody>
<tr>
<td>QH022</td>
<td>Bachelor of Music Studies / Bachelor of Medicine and Bachelor of Surgery</td>
</tr>
</tbody>
</table>

2 Attendance pattern

The attendance pattern for this course is normally full time. Part time study may be permitted upon successful application.

3 Cross faculty management

(1) Candidates in this combined degree program will be under the general supervision of the Sydney Conservatorium of Music until the end of the semester in which they complete the requirements for the Bachelor of Music Studies. They will then be under the supervision of the Faculty of Medicine (Sydney Medical School).

(2) The Deans of the Sydney Conservatorium of Music and the Faculty of Medicine shall jointly exercise authority in any matter concerned with the combined course not otherwise dealt with in these resolutions.

4 Admission to candidature

(1) Admission to undergraduate courses at the University of Sydney is either on the basis of completion of secondary study via the NSW Higher School Certificate, leading to the award of an Australian Tertiary Admission Ranking (ATAR) or equivalent. Applicants are ranked by merit and offers for available places are issued according to the ranking.

(2) In addition, admission to this course requires the applicant:
(a) to participate in a semi-structured interview at the Faculty of Medicine; and
(b) to complete a music skills test or jazz aptitude test and depending on the applicant's proposed Principal Study:
(i) Principal Study in Composition, submit at least three compositions in different performance media which should represent their present level of achievement as composers and attend an interview;
(ii) Principal Study in Musicology, present an example of recent written work and attend an interview;
(iii) Principal Study in Performance, undertake a practical audition in the nominated instrument or in voice;
(3) The results of this process will form part of the ranking of applicants.

5 Requirements for award

(1) The units of study that may be taken for the Bachelor of Music Studies are set out in the Table of units of study for Undergraduate Degrees from the Sydney Conservatorium of Music.

(2) The units of study that may be undertaken for the Bachelor of Medicine and the Bachelor of Surgery are set out in the Table of units for the Bachelor of Medicine and Bachelor of Surgery from the Faculty of Medicine.

(3) To qualify for the award of both degrees, a candidate must successfully complete 336 credit points, comprising:

(a) 144 credit points as required for the award of the Bachelor of Music Studies and reach the minimum levels of achievement as set out in the table below; and
(b) 192 credit points specified in the resolutions for the Bachelor of Medicine and Bachelor of Surgery from the Faculty of Medicine; and
(c) one zero credit point Medicine unit of study in the first three years of the program.

<table>
<thead>
<tr>
<th>Area of Study</th>
<th>Credit Points</th>
<th>Minimum level of achievement</th>
</tr>
</thead>
<tbody>
<tr>
<td>Principal Study</td>
<td>36</td>
<td>Principal Study 6</td>
</tr>
<tr>
<td>Performance</td>
<td>12</td>
<td></td>
</tr>
<tr>
<td>Music Skills</td>
<td>24</td>
<td>Harmony and Analysis 4 and Aural Perception 4; or Jazz Music Skills 4</td>
</tr>
<tr>
<td>Science</td>
<td>18</td>
<td>6 junior credit points of Chemistry; and 6 junior credit points of Physics; and 6 junior credit points of Biology or Molecular Biology and Genetics</td>
</tr>
<tr>
<td>Medicine</td>
<td>0</td>
<td>At least one zero credit point unit from Medicine</td>
</tr>
<tr>
<td>Electives</td>
<td>21</td>
<td></td>
</tr>
</tbody>
</table>

6 Principal Studies

Principal Studies available for the Bachelor of Music Studies are listed under the course resolution for the Bachelor of Music Studies.

7 Progression rules

(1) Candidates must complete all requirements for the Bachelor of Music Studies, including the designated Science units of study, in minimum time and must maintain a minimum average mark of 65 in all units of study in the Bachelor of Music Studies, this being the minimum achievement required for admission to candidature for the Bachelor of Medicine and Bachelor of Surgery.

(2) Failure to maintain required progression and minimum result requirements will result in candidates being transferred from the combined degree program to the Bachelor of Music Studies with full credit for the units of study completed.

8 Requirements for the Honours degree

(1) Honours is available to meritorious candidates, in either or both the Bachelor of Music Studies or Bachelor of Medicine and Bachelor of Surgery.

(2) Honours in the Bachelor of Music Studies requires completion of one additional full time year of study. Candidates who enrol in the honours year at the completion of the Bachelor of Music Studies will suspend enrolment in the combined degree and transfer to the Bachelor of Music Studies (Honours) candidature and enrol in fourth year units of study, before returning to complete the combined award. Honours can also be attempted at the completion of the combined pass program.

(3) Admission and award requirements for honours in the Bachelor of Music Studies are listed in the resolution for the Bachelor of Music Studies degree.

(4) Honours in the Bachelor of Medicine and Bachelor of Surgery requires successful completion of an alternative set of units completed within the normal timeframe of the pass degree. Admission and award requirements for honours are listed in the Course Resolution relating to the Bachelor of Medicine and Bachelor of Surgery.
9 Award of the degree

(1) The Bachelor of Music Studies is awarded in the grades of either Pass or Honours. The honours degree is awarded in classes ranging from First Class to Third Class according to the conditions specified in the resolutions of the Sydney Conservatorium of Music.

(2) The Bachelor of Medicine and Bachelor of Surgery is awarded as either Pass or Honours. The honours degree is awarded in classes ranging from First Class to Second Class (Division 2) according to the conditions specified in the course resolutions relating to the Bachelor of Medicine and Bachelor of Surgery.

(3) Candidates for the award of either Honours degree who do not meet the requirements, and who have not already graduated, will be awarded the relevant pass degree.

10 Cross-institutional study

Cross-institutional study is not available in this course.

11 Course Transfer

A candidate may abandon the combined program and elect to complete the Bachelor of Music Studies in accordance with the resolutions governing that degree. Completion of the Bachelor of Medicine and Bachelor of Surgery in the future will require a new application for admission to candidature for that course and completion in accordance with the resolutions governing that degree.

12 Transitional provisions

(1) These resolutions apply to students who commenced their candidature after 1 January, 2011 and students who commenced their candidature prior to 1 January, 2011 who elect to proceed under these resolutions.

(2) Candidates who commenced prior to 1 January, 2011 may complete the requirements in accordance with the resolutions in force at the time of their commencement.
## Principal Study Units

### Brass principal study

<table>
<thead>
<tr>
<th>Unit of study</th>
<th>Credit points</th>
<th>A: Assumed knowledge</th>
<th>P: Prerequisites</th>
<th>C: Corequisites</th>
<th>N: Prohibition</th>
<th>Session</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>French horn</strong></td>
<td></td>
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<td></td>
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</tr>
<tr>
<td>BRSS1601</td>
<td>6</td>
<td></td>
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<td></td>
<td></td>
<td>Semester 1</td>
</tr>
<tr>
<td>French Horn 1</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Semester 2</td>
</tr>
<tr>
<td>BRSS1602</td>
<td>6</td>
<td>P BRSS1601</td>
<td></td>
<td></td>
<td></td>
<td>Semester 1</td>
</tr>
<tr>
<td>French Horn 2</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Semester 2</td>
</tr>
<tr>
<td>BRSS2603</td>
<td>6</td>
<td>P BRSS2603</td>
<td>C BRSS2703 - Dip Mus only</td>
<td></td>
<td></td>
<td>Semester 1</td>
</tr>
<tr>
<td>French Horn 3</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Semester 2</td>
</tr>
<tr>
<td>BRSS2604</td>
<td>6</td>
<td>P BRSS2604</td>
<td>ACCP3611/3612/3613 Recital Preparation 1, 2 or 3 must be taken by Dip Mus students who wish to use Faculty Accompaniment staff for their public recital.</td>
<td></td>
<td></td>
<td>Semester 1</td>
</tr>
<tr>
<td>French Horn 4</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Semester 2</td>
</tr>
<tr>
<td>BRSS2703</td>
<td>6</td>
<td>P BRSS2703</td>
<td>C BRSS2603</td>
<td></td>
<td></td>
<td>Semester 1</td>
</tr>
<tr>
<td>French Horn 3 (Advanced)</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>This unit is open only to DipMus students.</td>
<td>Semester 2</td>
</tr>
<tr>
<td>BRSS2704</td>
<td>6</td>
<td>P BRSS2704</td>
<td>C BRSS2604</td>
<td></td>
<td></td>
<td>Semester 1</td>
</tr>
<tr>
<td>French Horn 4 (Advanced)</td>
<td></td>
<td></td>
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<td></td>
<td>This unit is open only to DipMus students.</td>
<td>Semester 2</td>
</tr>
<tr>
<td>BRSS3605</td>
<td>6</td>
<td>P BRSS2605</td>
<td>ACCP3611/3612/3613 Recital Preparation 1, 2 or 3 must be taken by Dip Mus students who wish to use Faculty Accompaniment staff for their public recital.</td>
<td></td>
<td></td>
<td>Semester 1</td>
</tr>
<tr>
<td>French Horn 5</td>
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<td>Semester 2</td>
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<tr>
<td>BRSS3606</td>
<td>6</td>
<td>P BRSS3606</td>
<td>C BRSS3607</td>
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<td></td>
<td>Semester 1</td>
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<tr>
<td>French Horn 6</td>
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<td>Semester 2</td>
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<td>BRSS4607</td>
<td>6</td>
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<td>C BRSS4608</td>
<td>ACCP3611/3612/3613 Recital Preparation 1, 2 or 3 must be taken by students who wish to use Faculty Accompaniment staff for their public recital.</td>
<td></td>
<td>Semester 1</td>
</tr>
<tr>
<td>French Horn 7</td>
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<td>Semester 2</td>
</tr>
<tr>
<td>BRSS4608</td>
<td>6</td>
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<td>ACCP3611/3612/3613 Recital Preparation 1, 2 or 3 must be taken by students who wish to use Faculty Accompaniment staff for their public recital.</td>
<td></td>
<td></td>
<td>Semester 1</td>
</tr>
<tr>
<td>French Horn 8</td>
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<td>Semester 2</td>
</tr>
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<td>BRSS4707</td>
<td>6</td>
<td>P BRSS4707</td>
<td>C BRSS4608</td>
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<td></td>
<td>Semester 1</td>
</tr>
<tr>
<td>French Horn 7 (Advanced)</td>
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<td>BRSS4708</td>
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<td>P BRSS4708</td>
<td>C BRSS4608</td>
<td></td>
<td></td>
<td>Semester 1</td>
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<td>French Horn 8 (Advanced)</td>
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<td></td>
<td></td>
<td></td>
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<td>Semester 2</td>
</tr>
</tbody>
</table>

### Trombone and bass trombone

<table>
<thead>
<tr>
<th>Unit of study</th>
<th>Credit points</th>
<th>A: Assumed knowledge</th>
<th>P: Prerequisites</th>
<th>C: Corequisites</th>
<th>N: Prohibition</th>
<th>Session</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Trombone 1</strong></td>
<td>6</td>
<td></td>
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<td>Semester 1</td>
</tr>
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<td>BRSS1611</td>
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<td>P BRSS1611</td>
<td></td>
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<td>Semester 1</td>
</tr>
<tr>
<td>Trombone 3</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Semester 2</td>
</tr>
<tr>
<td>BRSS2613</td>
<td>6</td>
<td>P BRSS2613</td>
<td>C BRSS2713 - Dip Mus only</td>
<td></td>
<td></td>
<td>Semester 1</td>
</tr>
<tr>
<td>Trombone 4</td>
<td></td>
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<td></td>
<td>Semester 2</td>
</tr>
<tr>
<td>BRSS2614</td>
<td>6</td>
<td>P BRSS2614</td>
<td>ACCP3611/3612/3613 Recital Preparation 1, 2 or 3 must be taken by Dip Mus students who wish to use Faculty Accompaniment staff for their public recital.</td>
<td></td>
<td></td>
<td>Semester 1</td>
</tr>
<tr>
<td>Trombone 3 (Advanced)</td>
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<td></td>
<td></td>
<td></td>
<td>This unit is open only to DipMus students.</td>
<td>Semester 2</td>
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<td>BRSS2713</td>
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<td>P BRSS2713</td>
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<td>Semester 1</td>
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<td>Trombone 4 (Advanced)</td>
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<td>This unit is open only to DipMus students.</td>
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<td>BRSS3615</td>
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<td>Semester 1</td>
</tr>
<tr>
<td>Trombone 5</td>
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<td>BRSS3616</td>
<td>6</td>
<td>P BRSS3616</td>
<td>ACCP3611/3612/3613 Recital Preparation 1, 2 or 3 must be taken by students who wish to use Faculty Accompaniment staff for their public recital.</td>
<td></td>
<td></td>
<td>Semester 1</td>
</tr>
<tr>
<td>Trombone 6</td>
<td></td>
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<td></td>
<td></td>
<td>Semester 2</td>
</tr>
<tr>
<td>BRSS4617</td>
<td>6</td>
<td>P BRSS4617</td>
<td>C BRSS4717</td>
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<td></td>
<td>Semester 1</td>
</tr>
<tr>
<td>Trombone 7</td>
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<td>ACCP3611/3612/3613 Recital Preparation 1, 2 or 3 must be taken by students who wish to use Faculty Accompaniment staff for their public recital.</td>
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<td>Semester 1</td>
</tr>
<tr>
<td>Trombone 8</td>
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<td>Semester 2</td>
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<td>BRSS4717</td>
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<td>P BRSS4717</td>
<td>C BRSS4617</td>
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<td></td>
<td>Semester 1</td>
</tr>
<tr>
<td>Trombone 7 (Advanced)</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Semester 2</td>
</tr>
</tbody>
</table>

*ACCP3611/3612/3613 Recital Preparation 1, 2 or 3 must be taken by Dip Mus students who wish to use Faculty Accompaniment staff for their public recital.*
<table>
<thead>
<tr>
<th>Unit of study</th>
<th>Credit points</th>
<th>A: Assumed knowledge</th>
<th>P: Prerequisites</th>
<th>C: Corequisites</th>
<th>N: Prohibition</th>
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</thead>
<tbody>
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<td>C BRSS4618</td>
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<td>BRSS1621 Trumpet 1</td>
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<tr>
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### Unit of study

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### Harp

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### Tables of units of study for Undergraduate Degrees

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| STRG1672     | 6            | P STRG1671          |                 |                |                | Semester 1 |
| Violoncello 2 |                |                     |                 |                |                | Semester 2 |
| STRG2673     | 6            | P STRG1672          |                 |                |                | Semester 1 |
| Violoncello 3 |                | C STRG2773 - Dip Mus only |                 |                |                | Semester 2 |
| STRG2674     | 6            | P STRG2673          |                 |                |                | Semester 1 |
| Violoncello 4 |                | C STRG2774 - Dip Mus only | ACCP3611/3612/3613 Recital Preparation 1, 2 or 3 must be taken by Dip Mus students who wish to use Faculty Accompaniment staff for their public recital. | Semester 2 |
| STRG2773     | 6            | P STRG1672          |                 |                |                | Semester 1 |
| Violoncello 3 (Advanced) |                | C STRG2673 | This unit is open only to DipMus students. Students enrolling in this Unit of Study may not concurrently enrol in STRG1015/1016/2014/2015 String Performance Class 1 - 4. | Semester 2 |
| STRG2774     | 6            | P STRG2673          |                 |                |                | Semester 1 |
| Violoncello 4 (Advanced) |                | C STRG2774 | This unit is open only to DipMus students. Students enrolling in this Unit of Study may not concurrently enrol in STRG1015/1016/2014/2015 String Performance Class 1 - 4. | Semester 2 |
| STRG3675     | 6            | P STRG2674          |                 |                |                | Semester 1 |
| Violoncello 5 |                |                     |                 |                |                | Semester 2 |
| STRG3676     | 6            | P STRG3675          | ACCP3611/3612/3613 Recital Preparation 1, 2 or 3 must be taken by students who wish to use Faculty Accompaniment staff for their public recital. | Semester 1 |
| Violoncello 6 |                |                     |                 |                |                | Semester 2 |
| STRG4677     | 6            | P STRG3676          |                     |                |                | Semester 1 |
| Violoncello 7 |                | C STRG4677 |                     |                |                | Semester 2 |
| STRG4678     | 6            | P STRG4677          |                     |                |                | Semester 1 |
| Violoncello 8 |                | C STRG4777 | ACCP3611/3612/3613 Recital Preparation 1, 2 or 3 must be taken by students who wish to use Faculty Accompaniment staff for their public recital. | Semester 2 |
| STRG4777     | 6            | P STRG3676          |                     |                |                | Semester 1 |
| Violoncello 7 (Advanced) |                | C STRG4677 | This unit is open only to BMus(Perf) students. Students enrolling in this Unit of Study may not concurrently enrol in STRG1015/1016/2014/2015/3018/3019/4016/4017 String Performance Class 1 - 8. | Semester 2 |
| STRG4778     | 6            | P STRG4777          |                     |                |                | Semester 1 |
| Violoncello 8 (Advanced) |                | C STRG4678 | This unit is open only to BMus(Perf) students. Students enrolling in this Unit of Study may not concurrently enrol in STRG1015/1016/2014/2015/3018/3019/4016/4017 String Performance Class 1 - 8. | Semester 2 |

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<td>VSAO4718 Voice 8 (Advanced)</td>
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**Opera voice**

| VSAO1014 Opera Voice 1 | 6 | C VSAO1621 | | | Semester 1 | Semester 2 |
| VSAO1015 Opera Voice 2 | 6 | P VSAO1014 | C VSAO1622 | | Semester 1 | Semester 2 |
| VSAO2012 Opera Voice 3 | 6 | P VSAO1015 | C VSAO2623 | | Semester 1 | Semester 2 |
| VSAO2013 Opera Voice 4 | 6 | P VSAO2012 | C VSAO2624 | | Semester 1 | Semester 2 |
| VSAO3010 Opera Voice 5 | 6 | P VSAO3013 | C VSAO3625 Note: Department permission required for enrolment in the following sessions: Semester 2 | | Semester 1 | Semester 2 |
| VSAO3011 Opera Voice 6 | 6 | P VSAO3010 | C VSAO3626 | | Semester 1 | Semester 2 |

**Woodwind principal study**

**Bassoon**

| WIND1611 Bassoon 1 | 6 | | | | Semester 1 | Semester 2 |
| WIND1612 Bassoon 2 | 6 | P WIND1611 | | | Semester 1 | Semester 2 |
| WIND2613 Bassoon 3 | 6 | P WIND1612 | C WIND2713 - Dip Mus only | | Semester 1 | Semester 2 |
| WIND2614 Bassoon 4 | 6 | P WIND2613 | C WIND2714 - Dip Mus only ACCP3611/3612/3613 Recital Preparation 1, 2 or 3 must be taken by Dip Mus students who wish to use Faculty Accompaniment staff for their public recital | | Semester 1 | Semester 2 |
| WIND2713 Bassoon 3 (Advanced) | 6 | P WIND1612 | C WIND2613 | This unit is open only to DipMus students. Students enrolling in this Unit of Study may not concurrently enrol in WIND2018/2019/3020/3021 Woodwind Class 1 - 4. | Semester 1 | Semester 2 |
| WIND2714 Bassoon 4 (Advanced) | 6 | P WIND2713 | C WIND2614 | This unit is open only to DipMus students. Students enrolling in this Unit of Study may not concurrently enrol in WIND2018/2019/3020/3021 Woodwind Class 1 - 4. | Semester 1 | Semester 2 |
| WIND3615 Bassoon 5 | 6 | P WIND2614 | | | Semester 1 | Semester 2 |
| WIND3616 Bassoon 6 | 6 | P WIND3615 | ACCP3611/3612/3613 Recital Preparation 1, 2 or 3 must be taken by students who wish to use Faculty Accompaniment staff for their public recital | | Semester 1 | Semester 2 |
| WIND4617 Bassoon 7 | 6 | P WIND3616 | C WIND4717 | | Semester 1 | Semester 2 |
| WIND4618 Bassoon 8 | 6 | P WIND4617 | C WIND4718 ACCP3611/3612/3613 Recital Preparation 1, 2 or 3 must be taken by students who wish to use Faculty Accompaniment staff for their public recital | | Semester 1 | Semester 2 |
| WIND4717 Bassoon 7 (Advanced) | 6 | P WIND3616 | C WIND4617 | Students enrolling in this Unit of Study may not concurrently enrol in WIND2018/2019/3020/3021/3036/3037 Woodwind Class 1 - 6. | Semester 1 | Semester 2 |
| WIND4718 Bassoon 8 (Advanced) | 6 | P WIND4717 | C WIND4618 | Students enrolling in this Unit of Study may not concurrently enrol in WIND2018/2019/3020/3021/3036/3037 Woodwind Class 1 - 6. | Semester 1 | Semester 2 |

**Clarinet**

<p>| WIND1621 Clarinet 1 | 6 | | | | Semester 1 | Semester 2 |
| WIND1622 Clarinet 2 | 6 | P WIND1621 | | | Semester 1 | Semester 2 |
| WIND2623 Clarinet 3 | 6 | P WIND1622 | C WIND2723 - Dip Mus only | | Semester 1 | Semester 2 |</p>
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<th>A: Assumed knowledge</th>
<th>P: Prerequisites</th>
<th>C: Corequisites</th>
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**Flute**

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**Oboe**

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**Saxophone**

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<td>MUSC4014 Music Honours D</td>
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<td>CMPN4611 Composition 8 (Honours)</td>
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<td>CMPN4610 or CMPN4001</td>
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<tr>
<td>MUED3629 Honours: Research in Music Education 1</td>
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<td>Note: Department permission required for enrolment This unit is commenced in the third year of the degree program and enrolment is subject to approval of the Chair of Unit and Undergraduate Studies Committee.</td>
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<td>MUED4630 Honours: Research in Music Education 2</td>
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<td>MUED4612 Honours Project in Music Education</td>
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<td>PERF4002 Principal Study (Honours) 7</td>
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<td>JAZZ2624 or MCGY2011 or MCGY2005 or JAZZ2039 or MCGY3034 or MCGY4601</td>
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<td>PERF4003 Principal Study (Honours) 8</td>
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<tr>
<td>PERF4601 Honours Project 1</td>
<td>12</td>
<td>P</td>
<td>3 year Bachelor of Music Studies degree (or equivalent) in which candidates have obtained a minimum credit average in second and third year units of study and a Distinction average in their Principal Study area.</td>
<td>Semester 1 Semester 2</td>
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<td>PERF4602 Honours Project 2</td>
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<td>MCGY4601 Honours Research Seminar</td>
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Tables of units of study for Undergraduate Degrees
## Core Units

The following list of units of study make up the core requirements (apart from Principal Study) for all the undergraduate programs. Many of these units of study can also be taken as electives.

<table>
<thead>
<tr>
<th>Unit of study</th>
<th>Credit points</th>
<th>A: Assumed knowledge</th>
<th>P: Prerequisites</th>
<th>C: Corequisites</th>
<th>N: Prohibition</th>
<th>Session</th>
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<tr>
<td>Compositional techniques &amp; analysis</td>
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<td>CMPN1611 Compositional Techniques and Analysis 1</td>
<td>6</td>
<td>A It is strongly recommended that participants have a good grasp of modern and 20th century repertoire.</td>
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<td>CMPN2012 Compositional Techniques and Analysis 4</td>
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<tr>
<td>Composition through improvisation</td>
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<tr>
<td>CMPN1000 Composition Through Improvisation 1</td>
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<td>CMPN1003 Composition Through Improvisation 2</td>
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<td>CMPN2000 Composition Through Improvisation 3</td>
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<td>CMPN2001 Composition Through Improvisation 4</td>
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<tr>
<td>Electroacoustic and computer music</td>
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<td>CMPN1631 Electroacoustic Music 1</td>
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<td>CMPN1632 Electroacoustic Music 2</td>
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<tr>
<td>CMPN2633 Computer Music Fundamentals</td>
<td>6</td>
<td>P CMPN1008 or CMPN1632 Students who don't have the prerequisite, but have prior computer programming experience can apply to the Unit for permission to enrol.</td>
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<td>CMPN3634 Computer Music Advanced</td>
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<td>CHMB1301 Chamber Music 1</td>
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<tr>
<td>CHMB1302 Chamber Music 2</td>
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<td>P ENSE1005 or CHMB1301</td>
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<tr>
<td>CHMB2303 Chamber Music 3</td>
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<td>P ENSE1007 or CHMB1302</td>
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<td>CHMB2304 Chamber Music 4 (CPW)</td>
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<tr>
<td>Continuo</td>
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<td>EMUS1671 Continuo 1</td>
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<td>A Standard 17th - and 18th century repertoire and harmony.</td>
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<td>EMUS1672 Continuo 2</td>
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<td>P EMUS1671 It is strongly advised that all bass continuo instrumentalists (harpsichordists, organists, fortepianists, lutenists, harpists and so on) take this Unit of Study with Principal Study 2.</td>
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<tr>
<td>EMUS2673 Continuo 3</td>
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<td>P EMUS1672 It is strongly advised that all bass continuo instrumentalists (harpsichordists, organists, fortepianists, lutenists, harpists and so on) take this Unit of Study with Principal Study 5.</td>
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<td>EMUS2674 Continuo 4</td>
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<td>P EMUS2673 It is strongly advised that all bass continuo instrumentalists (harpsichordists, organists, fortepianists, lutenists, harpists and so on) take this Unit of Study with Principal Study 6.</td>
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<td>Composer performer workshop</td>
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<tr>
<td>CMPN3000 Composer Performer Workshop 1</td>
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<td>CMPN3001 Composer Performer Workshop 2</td>
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<td>CMPN4000 Composer Performer Workshop 3</td>
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<td>CMPN4001 Composer Performer Workshop 4</td>
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**Ensembles**

**Jazz ensemble**

JAZZ1611 Jazz Ensemble 1  
| 6 | C JAZZ1601 | Jazz students must attend the Large Ensemble auditions for placement in one of the large ensembles; Non-jazz students can apply to the Chair of Jazz Unit to audition for entry to either the Large or Small Jazz Ensemble 1-8 electives. | Semester 1 | Semester 2 |

JAZZ1612 Jazz Ensemble 2  
| 6 | P JAZZ1611 | C JAZZ1602 | Semester 1 | Semester 2 |

JAZZ2613 Jazz Ensemble 3  
| 6 | P JAZZ2612 | C JAZZ2603 | Semester 1 | Semester 2 |

JAZZ2614 Jazz Ensemble 4  
| 6 | P JAZZ2613 | C JAZZ2604 | Semester 1 | Semester 2 |

JAZZ3615 Jazz Ensemble 5  
| 6 | P JAZZ3614 | C JAZZ3605 | Semester 1 | Semester 2 |

JAZZ3616 Jazz Ensemble 6  
| 6 | P JAZZ3615 | C JAZZ3606 | Semester 1 | Semester 2 |

JAZZ4617 Jazz Ensemble 7  
| 6 | P JAZZ4616 | C JAZZ4607 | Semester 1 | Semester 2 |

JAZZ4618 Jazz Ensemble 8  
| 6 | P JAZZ4617 | C JAZZ4608 | Semester 1 | Semester 2 |

**Opera ensemble**

VSAO1047 Opera Ensemble 1  
| 3 |            |            | Semester 1 | Semester 2 |

VSAO1048 Opera Ensemble 2  
| 3 | P VSAO1047 |            | Semester 1 | Semester 2 |

VSAO2047 Opera Ensemble 3  
| 3 | P VSAO1048 |            | Semester 1 | Semester 2 |

VSAO2048 Opera Ensemble 4  
| 3 | P VSAO2047 |            | Semester 1 | Semester 2 |

VSAO3047 Opera Ensemble 5  
| 3 | P VSAO2048 |            | Semester 1 | Semester 2 |

VSAO3048 Opera Ensemble 6  
| 3 | P VSAO3047 |            | Semester 1 | Semester 2 |

**Orchestral studies**

ENSE1618 Orchestral Studies 1  
| 6 | C Principal Study 1 in an appropriate orchestral instrument. | Semester 1 | Semester 2 |

ENSE1619 Orchestral Studies 2  
| 6 | P ENSE1618 | C Principal Study 2 in an appropriate orchestral instrument. | Semester 1 | Semester 2 |

ENSE2005 Orchestral Studies 3  
| 6 | P ENSE1619 | C Principal Study 3 in an appropriate orchestral instrument | Semester 1 | Semester 2 |

ENSE2016 Orchestral Studies 4  
| 6 | P ENSE2005 | C Principal Study 4 in an appropriate orchestral instrument | Semester 1 | Semester 2 |

ENSE3017 Orchestral Studies 5  
| 6 | P ENSE2016 | C Principal Study 5 in an appropriate orchestral instrument | Semester 1 | Semester 2 |

ENSE3018 Orchestral Studies 6  
| 6 | P ENSE3017 | C Principal Study 6 in an appropriate orchestral instrument | Semester 1 | Semester 2 |

ENSE4021 Orchestral Studies 7  
| 6 | P ENSE3018 | C Principal Study 7 in an appropriate orchestral instrument or Principal Study (Honours) 7 | Semester 1 | Semester 2 |

ENSE4022 Orchestral Studies 8  
| 6 | P ENSE4021 | C Principal Study 8 in an appropriate orchestral instrument or Principal Study (Honours) 8 | Semester 1 | Semester 2 |

**Analysis, history and culture studies**

**Foundation history & analysis**

JAZZ1021 Jazz History 1  
| 3 | Non Jazz Majors need to seek departmental approval in order to enrol. | Semester 1 |

JAZZ1022 Jazz History 2  
| 3 | P JAZZ1021 | Non Jazz Majors need to seek departmental approval in order to enrol. | Semester 2 |

JAZZ2018 Jazz History 3  
| 3 | P JAZZ1022 | Non Jazz Majors need to seek departmental approval in order to enrol. | Semester 1 |

JAZZ2019 Jazz History 4  
| 3 | P JAZZ2018 | Non Jazz Majors need to seek departmental approval in order to enrol. | Semester 2 |

JAZZ3618 Jazz Analysis: An Introduction  
| 6 | P JAZZ2017 or JAZZ2624 | N JAZZ3018, JAZZ3019 | Semester 2 |
### Music education

<table>
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<th>Unit of study</th>
<th>Credit points</th>
<th>A: Assumed knowledge</th>
<th>P: Prerequisites</th>
<th>C: Corequisites</th>
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<tr>
<td>MCGY1000 Education 1: Introduction to Teaching</td>
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<td>GENS1000 Education 2: Educational Psychology</td>
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<td>MCGY2600 Education 3: Developmental Psychology</td>
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<td>MUED1006 Significant Methods</td>
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<td>MUED2605 Children, Music and Educational Settings</td>
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<td>MUED3031 Survey of Jazz History</td>
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<tr>
<td>MUED3603 Composition in Music Education</td>
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<td>P MUED1002 or MUED4002</td>
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<td>MUED3604 Ensemble Pedagogy</td>
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<tr>
<td>MUED4002 Technology in Music Education</td>
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<td>MUED4006 Popular Music Studies</td>
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<td>MUED4027 Transcription and Analysis in Music Ed</td>
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### Music skills

#### Aural perception

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<th>A: Assumed knowledge</th>
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<th>C: Corequisites</th>
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<tr>
<td>MCGY1000 Aural Perception 1</td>
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<td>A Ability to read music notation including treble and bass clefs. Knowledge of all tonal key signatures and standard time signatures.</td>
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#### Harmony & analysis

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Elective Units

Other units of study listed in the Core section can also be taken as electives.

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Note: Department permission required for enrolment
Entry by audition only
### Tables of units of study for Undergraduate Degrees

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### Unit of study

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<td>MCGY3627 Paleography of Music</td>
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<td>A Knowledge of current musical notation is essential.</td>
<td>MCGY2611 Music from the Middle Ages to the Baroque or introductory reading in music of the medieval and renaissance periods is recommended.</td>
<td>P Students in Bachelor of Music or Bachelor of Music Studies degree will normally have taken 12 credit points of Music History.</td>
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<td>A It is expected that students will have some knowledge of harmonic and formal practices up to 1850.</td>
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<td>MCGY3636 Classicism and Transformation</td>
<td>6</td>
<td>P It is strongly recommended that students have completed MCGY2612, or have a sound knowledge of the Viennese Classical repertoire.</td>
<td></td>
<td></td>
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<td>Semester 1</td>
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</tr>
<tr>
<td>MCGY3639 The Moderns: Strauss, Mahler, Schoenberg</td>
<td>6</td>
<td>A It is expected that students will have some knowledge of late 19th-century harmonic practices.</td>
<td></td>
<td></td>
<td></td>
<td>Semester 2</td>
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</tr>
<tr>
<td>MUED3031 Survey of Jazz History</td>
<td>3</td>
<td>This unit is not available for Jazz Performance students unless they are enrolled in BMus (Music Education).</td>
<td></td>
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<td>Semester 1</td>
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</tr>
<tr>
<td>MUSC1506 Music in Western Culture</td>
<td>6</td>
<td>A The ability to follow a musical score while listening to the music and some prior knowledge of elementary music theory.</td>
<td></td>
<td></td>
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<td>Semester 2</td>
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<tr>
<td>MUSC1507 Sounds, Screens, Speakers: Music &amp; Media</td>
<td>6</td>
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<td>Semester 1</td>
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<tr>
<td>MUSC2631 Music and Everyday Life</td>
<td>6</td>
<td>P 12 junior music credit points or MUSC2693 Students will normally have completed either MUSC1501 Concepts of Music or MUSC1504 Fundamentals of Music II or MUSC2693 Advanced Fundamentals of Music.</td>
<td></td>
<td></td>
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<td>Semester 1</td>
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<tr>
<td>MUSC2651 Re-presentation in Australia in Music</td>
<td>6</td>
<td>A An ability to read music at a basic level and an understanding of fundamental musical terminology would be an advantage in this unit of study but is not essential.</td>
<td></td>
<td>P 18 junior credit points</td>
<td></td>
<td>Semester 1</td>
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</tr>
<tr>
<td>MUSC2663 Survey of Film Music</td>
<td>6</td>
<td>P 18 junior credit points</td>
<td></td>
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<td>Semester 2</td>
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<tr>
<td>MUSC2664 Popular Music and the Moving Image</td>
<td>6</td>
<td>P 18 junior credit points</td>
<td>N MUSC2662</td>
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<td>Semester 1</td>
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<tr>
<td>MUSC2665 Music of Bach</td>
<td>6</td>
<td>P 12 junior music credit points or MUSC2693, or with the permission of the coordinator</td>
<td></td>
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<td>Semester 1</td>
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<tr>
<td>MUSC3609 Musicology</td>
<td>6</td>
<td>P 12 junior credit points in music, or by arrangement with the coordinator This unit is available as a designated 'Advanced' unit for students who are already enrolled in the BA (Advanced) degree program.</td>
<td></td>
<td></td>
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<td>Semester 2</td>
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<tr>
<td>MUSC3622 Musical Alchemy</td>
<td>6</td>
<td>P 18 junior credit points</td>
<td></td>
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<td>Semester 2</td>
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<tr>
<td>MUSC3639 Music Journalism</td>
<td>6</td>
<td>P 18 junior credit points</td>
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<td>Semester 1</td>
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<tr>
<td>MUSC3640 Rhythms and Sounds of Latin America</td>
<td>6</td>
<td>P 18 junior credit points</td>
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<td>Semester 2</td>
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<tr>
<td>MUSC3699 Understanding Music: Modes of Hearing</td>
<td>6</td>
<td>P 18 junior credit points</td>
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Session: 1 = Semester 1, 2 = Semester 2.
### Music skills

<table>
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<tr>
<th>Unit of study</th>
<th>Credit points</th>
<th>A: Assumed knowledge</th>
<th>P: Prerequisites</th>
<th>C: Corequisites</th>
<th>N: Prohibition</th>
<th>Session</th>
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<tr>
<td>CMPN2006</td>
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<td>JAZZ1015</td>
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<td>JAZZ1016</td>
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<td>JAZZ2016</td>
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<td>JAZZ2008</td>
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<tr>
<td>MCGY2600</td>
<td>6</td>
<td>A Basic computer skills.</td>
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<td>MCGY3600</td>
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<td>Basic computer skills.</td>
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<td>MUE1002</td>
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<td>A Basic computer skills.</td>
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<td>Semester 2</td>
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<tr>
<td>MUSC1501</td>
<td>6</td>
<td>P At least 67% in the NSW HSC Music 2 or Music Extension, IB High Level Music or the equivalent skills as determined by the Chair of Unit</td>
<td>MUSC1501, MUSC1503, MUSC2693</td>
<td>Semester 1</td>
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<tr>
<td>MUSC1502</td>
<td>6</td>
<td>Fundamental of Music</td>
<td>MUSC1501, MUSC1503, MUSC2693</td>
<td>Semester 1</td>
<td></td>
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<tr>
<td>MUSC1503</td>
<td>6</td>
<td>A Material covered in MUSC1503. Students interested in taking this unit who have not completed MUSC1503 are advised to see the co-ordinator beforehand to ascertain that they have the required knowledge.</td>
<td>MUSC1501</td>
<td>Semester 2</td>
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<tr>
<td>MUSC2614</td>
<td>6</td>
<td>P 12 junior credit points in music or with permission from the co-ordinator</td>
<td>MUSC1501, MUSC1504, MUSC2693</td>
<td>Semester 1</td>
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<tr>
<td>MUSC2615</td>
<td>6</td>
<td>P MUSC1501 or MUSC1504 or MUSC2693</td>
<td>MUSC1501, MUSC1504, MUSC2693</td>
<td>Semester 2</td>
<td></td>
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<tr>
<td>MUSC2653</td>
<td>6</td>
<td>P 18 Junior credit points An ability to read music at a basic level and an understanding of fundamental musical terminology as covered in MUSC2699 is an advantage in this unit of study but is not essential.</td>
<td>MUSC1501, MUSC2615</td>
<td>Semester 1</td>
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<tr>
<td>MUSC2693</td>
<td>6</td>
<td>A Material covered in MUSC1504 Fundamentals of Music</td>
<td>MUSC1501, MUSC2615</td>
<td>Semester 1</td>
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<td>MUSC2699</td>
<td>6</td>
<td>P 18 junior credit points</td>
<td>MUSC1501, MUSC1503, MUSC2611, MUSC2693, MUSC2693, JAZZ1621, MCGY1008</td>
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<tr>
<td>MUSC3611</td>
<td>6</td>
<td>P MUSC2614</td>
<td>MUSC1501, MUSC1503, MUSC2611, MUSC2693, JAZZ1621, MCGY1008</td>
<td>Semester 1</td>
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### Pedagogy

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<tr>
<th>Unit of study</th>
<th>Credit points</th>
<th>A: Assumed knowledge</th>
<th>P: Prerequisites</th>
<th>C: Corequisites</th>
<th>N: Prohibition</th>
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<tr>
<td>JAZZ1661</td>
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<tr>
<td>KEYB3002</td>
<td>3</td>
<td>P KEYB2624 or EMUS2604 Available for students of Pianoforte and Harpsichord Principal Study and Jazz Performance students only.</td>
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<td>PRCH2006</td>
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<td>STRG3012</td>
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## Special Purpose Units

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<tr>
<th>Unit of study</th>
<th>Credit points</th>
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<tbody>
<tr>
<td>MUSC2810 Music Exchange</td>
<td>6</td>
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<tr>
<td>MUSC2812 Music Exchange</td>
<td>6</td>
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<tr>
<td>MUSC2813 Music Exchange</td>
<td>6</td>
<td>Semester 1</td>
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<tr>
<td>CONS3001 Conservatorium Exchange</td>
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<td>Semester 1 Semester 2</td>
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<tr>
<td>CONS3002 Conservatorium Exchange</td>
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<td>CONS3005 Conservatorium Exchange</td>
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<td>Semester 1 Semester 2</td>
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<td>CONS3006 Conservatorium Exchange</td>
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<td>CONS3008 Conservatorium Exchange</td>
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<td>CONS3013 Conservatorium Exchange</td>
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<td>PERF2610 Music Project 1A</td>
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<td>PERF2611 Music Project 2A</td>
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<tr>
<td>PERF2612 Music Project 3A</td>
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<td>PERF2613 Music Project 4A</td>
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<td>PERF2600 Music Project 1D</td>
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<td>PERF2601 Music Project 2D</td>
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<td>PERF2602 Music Project 3D</td>
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<tr>
<td>PERF2603 Music Project 4D</td>
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<td>Semester 1 Semester 2</td>
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</table>
Undergraduate units of study details

Principal Study Units

Brass principal study

French horn

**BRSS1601**

**French Horn 1**

*Credit points:* 6  
*Teacher/Coordinator:* Ben Jacks  
*Session:* Semester 1, Semester 2  
*Classes:* 14 one hour lessons/semester and performance workshop/wk  
*Assessment:* Teacher Grade (100%)

Students will explore repertoire appropriate to their individual development. There will be an emphasis on the development of technical skills and musical expression. Students will gain experience in performance and presentation through the performance workshop where they will also learn from reflecting on their own and their peers' work. On completion of this unit students should be able to demonstrate musical and technical skills that will prepare their instrumental studies at higher levels.

**BRSS1602**

**French Horn 2**

*Credit points:* 6  
*Teacher/Coordinator:* Ben Jacks  
*Session:* Semester 1, Semester 2  
*Classes:* 14 one hour lessons/semester and performance workshops/week  
*Prerequisites:* BRSS1601  
*Assessment:* Jury exam assessed by Panel of 10-15 minutes (instrument specific) Teacher Grade (50%), Panel Grade (50%). Students must pass both assessment components.

Students will develop an approach to repertoire choice and development that will support their technical development. This semester focuses on the technical development with the aim of improving musical expression through their repertoire choice. On completion of this unit students should be able to demonstrate sound musical and technical skills that will underpin their instrumental studies at higher levels.

**BRSS2603**

**French Horn 3**

*Credit points:* 6  
*Teacher/Coordinator:* Ben Jacks  
*Session:* Semester 1, Semester 2  
*Classes:* B Mus: 14 one hour lessons/semester and performance workshop/week; B Mus Studies/B Mus Ed: 9 one hour lessons and 3 master classes/semester and performance workshop/week  
*Prerequisites:* BRSS1602  
*Corequisites:* BRSS2703 - Dip Mus only  
*Assessment:* Teacher Grade (100%)

In this unit students will negotiate with their teacher a programme of study that will support their musical development. Students work in close collaboration with each other and gain experience of peer learning and creative expression through performance workshops. They will have opportunities to perform in performance workshop and develop their performance analytic skill through critique of peers in the class. On completion of this unit students should be able to demonstrate technical competence, fluency and some interpretative distinctiveness.

**BRSS2604**

**French Horn 4**

*Credit points:* 6  
*Teacher/Coordinator:* Ben Jacks  
*Session:* Semester 1, Semester 2  
*Classes:* B Mus: 14 one hour lessons/semester and performance workshop/week; B Mus Studies/B Mus Ed: 9 one hour lessons and 3 master classes/semester and performance workshop/week  
*Prerequisites:* BRSS2603  
*Corequisites:* BRSS2704 - Dip Mus only  
*Assessment:* Jury/qualifying exam assessed by panel 15-25 minutes BMus 25 mins; BMusStud & BMus MusED 15 mins OR public recital at junior level assessed by panel 40 minutes (DipMus only) Teacher Grade (20%), Panel (80%). Students must pass both assessment components.

Students at this level will be working closely with their teachers to prepare performance for jury assessment. They will gain experience in preparing for a sustained performance and further develop their critical capacities in performance workshop. On completion of this unit students should be able to perform with sound technical competence, fluency and some interpretative distinctiveness.

**BRSS2703**

**French Horn 3 (Advanced)**

*Credit points:* 6  
*Teacher/Coordinator:* Ben Jacks  
*Session:* Semester 1, Semester 2  
*Classes:* 12 one hour unit-specific performance class/week and/or unit-specific masterclasses and/or concerts  
*Prerequisites:* BRSS1602  
*Corequisites:* BRSS2603  
*Assessment:* Practice journal, performance journal including proposal for junior level recital; presentations, performances and/or other participation in unit classes as required. (100%)

In this unit students should develop critical analysis and writing skills through the construction of a performance journal. They will undertake some project-based assignments, participate in master classes and attend concerts to develop their breadth of understanding of concert and practice protocols. The unit involves participation in one-hour seminars where they have the opportunity to explore instrumental performance practices in depth with other students. Advanced Principal Study allocates advanced practice time for students to prepare final programs. On completion of this unit students should be able to demonstrably connect analytical, harmonic, stylistic, technical, interpretive and musical awareness to the preparation of their specific repertoire.

**BRSS2704**

**French Horn 4 (Advanced)**

*Credit points:* 6  
*Teacher/Coordinator:* Ben Jacks  
*Session:* Semester 1, Semester 2  
*Classes:* 12 one hour unit-specific performance class/week and/or unit-specific masterclasses and/or concerts  
*Prerequisites:* BRSS2703  
*Corequisites:* BRSS2604  
*Assessment:* Practice and performance journal of junior recital preparation, presentations, performances and/or other participation in unit classes as required. (100%)

In this unit students should continue to develop critical analysis and writing skills through the construction of a performance journal. They will undertake some project-based assignments, participate in master classes and attend concerts to develop their breadth of understanding of concert and practice protocols. Advanced Principal Study allocates advanced practice time for students to prepare final programs. On completion of this unit students should be able to perform a public recital demonstrating analytical, harmonic, stylistic, technical, interpretive and musical awareness in their specific recital repertoire.

**BRSS3605**

**French Horn 5**

*Credit points:* 6  
*Teacher/Coordinator:* Ben Jacks  
*Session:* Semester 1, Semester 2  
*Classes:* B Mus: 14 one hour lessons/semester and performance workshop/week; B Mus Studies/B Mus Ed: 9 one hour lessons and 3 master classes/semester and performance workshop/week  
*Prerequisites:* BRSS2604  
*Assessment:* Teacher Grade (100%)

Students in this unit will continue to refine their instrumental foundation, build musical and artistic skills and the attributes essential to a flexible and broad engagement with musical performance. They will attend individual lessons, performance workshop. On completion of this unit students should be able to demonstrate progress in technical
achievement, awareness of stylistic diversity, and a sense of their individual creativity.

BRSS3606
French Horn 6
Credit points: 6 Teacher/Coordinator: Ben Jacks Session: Semester 1, Semester 2 Classes: B Mus: 14 one hour lessons/semester and performance workshop/week; B Mus Studies/B Mus Ed: 9 one hour lessons and 3 master classes/semester and performance workshop/week. Prerequisites: BRSS3605 Assessment: Public recital at junior level assessed by panel 40 minutes (BMus) or jury exam assessed by panel 20 minutes (BMusStud & BMus MusEd only) (100%).

This semester will involve an early discussion with the teacher regarding the programme and the suitability of repertoire for the student's individual presentation. They will be supported through opportunities to present aspects of their recital work during performance workshop. On completion of this unit students should be able to perform with sound technical facility, awareness of stylistic diversity, and a sense of their individual creativity.

BRSS4607
French Horn 7
Credit points: 6 Teacher/Coordinator: Ben Jacks Session: Semester 1, Semester 2 Classes: 14 one hour lessons/semester and performance workshops/week Prerequisites: BRSS3606 Corequisites: BRSS4707 Assessment: Teacher Grade (100%)

This unit comes prior to the final recital requirements of instrument 8. Students should use this unit to reflect on previous instrumental strengths and weaknesses, determine a recital programme that will enable them to demonstrate their musical proficiency, creativity, artistry and mastery of their instrument/voice and specific musical genres. Students work in close relation to their teachers and participate in performance workshop. On completion of this unit the students should be able to perform with considerable technical facility, awareness of stylistic diversity, and a sense of their individual creativity.

BRSS4608
French Horn 8
Credit points: 6 Teacher/Coordinator: Ben Jacks Session: Semester 1, Semester 2 Classes: 14 one hour lessons/semester and performance workshops/week Prerequisites: BRSS4607 Corequisites: BRSS4708 Assessment: Public recital at senior level assessed by panel 50 mins, Teacher Grade (20%); panel grade (80%). Students must pass both assessment components.

Note: ACCP3611/3612/3613 Recital Preparation 1, 2 or 3 must be taken by students who wish to use Faculty Accompaniment staff for their public recital.

In this unit, students prepare for their final recital programme. Students will present a public senior recital that will be assessed by a panel. They will undertake individual lessons that will focus on their artistic and technical performance preparation. Students will participate in performance workshop. On completion of this unit the students should be able to perform a public recital with high levels of musical and interpretive awareness, technical facility, an interest and involvement in the art form, and a display of flair, creativity and empathy with other performers.

BRSS4707
French Horn 7 (Advanced)
Credit points: 6 Teacher/Coordinator: Ben Jacks Session: Semester 1, Semester 2 Classes: 12 one hour unit-specific performance class/week and/or unit-specific masterclasses and/or concerts. Prerequisites: BRSS3606 Corequisites: BRSS4607 Assessment: Practice journal, performance journal including proposal for junior level/jury exam; presentations, performances and/or other participation in unit classes as required; (100%).

In this unit students will develop critical analysis and writing skills through the construction of a performance journal. They will undertake some project-based assignments, participate in master classes and attend concerts to develop their breadth of understanding of concert and practice protocols. The unit involves participation in one-hour seminars where they have the opportunity to explore instrumental performance practices in depth with other students. Advanced Principal Study allocates advanced practice time for students to prepare final programs. On completion of this unit students should be able to demonstrably connect high level analytical, harmonic, stylistic, technical, interpretive and musical awareness to the preparation of their specific repertoire.

BRSS4708
French Horn 8 (Advanced)
Credit points: 6 Teacher/Coordinator: Ben Jacks Session: Semester 1, Semester 2 Classes: 12 one hour unit-specific performance class/week and/or unit-specific masterclasses and/or concerts. Prerequisites: BRSS3606 Assessment: Public recital at senior level assessed by panel 40 minutes (BMus) or jury exam assessed by panel 20 minutes (BMusStud & BMus MusEd only) (100%).

In this unit students will develop critical analysis and writing skills through the construction of a performance journal. They will undertake some project-based assignments, participate in master classes and attend concerts to develop their breadth of understanding of concert and practice protocols. Advanced Principal Study allocates advanced practice time for students to prepare final programs. On completion of this unit students should be able to perform a high level public recital demonstrably connecting analytical, harmonic, stylistic, technical, interpretive and musical awareness to their specific recital repertoire.

Trombone and bass trombone

BRSS1611
Trombone 1
Credit points: 6 Teacher/Coordinator: Scott Kinmont Session: Semester 1, Semester 2 Classes: 14 one hour lessons/semester and performance workshops/week Assessment: Teacher Grade (100%)

Students will explore repertoire appropriate to their individual development. There will be an emphasis on the development of technical skills and musical expression. Students will gain experience in performance and presentation through the performance workshop where they will also learn from reflecting on their own and their peers' work. On completion of this unit students should be able to demonstrate musical and technical skills that will prepare their instrumental studies at higher levels.

BRSS1612
Trombone 2
Credit points: 6 Teacher/Coordinator: Scott Kinmont Session: Semester 1, Semester 2 Classes: 14 one hour lessons/semester and performance workshops/week Prerequisites: BRSS1611 Assessment: Jury exam assessed by Panel of 10-15 minutes (instrument specific) Teacher Grade (50%). Panel Grade (50%). Students must pass all assessed components.

Students will develop an approach to repertoire choice and development that will support their technical development. This semester focuses on the technical development with the aim of improving musical expression through their repertoire choice. On completion of this unit students should be able to demonstrate sound musical and technical skills that will underpin their instrumental studies at higher levels.

BRSS2613
Trombone 3
Credit points: 6 Teacher/Coordinator: Scott Kinmont Session: Semester 1, Semester 2 Classes: B Mus: 14 one hour lessons/semester and performance workshop/week; B Mus Studies/B Mus Ed: 9 one hour lessons and 3 master classes/semester and performance workshop/week. Prerequisites: BRSS1612 Corequisites: BRSS2713 - Dip Mus only Assessment: Teacher Grade (100%)

In this unit students will negotiate with their teacher a programme of study that will support their musical development. Students work in close collaboration with each other and gain experience of peer learning and creative expression through performance workshops. They will have opportunities to perform in performance workshop and develop their performance analytic skill through critique of peers in the class. On completion of this unit students should be able to
demonstrate technical competence, fluency and some interpretative distinctiveness.

**BRSS2614 Trombone 4**

**Credit points:** 6  
**Teacher/Coordinator:** Scott Kinmont  
**Session:** Semester 1, Semester 2  
**Classes:** B Mus: 14 one hour lessons/semester and performance workshop/week; B Mus Studies/B Mus Ed: 9 one hour lessons and 3 master classes/semester and performance workshop/week.  
**Prerequisites:** BRSS2613  
**Corequisites:** BRSS2714 - Dip Mus only  
**Assessment:** Jury/qualifying exam assessed by panel 15-25 minutes BMus 25 mins; BMusPed & BMus MusEd 15 mins OR public recital at junior level assessed by panel 40 minutes (DipMus only) Teacher Grade (20%), Panel (80%). Students must pass all assessed components.  
**Note:** ACCP 3611/3612/3613 Recital Preparation 1, 2 or 3 must be taken by Dip Mus students who wish to use Faculty Accompaniment staff for their public recital.  
Students at this level will be working closely with their teachers to prepare performance for jury assessment. They will gain experience in preparing for a sustained performance and further develop their critical capacities in performance workshop. On completion of this unit students should be able to perform with sound technical competence, fluency and some interpretative distinctiveness.

**BRSS2713 Trombone 3 (Advanced)**

**Credit points:** 6  
**Teacher/Coordinator:** Scott Kinmont  
**Session:** Semester 1, Semester 2  
**Classes:** 12 one hour unit-specific performance class/week and/or unit-specific masterclasses and/or concerts. **Prerequisites:** BRSS1612  
**Corequisites:** BRSS2613  
**Assessment:** Practice journal, performance journal including proposal for junior level recital; presentations, performances and/or other participation in unit classes as required. (100%)  
**Note:** This unit is open only to DipMus students.  
In this unit students should develop critical analysis and writing skills through the construction of a performance journal. They will undertake some project-based assignments, participate in master classes and attend concerts to develop their breadth of understanding of concert and practice protocols. The unit involves participation in one-hour seminars where they have the opportunity to explore instrumental performance practices in depth with other students. Advanced Principal Study allocates advanced practice time for students to prepare final programs. On completion of this unit students should be able to demonstrably connect analytical, harmonic, stylistic, technical, interpretive and musical awareness to the preparation of their specific repertoire.

**BRSS2714 Trombone 4 (Advanced)**

**Credit points:** 6  
**Teacher/Coordinator:** Scott Kinmont  
**Session:** Semester 1, Semester 2  
**Classes:** 12 one hour unit-specific performance class/week and/or unit-specific masterclasses and/or concerts. **Prerequisites:** BRSS2713  
**Corequisites:** BRSS2614  
**Assessment:** Practice and performance journal of junior recital preparation; presentations, performances and/or other participation in unit classes as required. (100%)  
**Note:** This unit is open only to DipMus students.  
In this unit students should continue to develop critical analysis and writing skills through the construction of a performance journal. They will undertake some project-based assignments, participate in master classes and attend concerts to develop their breadth of understanding of concert and practice protocols. Advanced Principal Study allocates advanced practice time for students to prepare final programs. On completion of this unit students should be able to perform a public recital demonstrating analytical, harmonic, stylistic, technical, interpretive and musical awareness in their specific recital repertoire.

**BRSS3615 Trombone 5**

**Credit points:** 6  
**Teacher/Coordinator:** Scott Kinmont  
**Session:** Semester 1, Semester 2  
**Classes:** B Mus: 14 one hour lessons/semester and performance workshop/week; B Mus Studies/B Mus Ed: 9 one hour lessons and 3 master classes/semester and performance workshop/week. **Prerequisites:** BRSS2614  
**Assessment:** Teacher Grade (100%)  
Students in this unit will continue to refine their instrumental foundation, build musical and artistic skills and the attributes essential to a flexible and broad engagement with musical performance. They will attend individual lessons, performance workshop. On completion of this unit students should be able to demonstrate progress in technical achievement, awareness of stylistic diversity, and a sense of their individual creativity.

**BRSS3616 Trombone 6**

**Credit points:** 6  
**Teacher/Coordinator:** Scott Kinmont  
**Session:** Semester 1, Semester 2  
**Classes:** B Mus: 14 one hour lessons/semester and performance workshop/week; B Mus Studies/B Mus Ed: 9 one hour lessons and 3 master classes/semester and performance workshop/week. **Prerequisites:** BRSS3615  
**Assessment:** Public recital at junior level assessed by panel 40 minutes (BMus) or jury exam assessed by panel 20 minutes (BMusped & BMus MusEd only) (100%)  
**Note:** ACCP 3611/3612/3613 Recital Preparation 1, 2 or 3 must be taken by students who wish to use Faculty Accompaniment staff for their public recital.  
This semester will involve an early discussion with the teacher regarding the programme and the suitability of repertoire for the student's individual presentation. They will be supported through opportunities to present aspects of their recital work during performance workshop. On completion of this unit students should be able to perform with sound technical facility, awareness of stylistic diversity, and a sense of their individual creativity.

**BRSS4617 Trombone 7**

**Credit points:** 6  
**Teacher/Coordinator:** Scott Kinmont  
**Session:** Semester 1  
**Classes:** 14 one hour lessons/semester and performance workshops/week  
**Prerequisites:** BRSS3616  
**Corequisites:** BRSS4717  
**Assessment:** Teacher Grade (100%)  
This unit comes prior to the final recital requirements of instrument 8. Students should use this unit to reflect on previous instrumental strengths and weaknesses, determine a recital programme that will enable them to demonstrate their musical proficiency, creativity, artistry and mastery of their instrument/voice and specific musical genres. Students work in close relation to their teachers and participate in performance workshop. On completion of this unit the students should be able to perform with considerable technical facility, awareness of stylistic diversity, and a sense of their individual creativity.

**BRSS4618 Trombone 8**

**Credit points:** 6  
**Teacher/Coordinator:** Scott Kinmont  
**Session:** Semester 1, Semester 2  
**Classes:** 14 one hour lessons/semester and performance workshops/week  
**Prerequisites:** BRSS4617  
**Corequisites:** BRSS4718  
**Assessment:** Public recital at senior level assessed by panel 50 mins; Teacher Grade (20%); panel grade (80%). Students must pass both assessment components.  
**Note:** ACCP 3611/3612/3613 Recital Preparation 1, 2 or 3 must be taken by students who wish to use Faculty Accompaniment staff for their public recital.  
In this unit, students prepare for their final recital programme. Students will present a public senior recital that will be assessed by a panel. They will undertake individual lessons that will focus on their artistic and technical performance preparation. Students will participate in performance workshop. On completion of this unit the students should be able to perform a public recital with high levels of musical and interpretive awareness, technical facility, an interest and involvement in the art form, and a display of flair, creativity and empathy with other performers.

**BRSS4717 Trombone 7 (Advanced)**

**Credit points:** 6  
**Teacher/Coordinator:** Scott Kinmont  
**Session:** Semester 1  
**Classes:** 12 one hour unit-specific performance class/week and/or unit-specific masterclasses and/or concerts. **Prerequisites:** BRSS3616  
**Corequisites:** BRSS4617  
**Assessment:** Practice journal, performance journal including proposal for junior level/jury exam; presentations, performances and/or other participation in unit classes as required. (100%)
In this unit students will develop critical analysis and writing skills through the construction of a performance journal. They will undertake some project-based assignments, participate in master classes and attend concerts to develop their breadth of understanding of concert and practice protocols. Advanced Principal Study allocates advanced practice time for students to prepare final programs. On completion of this unit students should be able to demonstrate sound musical and technical skills that will prepare their instrumental studies at higher levels.

**BRSS2624**

**Trumpet 4**

**Credit points:** 6  
**Teacher/Coordinator:** Andrew Evans  
**Session:** Semester 1, Semester 2  
**Assessment:**  
- Jury/qualifying exam assessed by Panel of 10-15 minutes (instrument specific) Teacher Grade (50%), Panel Grade (50%). Students must pass both assessment components.
- Note: ACCP3611/3612/3613 Recital Preparation 1, 2 or 3 must be taken by Dip Mus students who wish to use Faculty Accompaniment staff for their public recital.

Students at this level will be working closely with their teachers to prepare performance for jury assessment. They will gain experience in preparing for a sustained performance and further develop their critical capacities in performance workshop. On completion of this unit students should be able to perform with sound technical competence, fluency and some interpretative distinctiveness.

**BRSS2723**

**Trumpet 3 (Advanced)**

**Credit points:** 6  
**Teacher/Coordinator:** Andrew Evans  
**Session:** Semester 1, Semester 2  
**Assessment:**  
- Performance journal, performance journal  
- Practice and performance journal of senior recital preparation; presentations, performances and/or other participation in unit classes as required; (100%).

In this unit students should develop critical analysis and writing skills through the construction of a performance journal. They will undertake some project-based assignments, participate in master classes and attend concerts to develop their breadth of understanding of concert and practice protocols. Advanced Principal Study allocates advanced practice time for students to prepare final programs. On completion of this unit students should be able to create a performance journal demonstrating analytical, harmonic, stylistic, technical, interpretive and musical awareness to their specific recital repertoire.

**BRSS2724**

**Trumpet 4 (Advanced)**

**Credit points:** 6  
**Teacher/Coordinator:** Andrew Evans  
**Session:** Semester 1, Semester 2  
**Assessment:**  
- Performance journal, performance journal of junior level recital; presentations, performances and/or other participation in unit classes as required; (100%).

In this unit students should continue to develop critical analysis and writing skills through the construction of a performance journal. They will undertake some project-based assignments, participate in master classes and attend concerts to develop their breadth of understanding of concert and practice protocols. Advanced Principal Study allocates advanced practice time for students to prepare final programs. On completion of this unit students should be able to perform with sound technical competence, fluency and some interpretative distinctiveness.
BRSS3625
Trumpet 5
Credit points: 6 Teacher/Coordinator: Andrew Evans Session: Semester 1, Semester 2 Classes: B Mus: 14 one hour lessons/semester and performance workshop/week; B Mus Studies/B Mus Ed: 9 one hour lessons and 3 master classes/semester and performance workshop/week. Prerequisites: BRSS2624 Assessment: Teacher Grade (100%)

Students in this unit will continue to refine their instrumental foundation, build musical and artistic skills and the attributes essential to a flexible and broad engagement with musical performance. They will attend individual lessons, performance workshop. On completion of this unit students should be able to demonstrate progress in technical achievement, awareness of stylistic diversity, and a sense of their individual creativity.

BRSS3626
Trumpet 6
Credit points: 6 Teacher/Coordinator: Andrew Evans Session: Semester 1, Semester 2 Classes: B Mus: 14 one hour lessons/semester and performance workshop/week; B Mus Studies/B Mus Ed: 9 one hour lessons and 3 master classes/semester and performance workshop/week. Prerequisites: BRSS3625 Assessment: Public recital at junior level assessed by panel 40 minutes (BMus) or jury exam assessed by panel 20 minutes (BMus Stud & BMus MusED only) (100%) Note: ACCP3611/3612/3613 Recital Preparation 1, 2 or 3 must be taken by students who wish to use Faculty Accompaniment staff for their public recital.

This semester will involve an early discussion with the teacher regarding the programme and the suitability of repertoire for the student's individual presentation. They will be supported through opportunities to present aspects of their recital work during performance workshop. On completion of this unit students should be able to perform with sound technical facility, awareness of stylistic diversity, and a sense of their individual creativity.

BRSS4627
Trumpet 7
Credit points: 6 Teacher/Coordinator: Andrew Evans Session: Semester 1, Semester 2 Classes: 14 one hour lessons/semester and performance workshops/week. Prerequisites: BRSS3626 Corequisites: BRSS4727 Assessment: Teacher Grade (100%)

This unit comes prior to the final recital requirements of instrument 8. Students should use this unit to reflect on previous instrumental strengths and weaknesses, determine a recital programme that will enable them to demonstrate their musical proficiency, creativity, artistry and mastery of their instrument/voice and specific musical genres. Students work in close relation to their teachers and participate in performance workshop. On completion of this unit the students should be able to perform with considerable technical facility, awareness of stylistic diversity, and a sense of their individual creativity.

BRSS4628
Trumpet 8
Credit points: 6 Teacher/Coordinator: Andrew Evans Session: Semester 1, Semester 2 Classes: 14 one hour lessons/semester and performance workshops/week. Prerequisites: BRSS4627 Corequisites: BRSS4728 Assessment: Public recital at senior level assessed by panel 50 mins; Teacher Grade (20%); panel grade (80%). Students must pass both assessment components.

Note: ACCP3611/3612/3613 Recital Preparation 1, 2 or 3 must be taken by students who wish to use Faculty Accompaniment staff for their public recital.

In this unit, students prepare for their final recital programme. Students will present a public senior recital that will be assessed by a panel. They will undertake individual lessons that will focus on their artistic and technical performance preparation. Students will participate in performance workshop. On completion of this unit the students should be able to perform a public recital with high levels of musical and interpretive awareness, technical facility, an interest and involvement in the art form, and a display of flair, creativity and empathy with other performers.

BRSS4727
Trumpet 7 (Advanced)
Credit points: 6 Teacher/Coordinator: Andrew Evans Session: Semester 1, Semester 2 Classes: 12 one hour unit-specific performance class/week and/or unit-specific masterclasses and/or concerts. Prerequisites: BRSS3626 Corequisites: BRSS4627 Assessment: Practice journal, performance journal including proposal for junior level/jury exam; presentations, performances and/or other participation in unit classes as required; (100%) In this unit students will develop critical analysis and writing skills through the construction of a performance journal. They will undertake some project-based assignments, participate in master classes and attend concerts to develop their breadth of understanding of concert and practice protocols. The unit involves participation in one-hour seminars where they have the opportunity to explore instrumental performance practices in depth with other students. Advanced Principal Study allocates advanced practice time for students to prepare final programs. On completion of this unit students should be able to demonstrably connect high level analytical, harmonic, stylistic, technical, interpretive and musical awareness to the preparation of their specific repertoire.

BRSS4728
Trumpet 8 (Advanced)
Credit points: 6 Teacher/Coordinator: Andrew Evans Session: Semester 1, Semester 2 Classes: 12 one hour unit-specific performance class/week and/or unit-specific masterclasses and/or concerts. Prerequisites: BRSS4727 Corequisites: BRSS4628 Assessment: Practice and performance journal of senior recital preparation; presentations, performances and/or other participation in unit classes as required; (100%) In this unit students will develop critical analysis and writing skills through the construction of a performance journal. They will undertake some project-based assignments, participate in master classes and attend concerts to develop their breadth of understanding of concert and practice protocols. Advanced Principal Study allocates advanced practice time for students to prepare final programs. On completion of this unit students should be able to perform a high level public recital demonstrably connecting analytical, harmonic, stylistic, technical, interpretive and musical awareness to their specific recital repertoire.

Tuba
BRSS1631
Tuba 1
Credit points: 6 Teacher/Coordinator: Steve Rosse Session: Semester 1, Semester 2 Classes: 14 one hour lessons/semester and performance workshops/week Assessment: Teacher Grade (100%)

Students will explore repertoire appropriate to their individual development. There will be an emphasis on the development of technical skills and musical expression. Students will gain experience in performance and presentation through the performance workshop where they will also learn from reflecting on their own and their peers' work. On completion of this unit students should be able to demonstrate musical and technical skills that will prepare their instrumental studies at higher levels.

BRSS1632
Tuba 2
Credit points: 6 Teacher/Coordinator: Steve Rosse Session: Semester 1, Semester 2 Classes: 14 one hour lessons/semester and performance workshops/week Prerequisites: BRSS1631 Assessment: Jury exam assessed by Panel of 10-15 minutes (instrument specific) Teacher Grade (50%), Panel Grade (50%). Students must pass both assessment components.

Students will develop an approach to repertoire choice and development that will support their technical development. This semester focuses on the technical development with the aim of improving musical expression through their repertoire choice. On completion of this unit students should be able to demonstrate sound musical and technical skills that will underpin their instrumental studies at higher levels.
In this unit students will negotiate with their teacher a programme of study that will support their musical development. Students will work in close collaboration with each other and gain experience of peer learning and creative expression through performance workshops. This will enable students to perform in performance workshop and develop their performance analytic skill through critique of peers in the class. On completion of this unit students should be able to demonstrate technical competence, fluency and some interpretative distinctiveness.

**BRSS2634**

**Tuba 3**

**Credit points:** 6  
**Teacher/Coordinator:** Steve Rosse  
**Session:** Semester 1, Semester 2  
**Classes:** 14 one hour lessons/semester and performance workshop/week; B Mus Studies/B Mus Ed: 9 one hour lessons and 3 master classes/semester and performance workshop/week.  
**Prerequisites:** BRSS1632  
**Corequisites:** BRSS2733 - Dip Mus only  
**Assessment:** Jury/qualifying exam assessed by panel 15-25 minutes BMus 25 mins; BMus Stud & BMus MusED 15 mins OR public recital at junior level assessed by panel 40 minutes (DipMus only) Teacher Grade (20%), Panel (80%); Students must pass both assessment components.  

**Note:** ACCP3611/3612/3613 Recital Preparation 1, 2 or 3 must be taken by Dip Mus students who wish to use Faculty Accompaniment staff for their public recital.

Students at this level will be working closely with their teachers to prepare performance for jury assessment. They will gain experience in preparing for a sustained performance and further develop their critical capacities in performance workshop. On completion of this unit students should be able to perform with sound technical competence, fluency and some interpretative distinctiveness.

**BRSS2733**

**Tuba 3 (Advanced)**

**Credit points:** 6  
**Teacher/Coordinator:** Steve Rosse  
**Session:** Semester 1, Semester 1, Semester 2  
**Classes:** 12 one hour unit-specific performance class/week and/or unit-specific masterclasses and/or concerts.  
**Prerequisites:** BRSS1632  
**Corequisites:** BRSS2633  
**Assessment:** Practice journal, performance journal including proposal for junior level recital, presentations, performances and/or other participation in unit classes as required. (100%)  

**Note:** This unit is open only to DipMus students.

In this unit students should develop critical analysis and writing skills through the construction of a performance journal. They will undertake some project-based assignments, participate in master classes and attend concerts to develop their breadth of understanding of concert and practice protocols. Advanced Principal Study allocates advanced practice time for students to prepare final programs. On completion of this unit students should be able to demonstrably connect analytical, harmonic, stylistic, technical, interpretive and musical awareness to the preparation of their specific repertoire.

**BRSS2734**

**Tuba 4 (Advanced)**

**Credit points:** 6  
**Teacher/Coordinator:** Steve Rosse  
**Session:** Semester 1, Semester 2  
**Classes:** 12 one hour unit-specific performance class/week and/or unit-specific masterclasses and/or concerts.  
**Prerequisites:** BRSS2733  
**Corequisites:** BRSS2634  
**Assessment:** Practice and performance journal of junior recital preparation; presentations, performances and/or other participation in unit classes as required. (100%)  

**Note:** This unit is open only to DipMus students.

This unit comes prior to the final recital requirements of instrument 8. Students should use this unit to reflect on previous instrumental strengths and weaknesses, determine a recital programme that will enable them to demonstrate their musical proficiency, creativity, artistry and mastery of their instrument/voice and specific musical genres. Students work in close relation to their teachers and participate in performance workshop. On completion of this unit students should be able to perform with considerable technical facility, awareness of stylistic diversity, and a sense of their individual creativity.

**BRSS4637**

**Tuba 7**

**Credit points:** 6  
**Teacher/Coordinator:** Steve Rosse  
**Session:** Semester 1, Semester 2  
**Classes:** 14 one hour lessons/semester and performance workshops/week.  
**Prerequisites:** BRSS4637  
**Corequisites:** BRSS4737  
**Assessment:** Public recital at junior level assessed by panel 40 minutes (BMus) or exam assessed by panel 20 minutes (BMus Stud & BMus MusED only) (100%)  

**Note:** ACCP3611/3612/3613 Recital Preparation 1, 2 or 3 must be taken by students who wish to use Faculty Accompaniment staff for their public recital.

This semester will involve an early discussion with the teacher regarding the programme and the suitability of repertoire for the student's individual presentation. They will be supported through opportunities to present aspects of their recital work during performance workshop. On completion of this unit students should be able to perform with sound technical facility, awareness of stylistic diversity, and a sense of their individual creativity.

**BRSS4638**

**Tuba 8**

**Credit points:** 6  
**Teacher/Coordinator:** Steve Rosse  
**Session:** Semester 1, Semester 2  
**Classes:** 14 one hour lessons/semester and performance workshops/week.  
**Prerequisites:** BRSS4637  
**Corequisites:** BRSS4738  
**Assessment:** Public recital at senior level assessed by panel 50 mins; Teacher Grade (20%); panel grade (80%). Students must pass both assessment components.  

**Note:** ACCP3611/3612/3613 Recital Preparation 1, 2 or 3 must be taken by students who wish to use Faculty Accompaniment staff for their public recital.

In this unit, students prepare for their final recital programme. Students will present a public senior recital that will be assessed by a panel. They will undertake individual lessons that will focus on their artistic and technical performance preparation. Students will participate in performance workshop. On completion of this unit the students should be able to perform a public recital with high levels of musical and...
interpretive awareness, technical facility, an interest and involvement in the art form, and a display of flair, creativity and empathy with other performers.

BRSS4737
Tuba 7 (Advanced)

Credit points: 6 Teacher/Coordinator: Steve Rosse Session: Semester 1, Semester 2 Classes: 12 one hour unit-specific performance class/week and/or unit-specific masterclasses and/or concerts. Prerequisites: BRSS3636 Corequisites: BRSS4637 Assessment: Practice journal, performance journal including proposal for junior level/jury exam; presentations, performances and/or other participation in unit classes as required; (100%).

In this unit students will develop critical analysis and writing skills through the construction of a performance journal. They will undertake some project-based assignments, participate in master classes and attend concerts to develop their breadth of understanding of concert and practice protocols. The unit involves participation in one-hour seminars where they have the opportunity to explore instrumental performance practices in depth with other students. Advanced Principal Study allocates advanced practice time for students to prepare final programs. On completion of this unit students should be able to demonstrably connect high level analytical, harmonic, stylistic, technical, interpretive and musical awareness to the preparation of their specific repertoire.

BRSS4738
Tuba 8 (Advanced)

Credit points: 6 Teacher/Coordinator: Steve Rosse Session: Semester 1, Semester 2 Classes: 12 one hour unit-specific performance class/week and/or unit-specific masterclasses and/or concerts. Prerequisites: BRSS4737 Corequisites: BRSS4638 Assessment: Practice and performance journal of senior recital preparation; presentations, performances and/or other participation in unit classes as required; (100%).

In this unit students will develop critical analysis and writing skills through the construction of a performance journal. They will undertake some project-based assignments, participate in master classes and attend concerts to develop their breadth of understanding of concert and practice protocols. Advanced Principal Study allocates advanced practice time for students to prepare final programs. On completion of this unit students should be able to perform a high level public recital demonstrably connecting analytical, harmonic, stylistic, technical, interpretive and musical awareness to their specific recital repertoire.

Composition principal study

CMPN1601
Composition 1

Credit points: 6 Teacher/Coordinator: A/Prof Matthew Hindson Session: Semester 1, Semester 2 Classes: 2 hour seminar plus individual tutorials. Corequisites: CMPN1611 Assessment: Portfolio of creative work as directed by the lecturer (90%), attendance and participation (10%).

The development of compositional techniques is integral to the ability to best express musical ideas and material. The focus of this unit is the creative work of students which is developed through the study of a range of compositional topics. Aspects of pitch, rhythm, counterpoint, notation, instrumentation and structure are considered both in the abstract and in relation to a variety of music.

CMPN1602
Composition 2

Credit points: 6 Teacher/Coordinator: A/Prof Matthew Hindson Session: Semester 1, Semester 2 Classes: 2 hour seminar plus individual tutorials. Prerequisites: CMPN1601 Corequisites: CMPN1612 Assessment: Portfolio of creative work as directed by the lecturer (90%), attendance and participation (10%).

The development of compositional technique is integral to the ability to best express musical ideas and material. The focus of this unit is the creative work of students which is developed through the study of a range of compositional topics. Aspects of pitch, rhythm, counterpoint, notation, instrumentation and structure are considered both in the abstract and in relation to a variety of music.

CMPN2603
Composition 3

Credit points: 6 Teacher/Coordinator: Dr Michael Smetanin Session: Semester 1, Semester 2 Classes: 3 hour seminar or 45 minute 1:1 lesson. Prerequisites: CMPN1602 Corequisites: CMPN2011 and CMPN1631 Assessment: Submission of one music composition for a small to medium ensemble or electronic media of a duration between six and ten minutes. Score and or electronic work (100%).

One to one lessons will be taught by composition staff who will offer a number of composition options such as mixed ensemble, vocal, orchestral, and electroacoustic composition. Students enrolled in Composition 3 to 8 will be required to choose one option each semester and will be encouraged to follow a pattern of diverse choice over the course of their degree. It is an expectation that students will show incremental advancement in their ability to handle compositional techniques as they apply to all musical parameters and the blending of them in increasingly sophisticated ways in their progression through Composition 3 to 8. The minimum expectation is that students will be able to handle composition for small ensemble or a foundation level work for electronic media of their choice.

CMPN2604
Composition 4

Credit points: 6 Teacher/Coordinator: Dr Michael Smetanin Session: Semester 1, Semester 2 Classes: 3 hours seminar or 45 minute 1:1 lessons/week. Prerequisites: CMPN2603 Corequisites: CMPN2012, CMPN1632 Assessment: Submission of one music composition for a small to medium ensemble or electronic media of a duration between six and ten minutes. Score or electronic work (100%).

One to one lessons will be taught by composition staff who will offer a number of composition options such as mixed ensemble, vocal, orchestral, and electroacoustic composition. Students enrolled in Composition 3 to 8 will be required to choose one option each semester and will be encouraged to follow a pattern of diverse choice over the course of their degree. It is an expectation that students will show incremental advancement in their ability to handle compositional techniques as they apply to all musical parameters and the blending of them in increasingly sophisticated ways in their progression through Composition 3 to 8. The minimum expectation is that students will be able to handle composition for small ensemble or a foundation level work for electronic media of their choice.

CMPN3605
Composition 5

Credit points: 6 Teacher/Coordinator: Dr Michael Smetanin Session: Semester 1, Semester 2 Classes: 3 hour seminar or 45 min 1:1 lesson/week Prerequisites: CMPN3604 Corequisites: CMPN5000 or CMPN3008 Assessment: Submission of one music composition for a small to large ensemble or electronic media of a duration between six and ten minutes. Score or electronic work (100%).

One to one lessons will be taught by composition staff who will offer a number of composition options such as mixed ensemble, vocal, orchestral, and electroacoustic composition. Students enrolled in Composition 3 to 8 will be required to choose one option each semester and will be encouraged to follow a pattern of diverse choice over the course of their degree. It is an expectation that students will show incremental advancement in their ability to handle compositional techniques as they apply to all musical parameters and the blending of them in increasingly sophisticated ways in their progression through Composition 3 to 8. The minimum expectation is that students will be able to handle composition for small to medium ensemble or work with electronic media of their choice in an advanced manner.

CMPN3606
Composition 6

Credit points: 6 Teacher/Coordinator: Dr Michael Smetanin Session: Semester 1, Semester 2 Classes: 3 hour seminar or 45 min 1:1 lesson/week Prerequisites: CMPN3605 Corequisites: CMPN5001 or CMPN3009 Assessment: Submission of one music composition for a small to large ensemble or electronic media of a duration between six and ten minutes. Score or electronic work (100%)
One to one lessons will be taught by composition staff who will offer a number of composition options such as mixed ensemble, vocal, orchestral, and electroacoustic composition. Students enrolled in Composition 3 to 8 will be required to choose one option each semester and will be encouraged to follow a pattern of diverse choice over the course of their degree. It is an expectation that students will show incremental advancement in their ability to handle compositional techniques as they apply to all musical parameters and the blending of them in increasingly sophisticated ways in their progression through Composition 3 to 8. The minimum expectation is that students will be able to handle composition for small to medium ensemble or work with electronic media of their choice in a proficient manner.

**CMPN4007**

**Composition 7**

**Credit points:** 6  
**Teacher/Coordinator:** Dr Michael Smetanin  
**Session:** Semester 1, Semester 2  
**Classes:** 3 hour seminar or 45 min 1:1 lesson/week  
**Prerequisites:** CMPN3006  
**Corequisites:** CMPN4000 or CMPN4010  
**Assessment:** Submission of one music composition for a medium ensemble to orchestral force of a duration between eight and twelve minutes. Score or electronic work (100%)  

One to one lessons will be taught by composition staff who will offer a number of composition options such as mixed ensemble, vocal, orchestral, and electroacoustic composition. Students enrolled in Composition 3 to 8 will be required to choose one option each semester and will be encouraged to follow a pattern of diverse choice over the course of their degree. It is an expectation that students will show incremental advancement in their ability to handle compositional techniques as they apply to all musical parameters and the blending of them in increasingly sophisticated ways in their progression through Composition 3 to 8. The minimum expectation is that students will be able to handle composition for small to medium ensemble or work with electronic media of their choice in a proficient manner.

**CMPN4008**

**Composition 8**

**Credit points:** 6  
**Teacher/Coordinator:** Dr Michael Smetanin  
**Session:** Semester 1, Semester 2  
**Classes:** 3 hour seminar or 45 min 1:1 lesson/week  
**Prerequisites:** CMPN4007  
**Corequisites:** CMPN4001 or CMPN4011  
**Assessment:** Submission of one music composition for a medium ensemble to orchestral force of a duration between eight and twelve minutes. Score or electronic work (100%)  

One to one lessons will be taught by composition staff who will offer a number of composition options such as mixed ensemble, vocal, orchestral, and electroacoustic composition. Students enrolled in Composition 3 to 8 will be required to choose one option each semester and will be encouraged to follow a pattern of diverse choice over the course of their degree. It is an expectation that students will show incremental advancement in their ability to handle compositional techniques as they apply to all musical parameters and the blending of them in increasingly sophisticated ways in their progression through Composition 3 to 8. The minimum expectation is that students will be able to handle composition for small to medium ensemble or work with electronic media of their choice in a proficient manner.

**EMUS1622**

**Baroque Flute 2**

**Credit points:** 6  
**Teacher/Coordinator:** Hans-Dieter Michatz  
**Session:** Semester 1, Semester 2  
**Classes:** 14 one hour lessons/semester and performance workshops/wk  
**Prerequisites:** EMUS1621  
**Assessment:** Jury exam assessed by Panel of 10-15 minutes (instrument specific) Teacher Grade (50%), Panel Grade (50%), Students must pass both assessment components.  

Students will acquire skills in composing and formulating repertoire that will support their technical development. This semester focuses on improving musical expression through repertoire choice. On completion of this unit students should be able to demonstrate sound musical and technical skills that will underpin their instrumental studies at higher levels.

**EMUS2623**

**Baroque Flute 3**

**Credit points:** 6  
**Teacher/Coordinator:** Hans-Dieter Michatz  
**Session:** Semester 1, Semester 2  
**Classes:** B Mus Studies/B Mus Ed: 9 one hour lessons/semester and performance workshop/week; B Mus Studies/B Mus Ed: 9 one hour lessons and 3 master classes/semester and performance workshop/week.  
**Prerequisites:** EMUS1622  
**Corequisites:** EMUS2723  
**Assessment:** Teacher Grade (100%)  

In this unit students will negotiate with their teacher a programme of study that will support their musical development. Students work in close collaboration with each other and gain experience of peer learning and creative expression through performance workshops. They will have opportunities to perform in performance workshop and develop their performance analytic skill through critique of peers in the class. On completion of this unit students should be able to demonstrate technical competence, fluency and some interpretive distinctiveness.

**EMUS2624**

**Baroque Flute 4**

**Credit points:** 6  
**Teacher/Coordinator:** Hans-Dieter Michatz  
**Session:** Semester 1, Semester 2  
**Classes:** B Mus: 14 one hour lessons/semester and performance workshop/week; B Mus Studies/B Mus Ed: 9 one hour lessons and 3 master classes/semester and performance workshop/week.  
**Prerequisites:** EMUS2623  
**Corequisites:** EMUS2724  
**Assessment:** Jury/qualifying exam assessed by panel 15-25 minutes BMus 25 mins; BMusStud & BMusMed 15 mins OR public recital at junior level assessed by panel 40 minutes (DipMus only) Teacher Grade (20%), Panel (80%). Students must pass both assessment components.  

Note: ACCPS611/3612/3613 Recital Preparation 1, 2 or 3 must be taken by Dip Mus students who wish to use Faculty Accompaniment staff for their public recital.

Students at this level will be working closely with their teachers to prepare performance for jury assessment. They will gain experience in preparing for a sustained performance and further develop their critical capacities in performance workshop. On completion of this unit students should be able to perform with sound technical competence, fluency and some interpretive distinctiveness.

**EMUS2723**

**Baroque Flute 3 (Advanced)**

**Credit points:** 6  
**Teacher/Coordinator:** Dr Neal Peres Da Costa  
**Session:** Semester 1, Semester 2  
**Classes:** 12 one hour unit-specific performance class/week and/or unit-specific masterclasses and/or concerts.  
**Prerequisites:** EMUS1622  
**Corequisites:** EMUS2623  
**Prohibitions:** WIND2018, WIND2019, WIND3020, WIND3021  
**Assessment:** Practice and performance journal including proposal for junior level recital; presentations, performances and/or other participation in unit classes as required. (100%)  

Note: This unit is open only to DipMus students.

In this unit students should develop critical analysis and writing skills through the construction of a performance journal. They will undertake some project-based assignments, participate in master classes and attend concerts to develop their breadth of understanding of concert and practice protocols. The unit involves participation in either seminars, masterclasses or concerts where they have the opportunity to explore instrumental performance practices in depth with other
students. Advanced Principal Study allocates advanced practice time for students to prepare final programs. On completion of this unit students should be able to demonstrably connect analytical, harmonic, stylistic, technical, interpretive and musical awareness to the preparation of their specific repertoire.

EMUS2724
Baroque Flute 4 (Advanced)
Credit points: 6
Teacher/Coordinator: Dr Neal Peres Da Costa
Session: Semester 1, Semester 2
Classes: 12 one hour specific performance class/week and/or unit specific masterclasses and/or concerts.
Prerequisites: EMUS2723
Corequisites: EMUS2624
Prohibitions: WIND2018, WIND2019, WIND3020, WIND3021
Assessment: Practice and performance journal of junior recital preparation, presentations, performances and/or other participation in unit classes as required. (100%) Note: This unit is open only to DipMus students.

In this unit students should continue to develop critical analysis and writing skills through the construction of a performance journal. They will undertake some project-based assignments, participate in master classes and attend concerts to develop their breadth of understanding of concert and concert protocols. Advanced Principal Study allocates advanced practice time for students to prepare final programs. On completion of this unit students should be able to perform a public recital demonstrating analytical, harmonic, stylistic, technical, interpretive and musical awareness in their specific recital repertoire.

EMUS3625
Baroque Flute 5
Credit points: 6
Teacher/Coordinator: Hans-Dieter Michatz
Session: Semester 1, Semester 2
Prerequisites: EMUS2624
Assessment: Teacher Grade (100%) In this unit students will continue to refine their instrumental foundation, build musical and artistic skills and the attributes essential to a flexible and broad engagement with musical performance. They will attend individual lessons, performance workshop. On completion of this unit students should be able to demonstrate progress in technical achievement, awareness of stylistic diversity, and a sense of their individual creativity.

EMUS3626
Baroque Flute 6
Credit points: 6
Teacher/Coordinator: Hans-Dieter Michatz
Session: Semester 1, Semester 2
Prerequisites: EMUS3625
Assessment: Public recital at junior level assessed by panel 40 minutes (BMus) or jury exam assessed by panel 20 minutes (BMus/Std & BMus/Ed only) Teacher Grade (20%) Panel Grade (80%). Students must pass both assessment components.
Note: ACCP3611/3612/3613 Recital Preparation 1, 2 or 3 must be taken by students who wish to use Faculty Accompaniment staff for their public recital.

Early in the semester students will discuss with the teacher the programme and the suitability of repertoire for their individual presentation. They will be supported through opportunities to present aspects of their recital work during performance workshop. On completion of this unit students should be able to perform with sound technical facility, awareness of stylistic diversity, and a sense of their individual creativity.

EMUS4627
Baroque Flute 7
Credit points: 6
Teacher/Coordinator: Hans-Dieter Michatz
Session: Semester 1, Semester 2
Classes: 14 one hour lessons and performance workshops/wk
Prerequisites: EMUS3626
Corequisites: EMUS4727
Assessment: Teacher Grade (100%) This unit precedes the final recital requirements of Baroque Flute 8. Students should use this unit to reflect on previous strengths and weaknesses, determine a recital programme that will enable them to demonstrate their musical proficiency, creativity, artistry and mastery of their instrument/voice and specific musical genres. Students work closely with their teachers and participate in performance workshop. On completion of this unit the students should be able to perform with considerable technical facility, awareness of stylistic diversity, and a sense of their individual creativity.

EMUS4628
Baroque Flute 8
Credit points: 6
Teacher/Coordinator: Hans-Dieter Michatz
Session: Semester 1, Semester 2
Classes: 14 one hour lessons and performance workshops/wk.
Prerequisites: EMUS4627
Corequisites: EMUS4728
Assessment: Public recital at senior level assessed by panel 50 mins; Teacher Grade (20%); panel grade (80%). Students must pass both assessment components.
Note: ACCP3611/3612/3613 Recital Preparation 1, 2 or 3 must be taken by students who wish to use Faculty Accompaniment staff for their public recital.

In this unit, students prepare for their final recital programme. Students will present a public senior recital that will be assessed by a panel. They will undertake individual lessons that will focus on their artistic and technical performance preparation. Students will participate in performance workshop. On completion of this unit students should be able to perform a public recital with a high level of musical and interpretive awareness, technical facility, interest and involvement in the art form, and display flair, creativity and empathy with other performers.

EMUS4727
Baroque Flute 7 (Advanced)
Credit points: 6
Teacher/Coordinator: Hans-Dieter Michatz
Session: Semester 1, Semester 2
Classes: 12 one hour unit specific performance class/week and/or unit specific masterclasses and/or concerts.
Prerequisites: EMUS3626
Corequisites: EMUS4627
Prohibitions: WIND2018, WIND2019, WIND3020, WIND3021, WIND3036, WIND3037
Assessment: Practice and performance journal including proposal for senior level recital; presentations, performances and/or other participation in unit classes as required. (100%) In this unit students will develop critical analysis and writing skills through the construction of a performance journal. They will undertake some project-based assignments, participate in master classes and attend concerts to develop their breadth of understanding of concert and practice protocols. Advanced Principal Study allocates advanced practice time for students to prepare final programs. On completion of this unit students should be able to demonstrably connect high level analytical, harmonic, stylistic, technical, interpretive and musical awareness to the preparation of their specific repertoire.

EMUS4728
Baroque Flute 8 (Advanced)
Credit points: 6
Teacher/Coordinator: Dr Neal Peres Da Costa
Session: Semester 1, Semester 2
Classes: 12 one hour unit specific performance class/week and/or unit specific masterclasses and/or concerts.
Prerequisites: EMUS4727
Corequisites: EMUS4628
Prohibitions: WIND2018, WIND2019, WIND3020, WIND3021, WIND3036, WIND3037
Assessment: Practice and performance journal of senior recital preparation; presentations, performances and/or other participation in unit classes as required. (100%) In this unit students will develop critical analysis and writing skills through the construction of a performance journal. They will undertake some project-based assignments, participate in master classes and attend concerts to develop their breadth of understanding of concert and practice protocols. Advanced Principal Study allocates advanced practice time for students to prepare final programs. On completion of this unit students should be able to demonstrably connect high level technical, analytical, harmonic, stylistic, technical, interpretive and musical awareness to the preparation of their specific repertoire.

Early music performance
EMUS1611
Early Music Performance 1
Credit points: 6
Teacher/Coordinator: Dr Neal Peres Da Costa
Session: Semester 1, Semester 2
Classes: 14 one hour lessons/semester and performance workshops/week
Assessment: Teacher Grade (100%) Students will explore repertoire appropriate to their individual development. There will be an emphasis on the development of
technical skills, musical expression and knowledge of historical performing practices. Students will gain experience in performance and presentation through the performance workshop where they will also learn from reflecting on their own and their peers’ work. On completion of this unit students should be able to demonstrate musical and technical skills that will prepare their instrumental studies at higher levels.

EMUS1612 Early Music Performance 2
Credit points: 6  Teacher/Coordinator: Dr Neal Peres Da Costa  Session: Semester 1, Semester 2  Classes: 2  B Mus: 14 one hour lessons/semester and performance workshops/week  Prerequisites: EMUS1611 Assessment: Jury exam assessed by panel 10-15 mins (instrument specific); Teacher Grade (50%), Panel Grade (50%). Students must pass both assessment components.

Students will acquire skills in choosing and formulating repertoire that will support their technical development. This semester focuses on improving musical expression through repertoire choice. On completion of this unit students should be able to demonstrate sound musical and technical skills that will underpin their instrumental studies at higher levels.

EMUS2613 Early Music Performance 3
Credit points: 6  Teacher/Coordinator: Dr Neal Peres Da Costa  Session: Semester 1  Classes: 2  B Mus: 14 one hour lessons/semester and performance workshop/week; B Mus Studies/B Mus Ed: 9 one hour lessons and 3 master classes/semester and performance workshop/week  Prerequisites: EMUS1612 Corequisites: EMUS2713 - Dip Mus only  Assessment: Teacher Grade (100%)

In this unit students will negotiate with their teacher a programme of study that will support their musical development. Students work in close collaboration with each other and gain experience of peer learning and creative expression through performance workshops. They will have opportunities to perform in performance workshop and develop their performance analytic skill through critique of peers in the class. On completion of this unit students should be able to demonstrate technical competence, fluency and some interpretative distinctiveness.

EMUS2614 Early Music Performance 4
Credit points: 6  Teacher/Coordinator: Dr Neal Peres Da Costa  Session: Semester 1  Classes: 2  B Mus: 14 one hour lessons/semester and performance workshop/week; B Mus Studies/B Mus Ed: 9 one hour lessons and 3 master classes/semester and performance workshop/week  Prerequisites: EMUS2613 Corequisites: EMUS2714 - Dip Mus only  Assessment: Jury/qualifying exam assessed by panel 15-25 mins BMus 25 mins; BMusStud & BMusEd: 40 mins (DipMus only). Teacher Grade (20%), Panel Grade (80%). Students must pass both assessment components.

Note: ACCP3611/3612/3613 Recital Preparation 1, 2 or 3 must be taken by Dip Mus students who wish to use Faculty Accompaniment staff for their public recital.

Students at this level will be working closely with their teachers to prepare performance for jury assessment. They will gain experience in preparing for a sustained performance and further develop their critical capacities in performance workshop. On completion of this unit students should be able to perform with sound technical competence, fluency and some interpretative distinctiveness.

EMUS2713 Early Music Performance 3 (Advanced)
Credit points: 6  Teacher/Coordinator: Dr Neal Peres Da Costa  Session: Semester 1, Semester 2  Classes: 2  B Mus: 14 one hour lessons/semester and performance workshop/week and/or unit-specific masterclasses and/or concerts  Prerequisites: EMUS1612 Corequisites: EMUS2613 Assessment: Practice journal, performance journal including proposal for junior level/jury exam; presentations, performances and/or other participation in unit classes as required; (100%).

Note: This unit is open only to DipMus students.

In this unit students should develop critical analysis and writing skills through the construction of a performance journal. They will undertake some project-based assignments, participate in master classes and attend concerts to develop their breadth of understanding of concert and practice protocols. The unit involves participation in either seminars, masterclasses or concerts where they have the opportunity to explore instrumental performance practices in depth with other students. Advanced Principal Study allocates advanced practice time for students to prepare final programs. On completion of this unit students should be able to demonstrably connect analytical, harmonic, stylistic, technical, interpretive and musical awareness to the preparation of their specific repertoire.

EMUS2714 Early Music Performance 4 (Advanced)
Credit points: 6  Teacher/Coordinator: Dr Neal Peres Da Costa  Session: Semester 1, Semester 2  Classes: 2  B Mus: 14 one hour lessons/semester and performance workshop/week and/or unit-specific masterclasses and/or concerts  Prerequisites: EMUS2713 Corequisites: EMUS2614 Assessment: Practice journal, performance journal; presentations, performances and/or other participation in unit classes as required; (100%).

Note: This unit is open only to DipMus students.

In this unit students should continue to develop critical analysis and writing skills through the construction of a performance journal. They will undertake some project-based assignments, participate in master classes and attend concerts to develop their breadth of understanding of concert and practice protocols. Advanced Principal Study allocates advanced practice time for students to prepare final programs. On completion of this unit students should be able to perform a public recital demonstrating analytical, harmonic, stylistic, technical, interpretive and musical awareness in their specific recital repertoire.

EMUS3615 Early Music Performance 5
Credit points: 6  Teacher/Coordinator: Dr Neal Peres Da Costa  Session: Semester 1, Semester 2  Classes: 2  B Mus: 14 one hour lessons/semester and performance workshop/week; B Mus Studies/B Mus Ed: 9 one hour lessons and 3 master classes/semester and performance workshop/week  Prerequisites: EMUS2614 Assessment: Teacher Grade (100%)

In this unit students will continue to refine their instrumental foundation, build musical and artistic skills and the attributes essential to a flexible and broad engagement with musical performance. They will attend individual lessons, performance workshop. On completion of this unit students should be able to demonstrate progress in technical achievement, awareness of stylistic diversity, and a sense of their individual creativity.

EMUS3616 Early Music Performance 6
Credit points: 6  Teacher/Coordinator: Dr Neal Peres Da Costa  Session: Semester 1, Semester 2  Classes: 2  B Mus: 14 one hour lessons/semester and performance workshop/week; B Mus Studies/B Mus Ed: 9 one hour lessons and 3 master classes/semester and performance workshop/week  Prerequisites: EMUS3615 Assessment: Public recital at junior level assessed by panel 40 minutes (BMus) or jury exam assessed by panel 20 minutes (BMusStud & BMusMusEd only). Teacher grade (20%), Panel grade (80%).

Note: ACCP3611/3612/3613 Recital Preparation 1, 2 or 3 must be taken by students who wish to use Faculty Accompaniment staff for their public recital.

Early in the semester students will discuss with the teacher the programme and the suitability of repertoire for their individual presentation. They will be supported through opportunities to present aspects of their recital work during performance workshop. On completion of this unit students should be able to perform with sound technical facility, awareness of stylistic diversity, and a sense of their individual creativity.

EMUS4617 Early Music Performance 7
Credit points: 6  Teacher/Coordinator: Dr Neal Peres Da Costa  Session: Semester 1, Semester 2  Classes: 2  B Mus: 14 one hour lessons/semester and performance workshops/week  Prerequisites: EMUS3616 Corequisites: EMUS4717 Assessment: Teacher Grade (100%)

This unit precedes the final recital requirements of Early Music 8. Students should use this unit to reflect on previous strengths and weaknesses, determine a recital programme that will enable them to
demonstrate their musical proficiency, creativity, artistry and mastery of their instrument/voice and specific musical genres. Students work closely with their teachers and participate in performance workshops. On completion of this unit the students should be able to perform with considerable technical facility, awareness of stylistic diversity, and a sense of their individual creativity.

**EMUS4618**  
**Early Music Performance 8**

**Credit points:** 6  
**Teacher/Coordinator:** Dr Neal Peres Da Costa  
**Session:** Semester 1, Semester 2  
**Classes:** 10 one hour lessons/semester and performance workshops/week  
**Prerequisites:** EMUS4617  
**Corequisites:**  
**Assessment:** Public recital at Senior level assessed by panel of 50 mins. Teacher Grade (20%), Panel Grade (80%)  
**Note:** ACCP3661/3612/3613 Recital Preparation 1, 2 or 3 must be taken by students who wish to use Faculty Accompaniment staff for their public recital.

In this unit, students prepare for their final recital programme. Students will present a public recital that will be assessed by a panel. They will undertake individual lessons that will focus on their artistic and technical performance preparation. Students will participate in performance workshop. On completion of this unit students should be able to perform a public recital with a high level of musical and interpretive awareness, technical facility, interest and involvement in the art form, and display flair, creativity and empathy with other performers.

**EMUS4717**  
**Early Music Performance 7 (Advanced)**

**Credit points:** 6  
**Teacher/Coordinator:** Dr Neal Peres Da Costa  
**Session:** Semester 1, Semester 2  
**Classes:** 12 one hour unit-specific performance class/week and/or unit-specific masterclasses and/or concerts.  
**Prerequisites:** EMUS3616  
**Corequisites:** EMUS4617  
**Assessment:** Practice journal, performance journal, presentations, performances and/or other participation in unit classes as required (100%).

In this unit students will develop critical analysis and writing skills through the construction of a performance journal. They will undertake some project-based assignments, participate in master classes and attend concerts to develop their breadth of understanding of concert and practice protocols. Advanced Principal Study allocates advanced practice time for students to prepare final programs. On completion of this unit students should be able to demonstrate high level analytical, harmonic, stylistic, technical and interpretive awareness to the preparation of their specific repertoire.

**EMUS4718**  
**Early Music Performance 8 (Advanced)**

**Credit points:** 6  
**Teacher/Coordinator:** Dr Neal Peres Da Costa  
**Session:** Semester 1, Semester 2  
**Classes:** 12 one hour unit-specific performance class/week and/or unit-specific masterclasses and/or concerts.  
**Prerequisites:** EMUS4717  
**Corequisites:** EMUS4618  
**Assessment:** Practice journal, performance journal, presentations, performances and/or other participation in unit classes as required (100%).

In this unit students will develop critical analysis and writing skills through the construction of a performance journal. They will undertake some project-based assignments, participate in master classes and attend concerts to develop their breadth of understanding of concert and practice protocols. Advanced Principal Study allocates advanced practice time for students to prepare final programs. On completion of this unit students should be able to demonstrate high level performance repertoire and practice in concert and practice protocols. Advanced Principal Study allocates advanced practice time for students to prepare final programs. On completion of this unit students should be able to perform a high level public recital demonstrating connecting analytical, harmonic, stylistic, technical, interpretive and musical awareness to their specific recital repertoire.

**Harpsichord**

**EMUS1601**  
**Harpsichord 1**

**Credit points:** 6  
**Teacher/Coordinator:** Dr Neal Peres Da Costa  
**Session:** Semester 1, Semester 2  
**Classes:** 14 one hour lessons/semester and performance workshops/week  
**Assumed knowledge:** It is assumed that students have some experience of standard harpsichord repertoire such as J.S. Bach’s Preludes and Fugues and Scarlatti’s Sonatas.  
**Assessment:** Teacher Grade (100%)

In this unit students will develop critical analysis and writing skills through the construction of a performance journal. They will undertake some project-based assignments, participate in master classes and attend concerts to develop their breadth of understanding of concert and practice protocols. Advanced Principal Study allocates advanced practice time for students to prepare final programs. On completion of this unit students should be able to perform a high level public recital demonstrating connecting analytical, harmonic, stylistic, technical, interpretive and musical awareness to their specific recital repertoire.

**EMUS1602**  
**Harpsichord 2**

**Credit points:** 6  
**Teacher/Coordinator:** Dr Neal Peres Da Costa  
**Session:** Semester 1, Semester 2  
**Classes:** 14 one hour lessons/semester and performance workshops/week  
**Prerequisites:** EMUS1601  
**Assessment:** Jury exam assessed by panel of 10-15 mins (instrument specific); Teacher grade (50%), Panel grade (50%). Students must pass both assessed components.

Students will acquire skills in choosing and formulating repertoire that will support their technical development. This semester focuses on improving musical expression through repertoire choice. On completion of this unit students should be able to demonstrate sound musical and technical skills that will underpin their instrumental studies at higher levels.

**EMUS2603**  
**Harpsichord 3**

**Credit points:** 6  
**Teacher/Coordinator:** Dr Neal Peres Da Costa  
**Session:** Semester 1, Semester 2  
**Classes:** 15 one hour lessons/semester and performance workshops/week; B Mus Studies/B Mus Ed: 12 one hour lessons and performance workshop/week  
**Prerequisites:** EMUS1602  
**Corequisites:** EMUS2703 - Dip Mus only  
**Assessment:** Teacher grade (100%)

In this unit students will negotiate with their teacher a programme of study that will support their musical development. Students work in close collaboration with each other and gain experience of peer learning and creative expression through performance workshops. They will have opportunities to perform in performance workshop and develop their performance analytic skill through critique of peers in the class. On completion of this unit students should be able to demonstrate technical competence, fluency and some interpretative distinctiveness.

**EMUS2604**  
**Harpsichord 4**

**Credit points:** 6  
**Teacher/Coordinator:** Dr Neal Peres Da Costa  
**Session:** Semester 1, Semester 2  
**Classes:** 15 one hour lessons/semester and performance workshops/week; B Mus Studies/B Mus Ed: 12 one hour lessons and performance workshop/week  
**Prerequisites:** EMUS2603  
**Corequisites:** EMUS2704 - Dip Mus only  
**Assessment:** Jury/qualifying exam assessed by panel; B Mus 25 mins, BMusStud & BMusEd 15 min; OR public recital assessed by panel of 40 mins (Dip Mus only), Teacher grade (20%), panel grade (80%). Students must pass both assessed components.  
**Note:** ACCP3661/3612/3613 Recital Preparation 1, 2 or 3 must be taken by Dip Mus students who wish to use Faculty Accompaniment staff for their public recital.

Students at this level will be working closely with their teachers to prepare performance for jury assessment. They will gain experience in preparing for a sustained performance and further develop their critical capacities in performance workshop. On completion of this unit students should be able to perform with sound technical competence, fluency and some interpretative distinctiveness.

**EMUS2703**  
**Harpsichord 3 (Advanced)**

**Credit points:** 6  
**Teacher/Coordinator:** Dr Neal Peres Da Costa  
**Session:** Semester 1, Semester 2  
**Classes:** 12 one hour unit-specific performance class/week and/or unit-specific masterclasses and/or concerts.  
**Prerequisites:** EMUS1602  
**Corequisites:** EMUS2603  
**Prohibitions:** EMUS1661, EMUS1662, EMUS2663, EMUS2664  
**Assessment:** Practice journal, performance journal including proposal for junior level/jury exam; presentations, performances and/or other participation in unit classes as required (100%).  
**Note:** This unit is open only to Dip Mus students.

In this unit students should develop critical analysis and writing skills through the construction of a performance journal. They will undertake
Undergraduate units of study details

This unit precedes the final recital requirements of Harpsichord 8. Students should use this unit to reflect on previous strengths and weaknesses, determine a recital programme that will enable them to demonstrate their musical proficiency, creativity, artistry and mastery of their instrument/voice and specific musical genres. Students work closely with their teachers and participate in performance workshop. On completion of this unit the students should be able to perform with considerable technical facility, awareness of stylistic diversity, and a sense of their individual creativity.

EMUS4608
Harpsichord 8
Credit points: 6
Teacher/Coordinator: Dr Neal Peres da Costa
Session: Semester 1, Semester 2
Classes: 14 one-hour lessons/semester and performance workshops/week
Prerequisites: EMUS3606
Corequisites: EMUS4707
Assessment: Teacher Grade (100%)
In this unit, students prepare for their final recital programme. Students will present a public senior recital that will be assessed by a panel. They will undertake individual lessons that will focus on their artistic and technical performance preparation. Students will participate in performance workshop. On completion of this unit students should be able to perform a public recital with a high level of musical and interpretive awareness, technical facility, interest and involvement in the art form, and display flair, creativity and empathy with other performers.

EMUS4707
Harpsichord 7 (Advanced)
Credit points: 6
Teacher/Coordinator: Dr Neal Peres da Costa
Session: Semester 1, Semester 2
Classes: 14 one-hour lessons/semester and performance workshops/week
Prerequisites: EMUS3606
Corequisites: EMUS4707
Assessment: Teacher Grade (100%)
In this unit, students will develop critical analysis and writing skills through the construction of a performance journal. They will undertake some project-based assignments, participate in master classes and attend concerts to develop their breadth of understanding of concert and practice protocols. Advanced Principal Study allocates advanced practice time for students to prepare final programs. On completion of this unit students should be able to demonstrably connect high level analytical, harmonic, stylistic, technical, interpretive and musical awareness to the preparation of their specific repertoire.

EMUS4708
Harpsichord 8 (Advanced)
Credit points: 6
Teacher/Coordinator: Dr Neal Peres da Costa
Session: Semester 1, Semester 2
Classes: 14 one-hour lessons/semester and performance workshops/week
Prerequisites: EMUS3606
Corequisites: EMUS4707
Assessment: Teacher Grade (100%)
In this unit, students prepare for their final recital programme. Students will present a public senior recital that will be assessed by a panel. They will undertake individual lessons that will focus on their artistic and technical performance preparation. Students will participate in performance workshop. On completion of this unit students should be able to perform a public recital with a high level of musical and interpretive awareness, technical facility, interest and involvement in the art form, and display flair, creativity and empathy with other performers.

EMUS4607
Harpsichord 7
Credit points: 6
Teacher/Coordinator: Dr Neal Peres da Costa
Session: Semester 1, Semester 2
Classes: 14 one-hour lessons/semester and performance workshops/week
Prerequisites: EMUS3606
Corequisites: EMUS4707
Assessment: Teacher Grade (100%)
This unit precedes the final recital requirements of Harpsichord 8. Students should use this unit to reflect on previous strengths and weaknesses, determine a recital programme that will enable them to demonstrate their musical proficiency, creativity, artistry and mastery of their instrument/voice and specific musical genres. Students work closely with their teachers and participate in performance workshop. On completion of this unit the students should be able to perform with considerable technical facility, awareness of stylistic diversity, and a sense of their individual creativity.

EMUS3605
Harpsichord 5
Credit points: 6
Teacher/Coordinator: Dr Neal Peres da Costa
Session: Semester 1, Semester 2
Classes: 14 one-hour lessons/semester and performance workshops/week
Prerequisites: EMUS3605
Assessment: Teacher Grade (100%)
In this unit students will continue to refine their instrumental foundation, build musical and artistic skills and the attributes essential to a flexible and broad engagement with musical performance. They will attend individual lessons, performance workshop. On completion of this unit students should be able to demonstrate progress in technical achievement, awareness of stylistic diversity, and a sense of their individual creativity.

EMUS3606
Harpsichord 6
Credit points: 6
Teacher/Coordinator: Dr Neal Peres da Costa
Session: Semester 1, Semester 2
Classes: 14 one-hour lessons/semester and performance workshops/week
Prerequisites: EMUS3605
Assessment: Public recital at junior level assessed by panel 40 minutes (BMus) or jury exam assessed by panel 20 minutes (BMusMus & BMusMusEd only), Teacher grade (20%), panel grade (80%), Students must pass both assessed components.
Note: ACCP3611/3612/3613 Recital Preparation 1, 2 or 3 must be taken by students who wish to use Faculty Accompaniment staff for their public recital.
Early in the semester students will discuss with the teacher the programme and the suitability of repertoire for their individual presentation. They will be supported through opportunities to present aspects of their recital work during performance workshop. On completion of this unit students should be able to perform with sound technical facility, awareness of stylistic diversity, and a sense of their individual creativity.

EMUS3607
Harpsichord 7 (Advanced)
Credit points: 6
Teacher/Coordinator: Dr Neal Peres da Costa
Session: Semester 1, Semester 2
Classes: 14 one-hour lessons/semester and performance workshops/week
Prerequisites: EMUS3606
Corequisites: EMUS4707
Assessment: Teacher Grade (100%)
This unit precedes the final recital requirements of Harpsichord 8. Students should use this unit to reflect on previous strengths and weaknesses, determine a recital programme that will enable them to demonstrate their musical proficiency, creativity, artistry and mastery of their instrument/voice and specific musical genres. Students work closely with their teachers and participate in performance workshop. On completion of this unit the students should be able to perform with considerable technical facility, awareness of stylistic diversity, and a sense of their individual creativity.
EMUS1631
Lute 1
Credit points: 6 Teacher/Coordinator: Tommie Andersson Session: Semester 1, Semester 2 Classes: 14 one-hour lessons/semester and performance workshops/week Assumed knowledge: Standard Renaissance and Baroque repertoire for lute and guitar. Assessment: Teacher grade (100%)

Students will explore repertoire appropriate to their individual development. There will be an emphasis on the development of technical skills, musical expression and knowledge of historical performing practices. Students will gain experience in performance and presentation through the performance workshop where they will also learn from reflecting on their own and their peers' work. On completion of this unit students should be able to demonstrate musical and technical skills that will prepare their instrumental studies at higher levels.

EMUS1632
Lute 2
Credit points: 6 Teacher/Coordinator: Tommie Andersson Session: Semester 1, Semester 2 Classes: 14 one-hour lessons/semester and performance workshops/week Prerequisites: EMUS1631 Assessment: Jury exam assessed by panel 10-15 mins (instrument specific), Teacher grade (50%), panel grade (50%). Students must pass both assessment components.

Students will acquire skills in choosing and formulating repertoire that will support their technical development. This semester focuses on improving musical expression through repertoire choice. On completion of this unit students should be able to demonstrate sound musical and technical skills that will underpin their instrumental studies at higher levels.

EMUS2633
Lute 3
Credit points: 6 Teacher/Coordinator: Tommie Andersson Session: Semester 1, Semester 2 Classes: 14 one-hour lessons/semester and performance workshops/week Prerequisites: EMUS1632 Corequisites: EMUS2733 - Dip Mus only Assessment: Teacher Grade (100%)

In this unit students will negotiate with their teacher a programme of study that will support their musical development. Students work in close collaboration with each other and gain experience of peer learning and creative expression through performance workshops. They will have opportunities to perform in performance workshop and develop their performance analytic skill through critique of peers in the class. On completion of this unit students should be able to demonstrate technical competence, fluency and some interpretative distinctiveness.

EMUS2634
Lute 4
Credit points: 6 Teacher/Coordinator: Tommie Andersson Session: Semester 1, Semester 2 Classes: B Mus: 14 one hour lessons/semester and performance workshop/week; B Mus Studies/B Mus Ed: 9 one hour lessons and 3 master classes/semester and performance workshop/week Prerequisites: EMUS2633 Corequisites: EMUS2734 - Dip Mus only Assessment: Jury/qualifying exam assessed by panel 15-25 mins BMus 25 mins; BMusStud & BMus Ed 15 mins OR public recital at junior level assessed by panel 40 mins (DipMus only). Teacher grade (20%), panel grade (80%). Students must pass both assessment components.

Note: ACCP3611/3612/3613 Recital Preparation 1, 2 or 3 must be taken by Dip Mus students who wish to use Faculty Accompaniment staff for their public recital.

Students at this level will be working closely with their teachers to prepare performance for jury assessment. They will gain experience in preparing for a sustained performance and further develop their critical capacities in performance workshop. On completion of this unit students should be able to perform with sound technical competence, fluency and some interpretative distinctiveness.

EMUS2733
Lute 3 (Advanced)
Credit points: 6 Teacher/Coordinator: Dr Neal Peres Da Costa Session: Semester 1, Semester 2 Classes: 12 one hour unit-specific performance class/week and/or unit-specific masterclasses and/or concerts. Prerequisites: EMUS1632 Corequisites: EMUS2633 Prohibitions: STRG1015, STRG1016, STRG2014, STRG2015 Assessment: Practice journal, performance journal including proposal for junior level/jury exam; presentations, performances and/or other participation in unit classes as required; (100%). Note: This unit is open only to DipMus students.

In this unit students should develop critical analysis and writing skills through the construction of a performance journal. They will undertake some project-based assignments, participate in master classes and attend concerts to develop their breadth of understanding of concert and practice protocols. The unit involves participation in either seminars, masterclasses or concerts where they have the opportunity to explore instrumental performance practices in depth with other students. Advanced Principal Study allocates advanced practice time for students to prepare final programs. On completion of this unit students should be able to demonstrably connect analytical, harmonic, stylistic, technical, interpretive and musical awareness to the preparation of their specific repertoire.

EMUS2734
Lute 4 (Advanced)
Credit points: 6 Teacher/Coordinator: Dr Neal Peres Da Costa Session: Semester 1, Semester 2 Classes: 12 one hour unit-specific performance class/week and/or unit-specific masterclasses and/or concerts. Prerequisites: EMUS2733 Corequisites: EMUS2634 Prohibitions: STRG1015, STRG1016, STRG2014, STRG2015 Assessment: Practice journal, performance journal including proposal for junior level/jury exam; presentations, performances and/or other participation in unit classes as required; (100%). Note: This unit is open only to DipMus students.

In this unit students should continue to develop critical analysis and writing skills through the construction of a performance journal. They will undertake some project-based assignments, participate in master classes and attend concerts to develop their breadth of understanding of concert and practice protocols. Advanced Principal Study allocates advanced practice time for students to prepare final programs. On completion of this unit students should be able to perform a public recital demonstrating analytical, harmonic, stylistic, technical, interpretive and musical awareness in their specific recital repertoire.

EMUS3635
Lute 5
Credit points: 6 Teacher/Coordinator: Tommie Andersson Session: Semester 1, Semester 2 Classes: B Mus: 14 one hour lessons/semester and performance workshop/week; B Mus Studies/B Mus Ed: 9 one hour lessons and 3 master classes/semester and performance workshop/week Prerequisites: EMUS2634 Assessment: Teacher grade (100%)

In this unit students will continue to refine their instrumental foundation, build musical and artistic skills and the attributes essential to a flexible and broad engagement with musical performance. They will attend individual lessons, performance workshop. On completion of this unit students should be able to demonstrate progress in technical achievement, awareness of stylistic diversity, and a sense of their individual creativity.

EMUS3636
Lute 6
Credit points: 6 Teacher/Coordinator: Tommie Andersson Session: Semester 1, Semester 2 Classes: B Mus: 14 one hour lessons/semester and performance workshop/week; B Mus Studies/B Mus Ed: 9 one hour lessons and 3 master classes/semester and performance workshop/week Prerequisites: EMUS3635 Assessment: Public recital at junior level assessed by panel 40 minutes (BMus) or jury exam assessed by panel 20 minutes (BMusStud & BMus MusED only). Teacher grade (20%), panel grade (80%). Students must pass both assessment components.

Note: ACCP3611/3612/3613 Recital Preparation 1, 2 or 3 must be taken by students who wish to use Faculty Accompaniment staff for their public recital.

Early in the semester students will discuss with the teacher the programme and the suitability of repertoire for their individual presentation. They will be supported through opportunities to present
aspects of their recital work during performance workshop. On completion of this unit students should be able to perform with sound technical facility, awareness of stylistic diversity, and a sense of their individual creativity.

EMUS4637
Lute 7
Credit points: 6 Teacher/Coordinator: Tommie Andersson Session: Semester 1, Semester 2 Classes: 14 one-hour lessons/semester and performance workshops/week Prerequisites: EMUS4636 Corequisites: EMUS4737 Assessment: Teacher grade (100%) This unit precedes the final recital requirements of Lute 8. Students should use this unit to reflect on previous strengths and weaknesses, determine a recital programme that will enable them to demonstrate their musical proficiency, creativity, artistry and mastery of their instrument/voice and specific musical genres. Students work closely with their teachers and participate in performance workshop. On completion of this unit the students should be able to perform with considerable technical facility, awareness of stylistic diversity, and a sense of their individual creativity.

EMUS4638
Lute 8
Credit points: 6 Teacher/Coordinator: Tommie Andersson Session: Semester 1, Semester 2 Classes: 14 one hour lessons/semester and performance workshops/week Prerequisites: EMUS4637 Corequisites: EMUS4738 Assessment: Public recital at senior level assessed by panel 50 mins. Teacher grade (20%), panel grade (80%). Students must pass all assessment components.

Note: ACCP3611/3612/3613 Recital Preparation 1, 2 or 3 must be taken by students who wish to use Faculty Accompaniment staff for their public recital.

In this unit, students prepare for their final recital programme. Students will present a public senior recital that will be assessed by a panel. They will undertake individual lessons that will focus on their artistic and technical performance preparation. Students will participate in performance workshop. On completion of this unit students should be able to perform a public recital with a high level of musical and interpretive awareness, technical facility, interest and involvement in the art form, and display flair, creativity and empathy with other performers.

EMUS4737
Lute 7 (Advanced)
Credit points: 6 Teacher/Coordinator: Dr Neal Peres Da Costa Session: Semester 1, Semester 2 Classes: 12 one hour unit-specific performance class/week and/or unit-specific masterclasses and/or concerts. Prerequisites: EMUS3636 Corequisites: EMUS4637 Prohibitions: STRG1015, STRG1016, STRG2014, STRG2015, STRG3018, STRG3019, STRG4016, STRG4017 Assessment: Practice journal, performance journal including proposal for junior level; jury exam: presentations, performances and/or other participation in unit classes as required (100%).

In this unit students will develop critical analysis and writing skills through the construction of a performance journal. They will undertake some project-based assignments, participate in master classes and attend concerts to develop their breadth of understanding of concert and practice protocols. Advanced Principal Study allocates advanced practice time for students to prepare final programs. On completion of this unit students should be able to perform a high level public recital demonstrating connecting analytical, harmonic, stylistic, technical, interpretive and musical awareness to their specific recital repertoire.

Organ

ORGN1601
Organ 1
Credit points: 6 Teacher/Coordinator: Philip Swanton Session: Semester 1, Semester 2 Classes: 14 one hour lessons/semester and participation in performance workshop Corequisites: ORGN1008 Assessment: Teacher grade (100%) Students will explore repertoire appropriate to their individual development. There will be an emphasis on the development of technical skills and musical expression. Students will gain experience in performance and presentation through the performance workshop where they will also learn from reflecting on their own and their peers' work. On completion of this unit students should be able to demonstrate musical and technical skills that will prepare their instrumental studies at higher levels.

ORGN1602
Organ 2
Credit points: 6 Teacher/Coordinator: Philip Swanton Session: Semester 1, Semester 2 Classes: 14 one hour lessons/semester and participation in performance workshop Prerequisites: ORGN1601 Corequisites: ORGN1009 Assessment: Jury exam assessed by panel of 15-20 mins (instrument specific) (50%). Teacher Grade (50%). Students must pass all assessment components.

Students will develop an approach to repertoire choice and development that will support their technical development. This semester focuses on the technical development with the aim of improving musical expression through their repertoire choice. On completion of this unit students should be able to demonstrate sound musical and technical skills that will underpin their instrumental studies at higher levels.

ORGN2603
Organ 3
Credit points: 6 Teacher/Coordinator: Philip Swanton Session: Semester 1, Semester 2 Classes: 8 Mus: 14 one hour lessons/semester and performance workshop/week; B Mus Studies/B Mus Ed: 12 one hour lessons and performance workshop/week Prerequisites: ORGN1602 Corequisites: ORGN2008 or ORGN2703 - Dip Mus only Assessment: Teacher Grade (100%). In this unit students will negotiate with their teacher a programme of study that will support their musical development. Students work in close collaboration with each other and gain experience of peer learning and creative expression through performance workshops. They will have opportunities to perform in performance workshop and develop their performance analytic skill through critique of peers in the class. On completion of this unit students should be able to demonstrate technical competence, fluency and some interpretative distinctiveness.

ORGN2604
Organ 4
Credit points: 6 Teacher/Coordinator: Philip Swanton Session: Semester 1, Semester 2 Classes: 8 Mus: 14 one hour lessons/semester and performance workshop/week; B Mus Studies/B Mus Ed: 12 one hour lessons and performance workshop/week Prerequisites: ORGN2903 Corequisites: ORGN2909 or ORGN2704 - Dip Mus only. Assessment: Jury/qualifying exam assessed by panel 20 - 25 minutes (B Mus 25 mins; BMusStud and BMus(MusEd) 20 mins) OR public recital at junior level assessed by panel 40 minutes (Dip Mus only). Teacher grade (20%), Panel grade (80%). Students must pass all assessment components.

Students at this level will be working closely with their teachers to prepare performance for jury assessment. They will gain experience in preparing for a sustained performance and further develop their critical capacities in performance workshop. On completion of this unit
students should be able to perform with sound technical competence, fluency and some interpretative distinctiveness.

**ORGN2703**  
**Organ 3 (Advanced)**  
**Credit points:** 6  
**Teacher/Coordinator:** Philip Swanton  
**Session:** Semester 1, Semester 2  
**Classes:** 12 one hour unit-specific performance class/week and/or unit-specific masterclasses and/or concerts.  
**Prerequisites:** ORGN1602  
**Corequisites:** ORGN2603  
**Assessment:** Presentation, performance, essay and/or other participation in unit classes as specified at the start of semester; (100%)  
**Note:** This unit is open only to DipMus students. Students enrolling in this Unit of Study may not concurrently enrol in ORGN1008/1009/2008/2009 Organ Resources 1 - 4.

In this unit students should develop critical analysis and writing skills through the construction of a performance journal. They will undertake some project-based assignments, participate in master classes and attend concerts to develop their breadth of understanding of concert and practice protocols. The unit involves participation in one-hour seminars where they have the opportunity to explore instrumental performance practices in depth with other students. Advanced Principal Study allocates advanced practice time for students to prepare final programs. On completion of this unit students should be able to demonstrate connectivity analytical, harmonic, stylistic, technical, interpretive and musical awareness to the preparation of their specific repertoire.

**ORGN2704**  
**Organ 4 (Advanced)**  
**Credit points:** 6  
**Teacher/Coordinator:** Philip Swanton  
**Session:** Semester 1, Semester 2  
**Classes:** 12 one hour unit-specific performance class/week and/or unit-specific masterclasses and/or concerts.  
**Prerequisites:** ORGN2703  
**Corequisites:** ORGN2604  
**Assessment:** Presentation, performance, essay and/or other participation in unit classes as specified at the start of semester; (100%)  
**Note:** This unit is open only to DipMus students. Students enrolling in this Unit of Study may not concurrently enrol in ORGN1008/1009/2008/2009 Organ Resources 1 - 4.

In this unit students should continue to develop critical analysis and writing skills through the construction of a performance journal. They will undertake some project-based assignments, participate in master classes and attend concerts to develop their breadth of understanding of concert and practice protocols. Advanced Principal Study allocates advanced practice time for students to prepare final programs. On completion of this unit students should be able to perform a public recital demonstrating analytical, harmonic, stylistic, technical, interpretive and musical awareness in their specific recital repertoire.

**ORGN3605**  
**Organ 5**  
**Credit points:** 6  
**Teacher/Coordinator:** Philip Swanton  
**Session:** Semester 1, Semester 2  
**Classes:** B Mus: 14 one hour lessons/semester and performance workshop/week; B Mus Studies/B Mus Ed: 12 one hour lessons and performance workshop/week.  
**Prerequisites:** ORGN2604  
**Corequisites:** ORGN3705 - B Mus only  
**Assessment:** Teacher Grade (100%)  
**Note:** This unit is open only to BMus(P) students. Students enrolling in this Unit of Study may not concurrently enrol in ORGN1008/1009/2008/2009/3008/3003 Organ Resources 1 - 6.

Students in this unit will continue to refine their instrumental foundation, build musical and artistic skills and the attributes essential to a flexible and broad engagement with musical performance. They will attend individual lessons, performance workshop. On completion of this unit students should be able to demonstrate progress in technical achievement, awareness of stylistic diversity, and a sense of their individual creativity.

**ORGN3606**  
**Organ 6**  
**Credit points:** 6  
**Teacher/Coordinator:** Philip Swanton  
**Session:** Semester 1, Semester 2  
**Classes:** B Mus: 14 one hour lessons/semester and performance workshop/week; B Mus Studies/B Mus Ed: 12 one hour lessons and performance workshop/week.  
**Prerequisites:** ORGN3605  
**Corequisites:** ORGN3706 - B Mus only  
**Assessment:** Public recital at junior level assessed by panel of 40 minutes (BMus) OR jury exam assessed by panel 25 minutes (BMusStud and BMusEd only), Teacher grade (20%), Panel grade (80%). Students must pass all assessment components.

This semester will involve an early discussion with the teacher regarding the programme and the suitability of repertoire for the student's individual presentation. They will be supported through opportunities to present aspects of their recital work during performance workshop. On completion of this unit students should be able to perform with sound technical facility, awareness of stylistic diversity, and a sense of their individual creativity.

**ORGN3705**  
**Organ 5 (Advanced)**  
**Credit points:** 6  
**Teacher/Coordinator:** Philip Swanton  
**Session:** Semester 1, Semester 2  
**Classes:** 12 one hour unit-specific performance class/week and/or unit-specific masterclasses and/or concerts.  
**Prerequisites:** ORGN2704  
**Corequisites:** ORGN3605  
**Assessment:** Presentation, performance, essay and/or other participation in unit classes as specified at the start of semester; (100%)  
**Note:** This unit is open only to BMus(Perf) students. Students enrolling in this Unit of Study may not concurrently enrol in ORGN1008/1009/2008/2009/3008/3003 Organ Resources 1 - 6.

In this unit students will develop further critical analysis and writing skills through the maintenance of a performance journal. They will undertake some project-based assignments, participate in master classes and attend concerts to develop their breadth of understanding of concert and practice protocols. The unit involves participation in one-hour seminars where they have the opportunity to explore instrumental performance practices in depth with other students. Advanced Principal Study allocates advanced practice time for students to prepare final programs. On completion of this unit students should be able to perform a public recital demonstrating sound analytical, harmonic, stylistic, technical, interpretive and musical awareness in their specific recital repertoire.

**ORGN3706**  
**Organ 6 (Advanced)**  
**Credit points:** 6  
**Teacher/Coordinator:** Philip Swanton  
**Session:** Semester 1, Semester 2  
**Classes:** 12 one hour unit-specific performance class/week and/or unit-specific masterclasses and/or concerts.  
**Prerequisites:** ORGN2705  
**Corequisites:** ORGN3606  
**Assessment:** Presentation, performance, essay and/or other participation in unit classes as specified at the start of semester; (100%)  
**Note:** This unit is open only to BMus(Perf) students. Students enrolling in this Unit of Study may not concurrently enrol in ORGN1008/1009/2008/2009/3008/3003 Organ Resources 1 - 6.

In this unit students will continue critical analysis and writing skills through the maintenance of a performance journal. They will undertake some project-based assignments, participate in master classes and attend concerts to develop their breadth of understanding of concert and practice protocols. Advanced Principal Study allocates advanced practice time for students to prepare final programs. On completion of this unit students should be able to perform a public recital clearly demonstrating analytical, harmonic, stylistic, technical, interpretive and musical awareness in their specific recital repertoire.

**ORGN4607**  
**Organ 7**  
**Credit points:** 6  
**Teacher/Coordinator:** Philip Swanton  
**Session:** Semester 1, Semester 2  
**Classes:** 14 one hour individual lessons/semester and participation in performance workshop.  
**Prerequisites:** ORGN3606  
**Corequisites:** ORGN4707  
**Assessment:** Teacher Grade (100%).

This unit comes prior to the final recital requirements of instrument 8. Students should use this unit to reflect on previous instrumental strengths and weaknesses, determine a recital programme that will enable them to demonstrate their musical proficiency, creativity, artistry and mastery of their instrument/voice and specific musical genres. Students work in close relation to their teachers and participate in performance workshop. On completion of this unit the students should be able to perform with considerable technical facility, awareness of stylistic diversity, and a sense of their individual creativity.

**ORGN4608**  
**Organ 8**  
**Credit points:** 6  
**Teacher/Coordinator:** Philip Swanton  
**Session:** Semester 1, Semester 2  
**Classes:** 14 one hour individual lessons/semester and
participation in performance workshop. Prerequisites: ORGN4607
Corequisites: ORGN4708. Assessment: Public recital at senior level assess by panel 50 minutes. Teacher grade (20%). Panel grade (80%). Students must pass all assessment components.

In this unit, students prepare for their final recital programme. Students will present a public senior recital that will be assessed by a panel. They will undertake individual lessons that will focus on their artistic and technical performance preparation. Students will participate in performance workshop. On completion of this unit the students should be able to perform a public recital with high levels of musical and interpretative awareness, technical facility, an interest and involvement in the art form, and a display of flair, creativity and empathy with other performers.

**ORGN4707**
**Organ 7 (Advanced)**
Credit points: 6 Teacher/Coordinator: Philip Swanton Session: Semester 1, Semester 2. Prerequisites: ORGN4706 Assessment: Public recital at senior level assess by panel 50 minutes. Teacher grade (20%). Panel grade (80%). Students must pass all assessment components.

In this unit, students will perform in a public recital. They will undertake a project-based assignment that will focus on various performance practices. Students will be assessed on their individual performance and will participate in peer assessment. They will undertake individual lessons that will focus on their artistic and technical performance preparation. Students will participate in performance workshop. On completion of this unit the students should be able to perform a public recital with high levels of musical and interpretative awareness, technical facility, an interest and involvement in the art form, and a display of flair, creativity and empathy with other performers.

**EMUS2643**
**Recorder 3**
Credit points: 6 Teacher/Coordinator: Hans-Dieter Michatz Session: Semester 1, Semester 2. Prerequisites: ORGN3706 Assessment: Public recital at junior level assessed by panel 40 minutes. Teacher grade (100%).

In this unit, students will prepare for their final recital programme. Students will present a public senior recital that will be assessed by a panel. They will undertake individual lessons that will focus on their artistic and technical performance preparation. Students will participate in performance workshop. On completion of this unit the students should be able to perform a public recital with high levels of musical and interpretative awareness, technical facility, an interest and involvement in the art form, and a display of flair, creativity and empathy with other performers.

**ORGN4708**
**Organ 8 (Advanced)**
Credit points: 6 Teacher/Coordinator: Philip Swanton Session: Semester 1, Semester 2. Prerequisites: ORGN4707 Assessment: Public recital at senior level assess by panel 50 minutes. Teacher grade (20%). Panel grade (80%). Students must pass all assessment components.

In this unit, students will perform in a public recital. They will undertake a project-based assignment that will focus on various performance practices. Students will be assessed on their individual performance and will participate in peer assessment. They will undertake individual lessons that will focus on their artistic and technical performance preparation. Students will participate in performance workshop. On completion of this unit the students should be able to perform a public recital with high levels of musical and interpretative awareness, technical facility, an interest and involvement in the art form, and a display of flair, creativity and empathy with other performers.

**Recorder**

**EMUS2641**
**Recorder 1**
Credit points: 6 Teacher/Coordinator: Hans-Dieter Michatz Session: Semester 1, Semester 2. Prerequisites: ORGN4708 Assessment: Public recital at senior level assess by panel 50 minutes. Teacher grade (20%). Panel grade (80%). Students must pass all assessment components.

Students will explore repertoire appropriate to their individual development. There will be an emphasis on the development of technical skills, musical expression and knowledge of historical performing practices. Students will gain experience in performance and presentation through the performance workshop where they will also learn from reflecting on their own and their peers’ work. On completion of this unit students should be able to demonstrate musical and technical skills that will prepare their instrumental studies at higher levels.

**EMUS2642**
**Recorder 2**
Credit points: 6 Teacher/Coordinator: Hans-Dieter Michatz Session: Semester 1, Semester 2. Prerequisites: ORGN4708 Assessment: Public recital at junior level assessed by panel 40 minutes. Teacher grade (100%).

Students will acquire skills in choosing and formulating repertoire that will support their technical development. This semester focuses on improving musical expression through repertoire choice. On completion of this unit students should be able to demonstrate sound musical and technical skills that will underpin their instrumental studies at higher levels.

**EMUS2644**
**Recorder 4**
Credit points: 6 Teacher/Coordinator: Hans-Dieter Michatz Session: Semester 1, Semester 2. Prerequisites: ORGN4708 Assessment: Public recital at junior level assessed by panel 40 minutes. Teacher grade (100%).

Students will acquire skills in choosing and formulating repertoire that will support their technical development. This semester focuses on improving musical expression through repertoire choice. On completion of this unit students should be able to demonstrate sound musical and technical skills that will underpin their instrumental studies at higher levels.

**EMUS2743**
**Recorder 3 (Advanced)**
Credit points: 6 Teacher/Coordinator: Hans-Dieter Michatz Session: Semester 1, Semester 2. Prerequisites: ORGN4708 Assessment: Public recital at junior level assessed by panel 40 minutes. Teacher grade (100%).

Students will acquire skills in choosing and formulating repertoire that will support their technical development. This semester focuses on improving musical expression through repertoire choice. On completion of this unit students should be able to demonstrate sound musical and technical skills that will underpin their instrumental studies at higher levels.
students. Advanced Principal Study allocates advanced practice time for students to prepare final programs. On completion of this unit students should be able to demonstrably connect analytical, harmonic, stylistic, technical, interpretive and musical awareness to the preparation of their specific repertoire.

EMUS2744
Recorder 4 (Advanced)

Credit points: 6 Teacher/Coordinator: Hans-Dieter Michatz 
Session: Semester 1, Semester 2 
Classes: 12 one hour unit-specific performance class/week and/or unit-specific masterclasses and/or concerts. Prerequisites: EMUS2743 Corequisites: EMUS2644 Prohibitions: WIND2018, WIND2019, WIND3020, WIND3021 Assessment: Practice and performance journal including proposal for senior level recital; presentations, performances and/or other participation in unit classes as required. (100%)

Note: This unit is open only to DipMus students.

In this unit students should continue to develop critical analysis and writing skills through the construction of a performance journal. They will undertake some project-based assignments, participate in master classes and attend concerts to develop their breadth of understanding of concert and practice protocols. Advanced Principal Study allocates advanced practice time for students to prepare final programs. On completion of this unit students should be able to perform a public recital demonstrating analytical, harmonic, stylistic, technical, interpretive and musical awareness in their specific recital repertoire.

EMUS3645
Recorder 5

Credit points: 6 Teacher/Coordinator: Hans-Dieter Michatz 
Session: Semester 1, Semester 2 
Classes: B Mus: 14 one hour lessons/semester and performance workshop/week; B Mus Studies/B Mus Ed: 9 one hour lessons and 3 master classes/semester and performance workshop/week. Prerequisites: EMUS2644 Assessment: Teacher grade (100%)

In this unit students will continue to refine their instrumental foundation, build musical and artistic skills and the attributes essential to a flexible and broad engagement with musical performance. They will attend individual lessons, performance workshop. On completion of this unit students should be able to demonstrate progress in technical achievement, awareness of stylistic diversity, and a sense of their individual creativity.

EMUS3646
Recorder 6

Credit points: 6 Teacher/Coordinator: Hans-Dieter Michatz 
Session: Semester 1, Semester 2 
Classes: B Mus: 14 one hour lessons/semester and performance workshop/week; B Mus Studies/B Mus Ed: 9 one hour lessons and 3 master classes/semester and performance workshop/week. Prerequisites: EMUS3645 Assessment: Public recital at junior level assessed by panel 40 minutes (B Mus) or jury exam assessed by panel 20 minutes (B Mus Stud & B Mus Ed only). Teacher grade (20%), panel grade (80%). Students must pass both assessment components.

Note: ACCP3611/3612/3613 Recital Preparation 1, 2 or 3 must be taken by students who wish to use Faculty Accompaniment staff for their public recital.

Early in the semester students will discuss with the teacher the programme and the suitability of repertoire for their individual presentation. They will be supported through opportunities to present aspects of their recital work during performance workshop. On completion of this unit students should be able to perform with sound technical facility, awareness of stylistic diversity, and a sense of their individual creativity.

EMUS4647
Recorder 7

Credit points: 6 Teacher/Coordinator: Hans-Dieter Michatz 
Session: Semester 1, Semester 2 
Classes: 14 one-hour lessons/semester and performance workshops/week Prerequisites: EMUS3646 Corequisites: EMUS4747 Assessment: Teacher grade (100%)

This unit precedes the final recital requirements of Recorder 8. Students should use this unit to reflect on previous strengths and weaknesses, determine a recital programme that will enable them to demonstrate their musical proficiency, creativity, artistry and mastery of their instrument/voice and specific musical genres. Students work closely with their teachers and participate in performance workshop. On completion of this unit the students should be able to perform with considerable technical facility, awareness of stylistic diversity, and a sense of their individual creativity.

EMUS4648
Recorder 8

Credit points: 6 Teacher/Coordinator: Hans-Dieter Michatz 
Session: Semester 1, Semester 2 
Classes: 12 one hour unit-specific performance class/week and/or unit-specific masterclasses and/or concerts. Prerequisites: EMUS3646 Corequisites: EMUS4647 Prohibitions: WIND2018, WIND2019, WIND3020, WIND3021, WIND3036, WIND3037 Assessment: Practice and performance journal including proposal for senior level recital; presentations, performances and/or other participation in unit classes as required. (100%)

Note: ACCP3611/ACCP3612/ACCP3613 Recital Preparation 1, 2 or 3 must be taken by students who wish to use Faculty Accompaniment staff for their public recital.

In this unit, students prepare for their final recital programme. Students will present a public senior recital that will be assessed by a panel. They will undertake individual lessons that will focus on their artistic and technical performance preparation. Students will participate in performance workshop. On completion of this unit students should be able to perform a public recital with a high level of musical and interpretive awareness, technical facility, interest and involvement in the recital form, and display flair, creativity and empathy with other performers.

EMUS4747
Recorder 7 (Advanced)

Credit points: 6 Teacher/Coordinator: Hans-Dieter Michatz 
Session: Semester 1, Semester 2 
Classes: 12 one hour unit-specific performance class/week and/or unit-specific masterclasses and/or concerts. Prerequisites: EMUS3646 Corequisites: EMUS4647 Prohibitions: WIND2018, WIND2019, WIND3020, WIND3021, WIND3036, WIND3037 Assessment: Practice and performance journal including proposal for senior level recital; presentations, performances and/or other participation in unit classes as required. (100%)

In this unit students will develop critical analysis and writing skills through the construction of a performance journal. They will undertake some project-based assignments, participate in master classes and attend concerts to develop their breadth of understanding of concert and practice protocols. Advanced Principal Study allocates advanced practice time for students to prepare final programs. On completion of this unit students should be able to demonstrably connect high level analytical, harmonic, stylistic, technical, interpretive and musical awareness to the preparation of their specific repertoire.

EMUS4748
Recorder 8 (Advanced)

Credit points: 6 Teacher/Coordinator: Hans-Dieter Michatz 
Session: Semester 1, Semester 2 
Classes: 12 one hour unit-specific performance class/week and/or unit-specific masterclasses and/or concerts. Prerequisites: EMUS4747 Corequisites: EMUS4648 Prohibitions: WIND2018, WIND2019, WIND3020, WIND3021, WIND3036, WIND3037 Assessment: Practice and performance journal of senior recital preparation; presentations, performances and/or other participation in unit classes as required. (100%)

In this unit students will develop critical analysis and writing skills through the construction of a performance journal. They will undertake some project-based assignments, participate in master classes and attend concerts to develop their breadth of understanding of concert and practice protocols. Advanced Principal Study allocates advanced practice time for students to prepare final programs. On completion of this unit students should be able to perform a high level public recital demonstrably connecting analytical, harmonic, stylistic, technical, interpretive and musical awareness to their specific recital repertoire.

Viola da gamba

EMUS1651
Viola Da Gamba 1

Credit points: 6 Teacher/Coordinator: Daniel Yeaden 
Session: Semester 1, Semester 2 
Classes: 14 one-hour lessons/semester and performance workshops/week. Prerequisites: Junior recital preparation: presentations, performances and/or other participation in unit classes as required. (100%)

Note: ACCP3611/ACCP3612/ACCP3613 Recital Preparation 1, 2 or 3 must be taken by students who wish to use Faculty Accompaniment staff for their public recital.

In this unit, students prepare for their final recital programme. Students will present a public senior recital that will be assessed by a panel. They will undertake individual lessons that will focus on their artistic and technical performance preparation. Students will participate in performance workshop. On completion of this unit students should be able to perform a public recital with a high level of musical and interpretive awareness, technical facility, interest and involvement in the recital form, and display flair, creativity and empathy with other performers.

EMUS1652
Viola Da Gamba 2

Credit points: 6 Teacher/Coordinator: Daniel Yeaden 
Session: Semester 1, Semester 2 
Classes: 14 one-hour lessons/semester and performance workshops/week. Prerequisites: Junior recital preparation: presentations, performances and/or other participation in unit classes as required. (100%)

Note: ACCP3611/ACCP3612/ACCP3613 Recital Preparation 1, 2 or 3 must be taken by students who wish to use Faculty Accompaniment staff for their public recital.

In this unit, students prepare for their final recital programme. Students will present a public senior recital that will be assessed by a panel. They will undertake individual lessons that will focus on their artistic and technical performance preparation. Students will participate in performance workshop. On completion of this unit students should be able to perform a public recital with a high level of musical and interpretive awareness, technical facility, interest and involvement in the recital form, and display flair, creativity and empathy with other performers.
Students will explore repertoire appropriate to their individual development. There will be an emphasis on the development of technical skills, musical expression and knowledge of historical performing practices. Students will gain experience in performance and presentation through the performance workshop where they will also learn from reflecting on their own and their peers' work. On completion of this unit students should be able to demonstrate musical and technical skills that will prepare their instrumental studies at higher levels.

EMUS1652
Viola Da Gamba 2
Credit points: 6
Teacher/Coordinator: Daniel Yeadon
Session: Semester 1, Semester 2
Classes: 14 one hour lessons/semester and performance workshop/week
Prerequisites: EMUS1651
Assessment: Jury exam assessed by panel 10-15 mins (instrument specific). Teacher grade (50%), panel grade (50%).

Students will acquire skills in choosing and formulating repertoire that will support their technical development. This semester focuses on improving musical expression through repertoire choice. On completion of this unit students should be able to demonstrate sound musical and technical skills that will underpin their instrumental studies at higher levels.

EMUS2653
Viola Da Gamba 3
Credit points: 6
Teacher/Coordinator: Daniel Yeadon
Session: Semester 1, Semester 2
Classes: 8 B Mus: 14 one hour lessons/semester and performance workshop/week; B Mus Studies/B Mus Ed: 9 one hour lessons and 3 master classes/semester and performance workshop/week
Prerequisites: EMUS1652
Corequisites: EMUS2753 - Dip Mus only
Assessment: Teacher grade (100%)

In this unit students will negotiate with their teacher a programme of study that will support their musical development. Students work in close collaboration with each other and gain experience of peer learning and creative expression through performance workshops. They will have opportunities to perform in performance workshop and develop their performance analytic skill through critique of peers in the class. On completion of this unit students should be able to demonstrate technical competence, fluency and some interpretative distinctiveness.

EMUS2654
Viola Da Gamba 4
Credit points: 6
Teacher/Coordinator: Daniel Yeadon
Session: Semester 1, Semester 2
Classes: 8 B Mus: 14 one hour lessons/semester and performance workshop/week; B Mus Studies/B Mus Ed: 9 one hour lessons and 3 master classes/semester and performance workshop/week
Prerequisites: EMUS2653
Corequisites: EMUS2754 - Dip Mus only
Assessment: Jury/qualifying exam assessed by panel 15-25 mins BMus 25 mins, BMusStud & BMus Ed 15 mins; OR public recital at junior level assessed by panel 40 mins (DipMus only). Teacher grade (20%), panel grade (80%).
Note: ACCP3611/3612/3613 Recital Preparation 1, 2 or 3 must be taken by Dip Mus students who wish to use Faculty Accompaniment staff for their public recital.

Students at this level will be working closely with their teachers to prepare performance for jury assessment. They will gain experience in preparing for a sustained performance and further develop their critical capacities in performance workshop. On completion of this unit students should be able to perform with sound technical competence, fluency and some interpretative distinctiveness.

EMUS2753
Viola Da Gamba 3 (Advanced)
Credit points: 6
Teacher/Coordinator: Daniel Yeadon
Session: Semester 1, Semester 2
Classes: 12 one hour specific performance class/week and/or unit specific masterclasses and/or concerts
Prerequisites: EMUS1652
Corequisites: EMUS2653
Assessment: STRG1015, STRG1016, STRG2014, STRG2015
Assessment: Practice journal, performance journal including proposal for junior level/jury exam; presentations, performances and/or other participation in unit classes as required; (100%).
Note: This unit is open only to DipMus students.

In this unit students should develop critical analysis and writing skills through the construction of a performance journal. They will undertake some project-based assignments, participate in master classes and attend concerts to develop their breadth of understanding of concert and practice protocols. The unit involves participation in either seminars, masterclasses or concerts where they have the opportunity to explore instrumental and performance workshops/week
Prerequisites: EMUS2753
Corequisites: EMUS2654
Assessment: STRG1015, STRG1016, STRG2014, STRG2015
Assessment: Practice journal, performance journal; presentations, performances and/or other participation in unit classes as required; (100%).
Note: This unit is open only to DipMus students.

In this unit students should continue to develop critical analysis and writing skills through the construction of a performance journal. They will undertake some project-based assignments, participate in master classes and attend concerts to develop their breadth of understanding of concert and practice protocols. Advanced Principal Study allocates advanced practice time for students to prepare final programs. On completion of this unit students should be able to demonstrate analytical, comparative, creative and technical awareness in their specific recital repertoire.

EMUS3655
Viola Da Gamba 5
Credit points: 6
Teacher/Coordinator: Daniel Yeadon
Session: Semester 1, Semester 2
Classes: 12 one hour lessons/semester and performance workshop/week; B Mus Studies/B Mus Ed: 9 one hour lessons and 3 master classes/semester and performance workshop/week
Prerequisites: EMUS2654
Assessment: Teacher grade (100%)

In this unit students will continue to refine their instrumental foundation, build musical and artistic skills and the attributes essential to a flexible and broad engagement with musical performance. They will attend individual lessons, performance workshop. On completion of this unit students should be able to demonstrate progress in technical achievement, awareness of stylistic diversity, and a sense of their individual creativity.

EMUS3656
Viola Da Gamba 6
Credit points: 6
Teacher/Coordinator: Daniel Yeadon
Session: Semester 1, Semester 2
Classes: 12 one hour lessons/semester and performance workshop/week; B Mus Studies/B Mus Ed: 9 one hour lessons and 3 master classes/semester and performance workshop/week
Prerequisites: EMUS2655
Assessment: Public recital at junior level assessed by panel 40 minutes (BMus) OR jury exam assessed by panel 20 minutes (BMusStud & BMus Ed only). Teacher grade (20%), panel grade (80%).
Note: ACCP3611/3612/3613 Recital Preparation 1, 2 or 3 must be taken by students who wish to use Faculty Accompaniment staff for their public recital.

Early in the semester students will discuss with the teacher the programme and the suitability of repertoire for their individual presentation. They will be supported through opportunities to present aspects of their recital work during performance workshop. On completion of this unit students should be able to perform with sound technical facility, awareness of stylistic diversity, and a sense of their individual creativity.

EMUS4657
Viola Da Gamba 7
Credit points: 6
Teacher/Coordinator: Daniel Yeadon
Session: Semester 1, Semester 2
Classes: 12 one hour lessons/semester and performance workshops/week
Prerequisites: EMUS3656
Corequisites: EMUS4757
Assessment: Teacher grade (100%)

This unit precedes the final recital requirements of Viola Da Gamba 8. Students should use this unit to reflect on previous strengths and
weaknesses, determine a recital programme that will enable them to demonstrate their musical proficiency, creativity, artistry and mastery of their instrument/voice and specific musical genres. Students work closely with their teachers and participate in performance workshop. On completion of this unit the students should be able to perform with considerable technical facility, awareness of stylistic diversity, and a sense of their individual creativity.

EMUS4658
Viola Da Gamba 8
Credit points: 6 Teacher/Coordinator: Daniel Yeadon Session: Semester 1, Semester 2 Classes: 14 one-hour lessons/semester and performance workshops/week Prerequisites: EMUS4657 Corequisites: EMUS4758 Assessment: Public recital at senior level assessed by panel, 50 mins. Teacher grade (20%), panel grade (80%) Note: ACCP3611/3612/3613 Recital Preparation 1, 2 or 3 must be taken by students who wish to use Faculty Accompaniment staff for their public recital.

In this unit, students prepare for their final recital programme. Students will present a public senior recital that will be assessed by a panel. They will undertake individual lessons that will focus on their artistic and technical performance preparation. Students will participate in performance workshop. On completion of this unit students should be able to perform a public recital with a high level of musical and interpretive awareness, technical facility, interest and involvement in the art form, and display flair, creativity and empathy with other performers.

EMUS4757
Viola Da Gamba 7 (Advanced)
Credit points: 6 Teacher/Coordinator: Daniel Yeadon Session: Semester 1, Semester 2 Classes: 12 one-hour unit-specific performance class/week and/or unit-specific masterclasses and/or concerts. Prerequisites: EMUS4657 Corequisites: EMUS4657 Prohibitions: STRG3105, STRG1016, STRG2014, STRG2015, STRG3018, STRG3019, STRG4016, STRG4017 Assessment: Practice journal, performance journal including proposal for senior level recital; presentations, performances and/or other participation in unit classes as required; (100%).

In this unit students will develop critical analysis and writing skills through the construction of a performance journal. They will undertake some project-based assignments, participate in master classes and attend concerts to develop their breadth of understanding of concert and practice protocols. Advanced Principal Study allocates advanced practice time for students to prepare final programs. On completion of this unit students should be able to demonstrate high level analytical, harmonic, stylistic, technical, interpretive and musical awareness to the preparation of their specific repertoire.

EMUS4758
Viola Da Gamba 8 (Advanced)
Credit points: 6 Teacher/Coordinator: Daniel Yeadon Session: Semester 1, Semester 2 Classes: 12 one-hour unit-specific performance class/week and/or unit-specific masterclasses and/or concerts. Prerequisites: EMUS4757 Corequisites: EMUS4658 Prohibitions: STRG3105, STRG1016, STRG2014, STRG2015, STRG3018, STRG3019, STRG4016, STRG4017 Assessment: Practice journal, performance journal; presentations, performances and/or other participation in unit classes as required; (100%).

In this unit students will develop critical analysis and writing skills through the construction of a performance journal. They will undertake some project-based assignments, participate in master classes and attend concerts to develop their breadth of understanding of concert and practice protocols. Advanced Principal Study allocates advanced practice time for students to prepare final programs. On completion of this unit students should be able to perform a high level public recital demonstrably connecting analytical, harmonic, stylistic, technical, interpretive and musical awareness to their specific recital repertoire.

Jazz principal study

JAZZ1601
Jazz Performance 1
Credit points: 6 Teacher/Coordinator: Craig Scott Session: Semester 1, Semester 2 Classes: 1 hr instrumental lesson; 1 hr sectional tutorial; Jazz Performance Workshop Corequisites: JAZZ1611 and JAZZ1006 Assessment: Individual assessment (50%), Jury technical exam (50%)

In this unit of study students will begin to develop skills and understanding in jazz improvisation, and an appropriate level of instrumental skill to facilitate its performance. Students will become acquainted with suitable and essential jazz repertoire, the study of which will be informed by acquiring a detailed knowledge of chord/scale relationships and of how the harmonic structures that are commonplace in jazz repertoire function. At the conclusion of this unit of study students will be able to demonstrate a thorough knowledge of major, melodic minor, diminished, diminished blues, and whole-tone scales and their associated applications, demonstrate a broad understanding of repertoire covered in improvisation classes and demonstrate appropriate instrumental skills necessary for jazz performance.

JAZZ1602
Jazz Performance 2
Credit points: 6 Teacher/Coordinator: Craig Scott Session: Semester 1, Semester 2 Classes: 1 hr instrumental lesson; 1 hr sectional tutorial; Jazz Performance Workshop Prerequisites: JAZZ1601 Corequisites: JAZZ1612 and JAZZ1007 Assessment: 90 minute Jury exam conducted in the impro class format (50%) plus individual assessment (50%).

In this unit of study students will develop further skills and understanding in jazz improvisation, and an appropriate level of instrumental skill to facilitate its performance. Students will become further acquainted with suitable and essential jazz repertoire, the study of which will be informed by acquiring a detailed knowledge of chord/scale relationships and of how the harmonic structures that are commonplace in jazz repertoire function. At the conclusion of this unit of study students will be able to demonstrate increased knowledge of the application of major, melodic minor, diminished, diminished blues, and whole-tone scales, demonstrate a complete understanding of repertoire covered in improvisation classes and demonstrate further instrumental skills necessary for jazz performance.

JAZZ2603
Jazz Performance 3
Credit points: 6 Teacher/Coordinator: Craig Scott Session: Semester 1, Semester 2 Classes: 1 hr instrumental lesson; 1 hr sectional tutorial; Jazz Performance Workshop Prerequisites: JAZZ1602 Corequisites: JAZZ2613; JAZZ2006; JAZZ2703 - Diploma students only Assessment: Individual assessment (50%), Jury Technical exam (50%)

In this unit of study students will further develop advanced skills and understanding in jazz improvisation, and an increased level of instrumental skill to facilitate its performance. The students will become acquainted with more complex suitable and essential jazz repertoire, the study of which will be informed by acquiring a detailed knowledge of chord/scale relationships and of how the harmonic structures that are commonplace in jazz repertoire function. At the conclusion of this unit of study students will be able to demonstrate an ability to solo over a set of major 2-5-1, and minor 2-5-1 exercises, that are drawn from the type of chord sequences commonly found in jazz performance practice, demonstrate a thorough knowledge of the prescribed second year repertoire list as covered in improvisation classes, demonstrate an increased level of understanding fundamental and more advanced performance issues, and demonstrate an appreciation of the importance of transcription of the work of great jazz artists as an aid to understanding jazz improvisation.

JAZZ2604
Jazz Performance 4
Credit points: 6 Teacher/Coordinator: Craig Scott Session: Semester 1, Semester 2 Classes: 1 hr instrumental lesson; 1 hr sectional tutorial; Jazz Performance Workshop Prerequisites: JAZZ2603 Corequisites: JAZZ2614, JAZZ2007; JAZZ2704 - Diploma Students only Assessment: 90-120 minute Jury exam conducted in the impro class format (50%) plus individual assessment (50%).

In this unit of study students will further develop advanced skills and understanding in jazz improvisation, and an increased level of instrumental skill to facilitate its performance. The students will become
acquainted with more complex suitable and essential jazz repertoire, the study of which will be informed by acquiring a detailed knowledge of chord/scale relationships and of how the harmonic structures that are commonplace in jazz repertoire function. At the conclusion of this unit of study students will be able to demonstrate an ability to solo over a diverse set of repertoire tunes, including the ability to perform guide tone lines where appropriate, demonstrate a thorough knowledge of the prescribed second year repertoire list as covered in improvisation classes, as well as retaining by memory the core songs from the first year list, demonstrate an increased level of understanding fundamental and more advanced performance issues and demonstrate an appreciation of the importance of transcription of the work of great jazz artists as an aid to understanding jazz improvisation.

JAZZ2703 Jazz Performance 3 (Advanced)
Credit points: 6
Teacher/Coordinator: Craig Scott
Session: Semester 1, Semester 2
Classes: 12 one hour unit-specific performance class/week and/or unit-specific masterclasses and/or concerts
Prerequisites: JAZZ1602
Corequisites: JAZZ2603
Assessment: Special projects; practice/performance journal; attendance/participation in master classes as required (100%).
Note: This unit is open only to DipMus students.

Jazz Perf 3 (Advanced) is designed to provide the jazz student with an opportunity to undertake additional study by completing a special project in which a specific composer, style, or movement is studied and presented. Advanced Principal Study allocates advanced practice time for students to prepare final programs. See Jazz Handbook for further details.

JAZZ2704 Jazz Performance 4 (Advanced)
Credit points: 6
Teacher/Coordinator: Craig Scott
Session: Semester 1, Semester 2
Classes: 12 one hour unit-specific performance class/week and/or unit-specific masterclasses and/or concerts
Prerequisites: JAZZ2703
Corequisites: JAZZ2604
Assessment: Special project; practice/performance journal; attendance/participation in master classes required. (100%).
Note: This unit is open only to DipMus students.

Jazz Perf 4 (Advanced) is designed to provide the jazz student with an opportunity to undertake additional study by completing a special project in which a specific composer, style, or movement is studied and presented. Advanced Principal Study allocates advanced practice time for students to prepare final programs. See Jazz Handbook for further details.

At the conclusion of this unit the student will present elements of their research in a major performance.

JAZZ3605 Jazz Performance 5
Credit points: 6
Teacher/Coordinator: Craig Scott
Session: Semester 1, Semester 2
Classes: 1 hr instrumental lesson; 2 hr Improvisation class; 1 hr sectional tutorial; Jazz Performance Workshop
Prerequisites: JAZZ2604
Corequisites: JAZZ3615
Assessment: Individual tuition/technical requirements (50%) plus improvisation class component (50%). Students must pass all assessment components.

In this unit of study students will further develop increasingly advanced skills and understanding in jazz improvisation, and a further increased level of instrumental skill to facilitate its performance. The students will become acquainted with more complex suitable and essential jazz repertoire, the study of which will be informed by acquiring a detailed knowledge of chord/scale relationships, and of how the harmonic structures that are commonplace in jazz repertoire function. The increasingly complex nature of the repertoire covered will allow the student to become familiar with a wider range of musical nuances. At the conclusion of this unit of study students will be able to demonstrate an ability to solo over a diverse set of repertoire tunes, including the ability to perform guide tone lines where appropriate; demonstrate a thorough knowledge of the entire prescribed third year repertoire list as covered in improvisation classes, as well as retaining by memory the core songs from the first and second year lists; demonstrate an increased level of understanding fundamental and more advanced performance issues and demonstrate an ability to transcribe and perform a more advanced solo from memory.

JAZZ3606 Jazz Performance 6
Credit points: 6
Teacher/Coordinator: Craig Scott
Session: Semester 1, Semester 2
Classes: 1 hr instrumental lesson; 2 hr Improvisation class; 1 hr sectional tutorial; Jazz Performance Workshop
Prerequisites: JAZZ3605
Corequisites: JAZZ3616
Assessment: Junior Recital 40 minutes (50%) Improvisation class component (30%) plus individual tuition grade (20%). Students must pass all assessment components.

In this unit of study students will further develop increasingly advanced skills and understanding in jazz improvisation, and a further increased level of instrumental skill to facilitate its performance. The students will become acquainted with more complex suitable and essential jazz repertoire, the study of which will be informed by acquiring a detailed knowledge of chord/scale relationships, and of how the harmonic structures that are commonplace in jazz repertoire function. The increasingly complex nature of the repertoire covered will allow the student to become familiar with a wider range of musical nuances. At the conclusion of this unit of study students will be able to demonstrate an ability to solo over a diverse set of repertoire tunes, including the ability to perform guide tone lines where appropriate; demonstrate a thorough knowledge of the entire prescribed third year repertoire list as covered in improvisation classes, as well as retaining by memory the core songs from the first and second and third year lists; demonstrate an increased level of understanding fundamental and more advanced performance issues and demonstrate an ability to transcribe and perform a more advanced solo from memory.

JAZZ4607 Jazz Performance 7
Credit points: 6
Teacher/Coordinator: Craig Scott
Session: Semester 1, Semester 2
Classes: 1 hr instrumental lesson; 2 hr Improvisation class; 1 hr sectional tutorial; Jazz Performance Workshop
Prerequisites: JAZZ3606
Corequisites: JAZZ4707, JAZZ4817
Assessment: Individual tuition/technical requirements (50%) plus improvisation class component (50%). Students must pass all assessment components.
Note: Students are strongly recommended to enrol concurrently in CMPN2006 Sound Recording Fundamentals.

In this unit of study students will further develop exemplary skills and understanding in jazz improvisation, and a further increased level of instrumental skill to facilitate its performance. The students will become acquainted with more complex suitable and essential jazz repertoire, the study of which will be informed by acquiring a detailed knowledge of chord/scale relationships, and of how the harmonic structures that are commonplace in jazz repertoire function. The increasingly complex nature of the repertoire covered will allow the student to become familiar with the widest possible range of musical nuances. At the conclusion of this unit of study students will be able to demonstrate an ability to solo over a diverse set of repertoire tunes, including the ability to perform guide tone lines where appropriate; demonstrate a thorough knowledge of fourth year repertoire list as covered in improvisation classes, as well as retaining by memory the core songs from the first and second and third year lists and demonstrate an increased level of understanding and mastery of more advanced performance issues.

JAZZ4608 Jazz Performance 8
Credit points: 6
Teacher/Coordinator: Craig Scott
Session: Semester 1, Semester 2
Classes: 1 hr instrumental lesson; 2 hr Improvisation class; 1 hr sectional tutorial; Jazz Performance Workshop
Prerequisites: JAZZ4607
Corequisites: JAZZ4708, JAZZ4818
Assessment: Senior Recital 50 minutes (50%) Improvisation class component (30%) plus individual tuition grade (20%). Students must pass all assessment components.

In this unit of study students will further develop exemplary skills and understanding in jazz improvisation, and a further increased level of instrumental skill to facilitate its performance. The students will have become acquainted with more complex suitable and essential jazz repertoire, the study of which will be informed by acquiring a detailed knowledge of chord/scale relationships, and of how the harmonic
structures that are commonplace in jazz repertoire function. The increasingly complex nature of the repertoire covered will allow the student to become familiar with the widest possible range of musical nuances. At the conclusion of this unit of study students will be able to demonstrate an ability to solo over a diverse set of repertoire tunes, including the ability to perform guide tone lines where appropriate; demonstrate a thorough knowledge of the complete fourth year repertoire list as covered in improvisation classes, as well as retaining by memory the core songs from the first and second and third year lists; demonstrate an increased level of understanding and mastery of more advanced performance issues; and demonstrate an ability to perform and be responsible for all aspects of a major public recital at the end of the semester.

JAZZ4707 Jazz Performance 7 (Advanced)
Credit points: 6 Teacher/Coordinator: Craig Scott Session: Semester 1, Semester 2 Classes: 12 one hour unit-specific performance class/week and/or unit-specific masterclasses and/or concerts. Prerequisites: JAZZ3606 Corequisites: JAZZ4607 Assessment: Special project; practice/performance journal; attendance/participation in master classes as required (100%).

Jazz Perf 7 (Advanced) is designed to provide the jazz student with an opportunity to undertake additional study both in improvisation and also by completing a special project in which a specific composer, style, or movement is studied and presented. Advanced Principal Study allocates advanced practice time for students to prepare final programs. The unit encourages both peer review and self evaluation.

JAZZ4708 Jazz Performance 8 (Advanced)
Credit points: 6 Teacher/Coordinator: Craig Scott Session: Semester 1, Semester 2 Classes: 12 one hour unit-specific performance class/week and/or unit-specific masterclasses and/or concerts. Prerequisites: JAZZ4707 Corequisites: JAZZ4608 Assessment: Special project; practice/performance journal; attendance/participation in master classes as required (100%).

Jazz Perf 8 (Advanced) is designed to provide the jazz student with an opportunity to undertake additional study both in improvisation and also by completing a special project in which a specific composer, style, or movement is studied and presented. The unit encourages both peer review and self evaluation. Advanced Principal Study allocates advanced practice time for students to prepare final programs.

Jazz vocal studies
JAZZ1631 Jazz Vocal 1
Credit points: 6 Teacher/Coordinator: Craig Scott Session: Semester 1, Semester 2 Classes: 1 hr instrumental lesson; 1 hr tutorial; Jazz Performance Workshop Prerequisites: JAZZ1621 Assessment: Teacher Grade (100%)

Jazz Vocal Performance is offered under the BMusStudies award program. Jazz vocal performance technique and style plus jazz harmony, jazz history, ear training, and music literacy will be emphasised.

JAZZ1632 Jazz Vocal 2
Credit points: 6 Teacher/Coordinator: Craig Scott Session: Semester 1, Semester 2 Classes: 1 hr instrumental lesson; 1 hr tutorial; Jazz Performance Workshop Prerequisites: JAZZ1631 Corequisites: JAZZ1622 Assessment: teacher grade (50%); Jury Exam 15 minute (50%). Students must pass both assessment components.

Jazz Vocal Performance is offered under the BMusStudies award program. Jazz vocal performance technique and style plus jazz harmony, jazz history, ear training, and music literacy will be emphasised.

JAZZ2633 Jazz Vocal 3
Credit points: 6 Teacher/Coordinator: Craig Scott Session: Semester 1, Semester 2 Classes: 1 hr instrumental lesson; 2 hr tutorial; Jazz Performance Workshop Prerequisites: JAZZ1632 Corequisites: JAZZ2623 Assessment: Teacher Grade (100%)

Jazz Vocal Performance is offered under the BMusStudies award program. Jazz vocal performance technique and style plus jazz harmony, jazz history, ear training, and music literacy will be emphasised.

JAZZ2634 Jazz Vocal 4
Credit points: 6 Teacher/Coordinator: Craig Scott Session: Semester 1, Semester 2 Classes: 1 hr instrumental lesson; 1 hr tutorial; Jazz Performance Workshop Prerequisites: JAZZ2633 Corequisites: JAZZ2624 Assessment: Teacher grade (20%); Jury Exam: 20 minutes (80%)

Jazz Vocal Performance is offered under the BMusStudies award program. Jazz vocal performance technique and style plus jazz harmony, jazz history, ear training, and music literacy will be emphasised.

JAZZ3635 Jazz Vocal 5
Credit points: 6 Teacher/Coordinator: Craig Scott Session: Semester 1, Semester 2 Classes: 1 hr instrumental lesson; 1 hr tutorial; Jazz Performance Workshop Prerequisites: JAZZ2634 Assessment: Teacher Grade (100%)

Jazz Vocal Performance is offered under the BMusStudies award program. Jazz vocal performance technique and style plus jazz harmony, jazz history, ear training, and music literacy will be emphasised.

JAZZ3636 Jazz Vocal 6
Credit points: 6 Teacher/Coordinator: Craig Scott Session: Semester 1, Semester 2 Classes: 1 hr instrumental lesson; 1 hr tutorial; Jazz Performance Workshop Prerequisites: JAZZ3635 Assessment: Teacher Grade (20%); Jury Exam: 30 minutes (80%)

Jazz Vocal Performance is offered under the BMusStudies award program. Jazz vocal performance technique and style plus jazz harmony, jazz history, ear training, and music literacy will be emphasised.

Musicology principal study
MCGY1601 Musicology 1
Credit points: 6 Teacher/Coordinator: Dr Kathleen Nelson Session: Semester 1, Semester 2 Classes: One 2 hr seminar, plus attendance at Musicology Workshop Assessment: Assignments (30%); class report and participation (30%); class report and participation (30%); 1500w research report (30%)
Note: Department permission required for enrolment in the following sessions: Semester 2.

Musicology 1 introduces the study of musicology at the undergraduate level. It aims to establish fundamental knowledge and skills required for musicological study and research, particularly emphasizing finding, surveying and reporting on musicological information. In this semester the musical topics for study are drawn from the recent period covered by MCGY2614 Musical Worlds of Today.

MCGY1602 Musicology 2
Credit points: 6 Teacher/Coordinator: Dr Kathleen Nelson Session: Semester 1, Semester 2 Classes: One 2 hr seminar, plus attendance at Musicology Workshop Prerequisites: MCGY1601 Assessment: Assignments (30%); class report and participation (30%); 1500w research report (30%)
Note: Department permission required for enrolment in the following sessions: Semester 1.

Musicology 2 continues the introduction to musicology at the undergraduate level, and like Musicology 1, it aims to further the establishment of fundamental methodological knowledge and skills required for musicological study and research. Musical topics for study are drawn from the period covered by MCGY2611 Music from the


Musicology workshop

MCY4607

Credit points: 6  
Session: Semester 1, Semester 2  
Prerequisites: MCGY3606  
Assessment: Research proposal and literature review (50%); research progress and writing (50%).

Musicology 7 and 8 form the culmination of the principal study stream in Musicology. Drawing on experience gained in the previous semesters and continuing to develop skills, the student will work on a single project throughout the two semesters. The project topic will be proposed by the student in discussion with the tutor and approved by the Musicology Unit. The final outcome by the end of Musicology 8 will be a research paper of about 10,000 words.

Textbooks


Musicology Workshop provides a forum for discussion of musicalological work, and gives students the opportunity to present their work in a seminar format and to discuss issues and methodology with the whole group, gaining practice in presentation and feedback. It also provides a broadening of students' experience in the field through contact with the work of others including that of staff, postgraduate students, and visiting speakers when available. Occasional class projects are held in which the whole group focuses on a project such as the discussion of a recent conference or performances, musicalological issues or activities, or recent literature. Workshop classes may occasionally be held at other locations for attendance of special lectures or viewing of specialist collections. Students are expected occasionally to attend other musicalological activities at the Conservatorium held at different times such as Musicology Research Seminar.

MCY4608

Credit points: 6  
Session: Semester 1, Semester 2  
Prerequisites: MCGY3607  
Assessment: 10,000w research paper (100%)

Musicology 7 and 8 form the culmination of the principal study stream in Musicology. Drawing on experience gained in the previous semesters and continuing to develop skills, the student will work on a single project throughout the two semesters. The project topic will be proposed by the student in discussion with the tutor and approved by the Musicology Unit. The final outcome by the end of Musicology 8 will be a research paper of about 10,000 words.

Textbooks


Musicology Workshop provides a forum for discussion of musicalological work, and gives students the opportunity to present their work in a seminar format and to discuss issues and methodology with the whole group, gaining practice in presentation and feedback. It also provides a broadening of students' experience in the field through contact with the work of others including that of staff, postgraduate students, and visiting speakers when available. Occasional class projects are held in which the whole group focuses on a project such as the discussion of a recent conference or performances, musicalological issues or activities, or recent literature. Workshop classes may occasionally be held at other locations for attendance of special lectures or viewing of specialist collections. Students are expected occasionally to attend other musicalological activities at the Conservatorium held at different times such as Musicology Research Seminar.

MCY1019

Credit points: 3  
Session: Semester 1, Semester 2  
Prerequisites: MCGY2603  
Assessment: Presentation of semester paper (40%), workshop reports (40%), participation and class projects (20%)

Musicology Workshop provides a forum for discussion of musicalological work, and gives students the opportunity to present their work in a seminar format and to discuss issues and methodology with the whole group, gaining practice in presentation and feedback. It also provides a broadening of students' experience in the field through contact with the work of others including that of staff, postgraduate students, and visiting speakers when available. Occasional class projects are held in which the whole group focuses on a project such as the discussion of a recent conference or performances, musicalological issues or activities, or recent literature. Workshop classes may occasionally be held at other locations for attendance of special lectures or viewing of specialist collections. Students are expected occasionally to attend other musicalological activities at the Conservatorium held at different times such as Musicology Research Seminar.

MCY1020

Credit points: 3  
Session: Semester 1, Semester 2  
Prerequisites: MCGY2604  
Assessment: Presentation of semester paper (40%), workshop reports (40%), participation and class projects (20%)

Musicology Workshop provides a forum for discussion of musicalological work, and gives students the opportunity to present their work in a
seminar format and to discuss issues and methodology with the whole group, gaining practice in presentation and feedback. It also provides a broadening of students' experience in the field through contact with the work of others including that of staff, postgraduate students, and visiting speakers when available. Occasional class projects are held in which the whole group focusses on a project such as the discussion of a recent conference or performances, musicological issues or activities, or recent literature. Workshop classes may from time to time be held at other locations for attendance of special lectures or viewing of specialist collections. Students are expected occasionally to attend other musicological activities at the Conservatorium held at different times such as the Musicology Research Seminar.

**MCGY2018**  
*Musicology Workshop 3*

**Credit points:** 3  
**Teacher/Coordinator:** Dr Kathleen Nelson  
**Session:** Semester 1, Semester 2  
**Classes:** One 2hr seminar/wk  
**Prerequisites:** MCGY1020  
**Corequisites:** MCGY3605 or MCGY3620  
**Assessment:**  
- Presentation of semester paper (40%), workshop reports (40%), participation and class projects (20%)

Musicology Workshop provides a forum for discussion of musicological work, and gives students the opportunity to present their work in a seminar format and to discuss issues and methodology with the whole group, gaining practice in presentation and feedback. It also provides a broadening of students' experience in the field through contact with the work of others including that of staff, postgraduate students, and visiting speakers when available. Occasional class projects are held in which the whole group focusses on a project such as the discussion of a recent conference or performances, musicological issues or activities, or recent literature. Workshop classes may from time to time be held at other locations for attendance of special lectures or viewing of specialist collections. Students are expected occasionally to attend other musicological activities at the Conservatorium held at different times such as the Musicology Research Seminar.

**MCGY2019**  
*Musicology Workshop 4*

**Credit points:** 3  
**Teacher/Coordinator:** Dr Kathleen Nelson  
**Session:** Semester 1, Semester 2  
**Classes:** One 2hr seminar/wk  
**Prerequisites:** MCGY2018  
**Corequisites:** MCGY3606 or MCGY3622  
**Assessment:**  
- Presentation of semester paper (40%), workshop reports (40%), participation and class projects (20%)

Musicology Workshop provides a forum for discussion of musicological work, and gives students the opportunity to present their work in a seminar format and to discuss issues and methodology with the whole group, gaining practice in presentation and feedback. It also provides a broadening of students' experience in the field through contact with the work of others including that of staff, postgraduate students, and visiting speakers when available. Occasional class projects are held in which the whole group focusses on a project such as the discussion of a recent conference or performances, musicological issues or activities, or recent literature. Workshop classes may from time to time be held at other locations for attendance of special lectures or viewing of specialist collections. Students are expected occasionally to attend other musicological activities at the Conservatorium held at different times such as the Musicology Research Seminar.

**MCGY3023**  
*Musicology Workshop 5*

**Credit points:** 3  
**Teacher/Coordinator:** Dr Kathleen Nelson  
**Session:** Semester 1, Semester 2  
**Classes:** One 2hr seminar/wk  
**Prerequisites:** MCGY2019  
**Assessment:**  
- Presentation of research paper(s) (40%), workshop reports (40%), participation and class projects (20%)

Musicology Workshop provides a forum for discussion of musicological work, and gives students the opportunity to present their work in a seminar format and to discuss issues and methodology with the whole group, gaining practice in presentation and feedback. It also provides a broadening of students' experience in the field through contact with the work of others including that of staff, postgraduate students, and visiting speakers when available. Occasional class projects are held in which the whole group focusses on a project such as the discussion of a recent conference or performances, musicological issues or activities, or recent literature. Workshop classes may from time to time be held at other locations for attendance of special lectures or viewing of specialist collections. Students are expected occasionally to attend other musicological activities at the Conservatorium held at different times such as the Musicology Research Seminar.

**MCGY3024**  
*Muscology Workshop 6*

**Credit points:** 3  
**Teacher/Coordinator:** Dr Kathleen Nelson  
**Session:** Semester 1, Semester 2  
**Classes:** One 2hr seminar/wk  
**Prerequisites:** MCGY3023  
**Assessment:**  
- Presentation of research paper(s) (40%), workshop reports (40%), participation and class projects (20%)

Musicology Workshop provides a forum for discussion of musicological work, and gives students the opportunity to present their work in a seminar format and to discuss issues and methodology with the whole group, gaining practice in presentation and feedback. It also provides a broadening of students' experience in the field through contact with the work of others including that of staff, postgraduate students, and visiting speakers when available. Occasional class projects are held in which the whole group focusses on a project such as the discussion of a recent conference or performances, musicological issues or activities, or recent literature. Workshop classes may from time to time be held at other locations for attendance of special lectures or viewing of specialist collections. Students are expected occasionally to attend other musicological activities at the Conservatorium held at different times such as the Musicology Research Seminar.

**Percussion principal study**

**PRCN1601**  
*Percussion 1*

**Credit points:** 6  
**Teacher/Coordinator:** Daryl Pratt  
**Session:** Semester 1, Semester 2  
**Classes:** 14 one hour lessons/semester and performance workshop/wk  
**Assessment:**  
- Teacher Grade (100%)

Students will explore repertoire appropriate to their individual development. There will be an emphasis on the development of technical skills and musical expression. Students will gain experience in performance and presentation through the performance workshop where they will also learn from reflecting on their own and their peers' work. On completion of this unit students should be able to demonstrate musical and technical skills that will prepare their instrumental studies at higher levels.

**PRCN1602**  
*Percussion 2*

**Credit points:** 6  
**Teacher/Coordinator:** Daryl Pratt  
**Session:** Semester 1, Semester 2  
**Classes:** 14 one hour lessons/semester and performance workshops/wk  
**Prerequisites:** PRCN1601  
**Assessment:**  
- Jury recital 10-15 mins (50%), Teacher Grade (50%). Students must pass both assessed components.

Students will develop an approach to repertoire choice and development that will support their technical development. This semester focuses on the technical development with the aim of improving musical expression through their repertoire choice. On completion of this unit students should be able to demonstrate sound musical and technical skills that will underpin their instrumental studies at higher levels.

**PRCN2603**  
*Percussion 3*

**Credit points:** 6  
**Teacher/Coordinator:** Daryl Pratt  
**Session:** Semester 1, Semester 2  
**Classes:** BMus Studies/B Mus Ed: 12 one hour lessons and performance workshop/week  
**Prerequisites:** PRCN1602  
**Corequisites:** PRCN2703 - Dip Mus only  
**Assessment:**  
- Teacher Grade (100%)

In this unit students will negotiate with their teacher a programme of study that will support their musical development. Students work in close collaboration with each other and gain experience of peer learning and creative expression through performance workshops. They will have opportunities to perform in performance workshop and
develop their performance analytic skill through critique of peers in the class. On completion of this unit students should be able to demonstrate technical competence, fluency and some interpretative distinctiveness.

PRCN2604 Percussion 4
Credit points: 6 Teacher/Coordinator: Daryl Pratt Session: Semester 1, Semester 2 Classes: B Mus: 14 one hour lessons/semester and performance workshop/week; B Mus Studies/B Mus Ed: 12 one hour lessons and performance workshop/week Prerequisites: PRCN2603 Corequisites: PRCN2704 - Dip Mus only Assessment: Jury exam assessed by Panel 15-25 minutes (BMus 25 mins: BMusStud & BMus MusEd 15 mins) or public recital at junior level assessed by panel 40 minutes (DipMus only), Teacher Grade (20%), Panel Grade (80%). Students must pass both assessed components.

Students at this level will be working closely with their teachers to prepare performance and student assessments. They will gain experience in preparing for a sustained performance and further develop their critical capacities in performance workshop. On completion of this unit students should be able to perform with sound technical competence, fluency and some interpretative distinctiveness.

PRCN2703 Percussion 3 (Advanced)
Credit points: 6 Teacher/Coordinator: Daryl Pratt Session: Semester 1, Semester 2 Classes: 12 one hour unit-specific performance class/week and/or unit-specific masterclasses and/or concerts. Prerequisites: PRCN1602 Corequisites: PRCN2603 Assessment: 2 seminar performances/presentations; performance project; practice/performance journal; attendance/participation in master classes as required (100%).
Note: This unit is open only to DipMus students.

In this unit students should develop critical analysis and writing skills through the construction of a performance journal. They will undertake some project-based assignments, participate in master classes and attend concerts to develop their breadth of understanding of concert and practice protocols. The unit involves participation in one-hour seminars where they have the opportunity to explore instrumental performance practices in depth with other students. Advanced Principal Study allocates advanced practice time for students to prepare final programs. On completion of this unit students should be able to demonstrably connect analytical, harmonic, stylistic, technical, interpretive and musical awareness to the preparation of their specific repertoire.

PRCN2704 Percussion 4 (Advanced)
Credit points: 6 Session: Semester 1, Semester 2 Classes: 12 one hour unit-specific performance class/week and/or unit-specific masterclasses and/or concerts. Prerequisites: PRCN2703 Corequisites: PRCN2604 Assessment: 2 seminar performances/presentations; performance project; practice/performance journal; attendance/participation in master classes as required (100%).
Note: This unit is open only to DipMus students.

In this unit students should continue to develop critical analysis and writing skills through the construction of a performance journal. They will undertake some project-based assignments, participate in master classes and attend concerts to develop their breadth of understanding of concert and practice protocols. Advanced Principal Study allocates advanced practice time for students to prepare final programs. On completion of this unit students should be able to perform a public recital demonstrating analytical, harmonic, stylistic, technical, interpretive and musical awareness in their specific recital repertoire.

PRCN3605 Percussion 5
Credit points: 6 Teacher/Coordinator: Daryl Pratt Session: Semester 1, Semester 2 Classes: B Mus: 14 one hour lessons/semester and performance workshop/week; B Mus Studies/B Mus Ed: 12 one hour lessons and performance workshop/week Prerequisites: PRCN2604 Assessment: Teacher Grade (100%)

Students in this unit will continue to refine their instrumental foundation, build musical and artistic skills and the attributes essential to a flexible and broad engagement with musical performance. They will attend individual lessons, performance workshop. On completion of this unit students should be able to demonstrate progress in technical achievement, awareness of stylistic diversity, and a sense of their individual creativity.

PRCN3606 Percussion 6
Credit points: 6 Teacher/Coordinator: Daryl Pratt Session: Semester 1, Semester 2 Classes: B Mus: 14 one hour lessons/semester and performance workshop/week; B Mus Studies/B Mus Ed: 12 one hour lessons and performance workshop/week Prerequisites: PRCN3605 Assessment: Jury exam 20 mins (BMus Studies and BMus Mus Ed only) or public recital 40 mins (BMus only) assessed by panel. Teacher grade (20%), Panel grade (80%). Students must pass both assessed components.

This semester will involve an early discussion with the teacher regarding the programme and the suitability of repertoire for the student's individual presentation. They will be supported through opportunities to present aspects of their recital work during performance workshop. On completion of this unit students should be able to perform with sound technical facility, awareness of stylistic diversity, and a sense of their individual creativity.

PRCN4607 Percussion 7
Credit points: 6 Teacher/Coordinator: Daryl Pratt Session: Semester 1, Semester 2 Classes: 14 one hour lessons/semester and performance workshops/wk Prerequisites: PRCN2606 Corequisites: PRCN4707 Assessment: Teacher grade (100%)

This unit comes prior to the final recital requirements of percussion 8. Students should use this unit to reflect on previous instrumental strengths and weaknesses, determine a recital programme that will enable them to demonstrate their musical proficiency, creativity, artistry and mastery of their instrument/voice and specific musical genres. Students work in close relation to their teachers and participate in performance workshop. On completion of this unit the students should be able to perform with considerable technical facility, awareness of stylistic diversity, and a sense of their individual creativity.

PRCN4608 Percussion 8
Credit points: 6 Teacher/Coordinator: Daryl Pratt Session: Semester 1, Semester 2 Classes: 14 one hour lessons/semester and performance workshops/wk Prerequisites: PRCN4607 Corequisites: PRCN4708 Assessment: Recital exam 50 mins assessed by Panel. Teacher Grade (20%). Panel Grade (80%). Students must pass both assessed components.

In this unit, students prepare for their final recital programme. Students will present a public senior recital that will be assessed by a panel. They will undertake individual lessons that will focus on their artistic and technical performance preparation. Students will participate in performance workshop. On completion of this unit the students should be able to perform a public recital with high levels of musical and interpretive awareness, technical facility, an interest and involvement in the art form, and a display of flair, creativity and empathy with other performers.

PRCN4707 Percussion 7 (Advanced)
Credit points: 6 Teacher/Coordinator: Daryl Pratt Session: Semester 1, Semester 2 Classes: 12 one hour unit-specific performance class/week and/or unit-specific masterclasses and/or concerts. Prerequisites: PRCN3606 Corequisites: PRCN4607 Assessment: 2 seminar performances/presentations; performance project; practice/performance journal; attendance/participation in master classes as required (100%).

In this unit students will develop critical analysis and writing skills through the construction of a performance journal. They will undertake some project-based assignments, participate in master classes and attend concerts to develop their breadth of understanding of concert and practice protocols. The unit involves participation in one-hour seminars where they have the opportunity to explore instrumental performance practices in depth with other students. Advanced Principal Study allocates advanced practice time for students to prepare final
programs. On completion of this unit students should be able to demonstrate high level analytical, harmonic, stylistic, technical, interpretive and musical awareness to the preparation of their specific repertoire.

PRCN4708
Perussion 8 (Advanced)
Credit points: 6 Teacher/Coordinator: Daryl Pratt Session: Semester 1, Semester 2 Classes: 12 one hour unit-specific performance class/week and/or unit-specific masterclasses and/or concerts. Prerequisites: PRCN4707 Corequisites: PRCN4608 Assessment: 2 seminar performances/presentations; performance project; practice/ performance journal; attendance/participation in master classes as required (100%).

In this unit students will develop critical analysis and writing skills through the construction of a performance journal. They will undertake some project-based assignments, participate in master classes and attend concerts to develop their breadth of understanding of concert and practice protocols. Advanced Principal Study allocates advanced practice time for students to prepare final programs. On completion of this unit students should be able to perform a high level public recital demonstrably connecting analytical, harmonic, stylistic, technical, interpretive and musical awareness to their specific recital repertoire.

Piano principal study
KEYB1621
Pianoforte 1
Credit points: 6 Teacher/Coordinator: Dr Paul Rickard-Ford Session: Semester 1, Semester 2 Classes: 14 one hour individual lessons/semester and performance workshop/week Corequisites: ACCP1601 or ENSE1000 - BMus only Assessment: Teacher Grade (100%).

Students will explore repertoire appropriate to their individual development. There will be an emphasis on the development of technical skills and musical expression. Students will gain experience in performance and presentation through the performance workshop where they will also learn from reflecting on their own and their peers' work. On completion of this unit students should be able to demonstrate musical and technical skills that will prepare their instrumental studies at higher levels.

KEYB1622
Pianoforte 2
Credit points: 6 Teacher/Coordinator: Dr Paul Rickard-Ford Session: Semester 1, Semester 2 Classes: 14 one hour individual lessons/semester and performance workshop/week Prerequisites: KEYB1621 Corequisites: ACCP1602 or ENSE1001 - BMus only Assessment: Jury exam assessed by panel of 10-15 mins, Teacher grade (50%), Panel grade (50%). Students must pass all assessment components.

Students will develop an approach to repertoire choice and development that will support their technical development. This semester focuses on the technical development with the aim of improving musical expression through their repertoire choice. On completion of this unit students should be able to demonstrate sound musical and technical skills that will underpin their instrumental studies at higher levels.

KEYB2623
Pianoforte 3
Credit points: 6 Teacher/Coordinator: Dr Paul Rickard-Ford Session: Semester 1, Semester 2 Classes: B Mus: 14 one hour lessons/semester and performance workshop/week; B Mus Studies/B Mus Ed: 12 one hour lessons/semester and performance workshop/week. Prerequisites: KEYB1622 Corequisites: ENSE2000 - BMus only; KEYB2723 - Dip Mus only Assessment: Teacher Grade (100%)

In this unit students will negotiate with their teacher a programme of study that will support their musical development. Students work in close collaboration with each other and gain experience of peer learning and creative expression through performance workshops. They will have opportunities to perform in performance workshop and develop their performance analytic skill through critique of peers in the class. On completion of this unit students should be able to demonstrate technical competence, fluency and some interpretive distinctiveness.

KEYB2624
Pianoforte 4
Credit points: 6 Teacher/Coordinator: Dr Paul Rickard-Ford Session: Semester 1, Semester 2 Classes: B Mus: 14 one hour lessons/semester and performance workshop/week; B Mus Studies/B Mus Ed: 12 one hour lessons/semester and performance workshop/week. Prerequisites: KEYB2623 Corequisites: ACCP2604 or ENSE2001 - BMus only; KEYB2724 - Dip Mus only Assessment: Jury/ qualifying exam assessed by panel 15 - 25 minutes BMus 25 mins; BMus Stud and BMus Ed 15 mins OR public recital at junior level assessed by panel 40 minutes (Dip Mus only). Teacher grade (20%); Panel grade (80%); Students must pass all assessment components.

Students at this level will be working closely with their teachers to prepare performance for jury assessment. They will gain experience in preparing for a sustained performance and further develop their critical capacities in performance workshop. On completion of this unit students should be able to perform with sound technical competence, fluency and some interpretive distinctiveness.

KEYB2723
Pianoforte 3 (Advanced)
Credit points: 6 Teacher/Coordinator: Paul Rickard-Ford Session: Semester 1, Semester 2 Classes: 12 one hour unit-specific performance class/week and/or unit-specific masterclasses and/or concerts. Prerequisites: KEYB1622 Corequisites: KEYB2623 Assessment: Practice journal, performance journal including proposal for junior level/jury exam; presentations, performances and/or other participation in unit classes as required; (100%)

Note: This unit is open only to DipMus students.

In this unit students should develop critical analysis and writing skills through the construction of a performance journal. They will undertake some project-based assignments, participate in master classes and attend concerts to develop their breadth of understanding of concert and practice protocols. The unit involves participation in one-hour seminars where they have the opportunity to explore instrumental performance practices in depth with other students. Advanced Principal Study allocates advanced practice time for students to prepare final programs. On completion of this unit students should be able to demonstrate high level analytical, harmonic, stylistic, technical, interpretive and musical awareness to the preparation of their specific repertoire.

KEYB2724
Pianoforte 4 (Advanced)
Credit points: 6 Teacher/Coordinator: Paul Rickard-Ford Session: Semester 1, Semester 2 Classes: 12 one hour unit-specific performance class/week and/or unit-specific masterclasses and/or concerts. Prerequisites: KEYB2623 Corequisites: KEYB2624 Assessment: Practice journal, performance journal; presentations, performances and/or other participation in unit classes as required; (100%)

Note: This unit is open only to DipMus students.

In this unit students should continue to develop critical analysis and writing skills through the construction of a performance journal. They will undertake some project-based assignments, participate in master classes and attend concerts to develop their breadth of understanding of concert and practice protocols. Advanced Principal Study allocates advanced practice time for students to prepare final programs. On completion of this unit students should be able to perform a public recital demonstrating analytical, harmonic, stylistic, technical, interpretive and musical awareness in their specific recital repertoire.

KEYB3625
Pianoforte 5
Credit points: 6 Teacher/Coordinator: Dr Paul Rickard-Ford Session: Semester 1, Semester 2 Classes: B Mus: 14 one hour lessons/semester and performance workshop/week; B Mus Studies/B Mus Ed: 12 one hour lessons/semester and performance workshop/week. Prerequisites: KEYB2624, ENSE2001 or ACCP2604 - BMus only Corequisites: KEYB2725 - BMus only Assessment: Teacher Grade (100%)

Students in this unit will continue to refine their instrumental foundation, build musical and artistic skills and the attributes essential to a flexible and broad engagement with musical performance. They will attend
individual lessons, performance workshop. On completion of this unit students should be able to demonstrate progress in technical achievement, awareness of stylistic diversity, and a sense of their individual creativity.

KEYB3626
Pianoforte 6
Credit points: 6
Teacher/Coordinator: Dr Paul Rickard-Ford
Session: Semester 1, Semester 2 Classes: B Mus: 14 one hour lessons/semester and performance workshop/week; B Mus Studies/B Mus Ed: 12 one hour lessons/semester and performance workshop/week
Prerequisites: KEYB3625
Corequisites: KEYB3726 - BMus only
Assessment: Public recital at junior level assessed by panel 40 minutes (BMus: OR) (BMusEd: Ed) - Teacher grade (20%). Panel grade (80%). Students must pass all assessment components.

This semester will involve an early discussion with the teacher regarding the programme and the suitability of repertoire for the student's individual presentation. They will be supported through opportunities to present aspects of their recital work during performance workshop. On completion of this unit students should be able to perform with sound technical facility, awareness of stylistic diversity, and a sense of their individual creativity.

KEYB3725
Pianoforte 5 (Advanced)
Credit points: 6
Teacher/Coordinator: Dr Paul Rickard-Ford
Session: Semester 1, Semester 2 Classes: 12 one hour unit-specific performance class/week and/or unit-specific masterclasses and/or concerts.
Prerequisites: KEYB2624
Corequisites: KEYB3826
Assessment: Practice journal, performance journal including proposal for junior level/jury exam; presentations, performances and/or other participation in unit classes as required; (100%).
Note: This unit is open only to BMus students.

In this unit students will develop further critical analysis and writing skills through the maintenance of a performance journal. They will undertake some project-based assignments, participate in master classes and attend concerts to develop their breadth of understanding of concert and practice protocols. The unit involves participation in one-hour seminars where they have the opportunity to explore instrumental performance practices in depth with other students. Advanced Principal Study allocates advanced practice time for students to prepare final programs. On completion of this unit students should be able to perform a public recital demonstrating sound analytical, harmonic, stylistic, technical, interpretive and musical awareness in their specific recital repertoire.

KEYB3726
Pianoforte 6 (Advanced)
Credit points: 6
Teacher/Coordinator: Dr Paul Rickard-Ford
Session: Semester 1, Semester 2 Classes: 12 one hour unit-specific performance class/week and/or unit-specific masterclasses and/or concerts.
Prerequisites: KEYB3725
Corequisites: KEYB3826
Assessment: Practice journal, performance journal; presentations, performances and/or other participation in unit classes as required; (100%).
Note: This unit is open only to BMus students.

In this unit students will continue critical analysis and writing skills through the maintenance of a performance journal. They will undertake some project-based assignments, participate in master classes and attend concerts to develop their breadth of understanding of concert and practice protocols. Advanced Principal Study allocates advanced practice time for students to prepare final programs. On completion of this unit students should be able to perform a public recital clearly demonstrating analytical, harmonic, stylistic, technical, interpretive and musical awareness in their specific recital repertoire.

KEYB4627
Pianoforte 7
Credit points: 6
Teacher/Coordinator: Dr Paul Rickard-Ford
Session: Semester 1, Semester 2 Classes: 14 one hour individual lessons/semester and performance workshop/week
Prerequisites: KEYB3826
Corequisites: KEYB4727
Assessment: Teacher Grade (100%).
This unit comes prior to the final recital requirements of Pianoforte 8. Students should use this unit to reflect on previous instrumental strengths and weaknesses, determine a recital programme that will enable them to demonstrate their musical proficiency, creativity, artistry and mastery of their instrument/voice and specific musical genres. Students work in close relation to their teachers and participate in performance workshop. On completion of this unit the students should be able to perform with considerable technical facility, awareness of stylistic diversity, and a sense of their individual creativity.

KEYB4828
Pianoforte 8
Credit points: 6
Teacher/Coordinator: Dr Paul Rickard-Ford
Session: Semester 1, Semester 2 Classes: 14 one hour individual lessons/semester and performance workshop/week
Prerequisites: KEYB4627
Corequisites: KEYB4728
Assessment: Public recital at senior level assessed by panel 50 minutes Teacher grade (20%). Panel grade (80%). Students must pass all assessment components.

In this unit, students prepare for their final recital programme. Students will present a public senior recital that will be assessed by a panel. They will undertake individual lessons that will focus on their artistic and technical performance preparation. Students will participate in performance workshop. On completion of this unit the students should be able to perform a public recital with high levels of musical and interpretive awareness, technical facility, an interest and involvement in the art form, and a display of flair, creativity and empathy with other performers.

KEYB4727
Pianoforte 7 (Advanced)
Credit points: 6
Teacher/Coordinator: Dr Paul Rickard-Ford
Session: Semester 1, Semester 2 Classes: 12 one hour unit-specific performance class/week and/or unit-specific masterclasses and/or concerts.
Prerequisites: KEYB3726
Corequisites: KEYB4827
Assessment: Practice journal, performance journal including proposal for senior level recital; presentations, performances and/or other participation in unit classes as required; (100%).

In this unit students will develop critical analysis and writing skills through the construction of a performance journal. They will undertake some project-based assignments, participate in master classes and attend concerts to develop their breadth of understanding of concert and practice protocols. The unit involves participation in one-hour seminars where they have the opportunity to explore instrumental performance practices in depth with other students. Advanced Principal Study allocates advanced practice time for students to prepare final programs. On completion of this unit students should be able to demonstrably connect high level analytical, harmonic, stylistic, technical, interpretive and musical awareness to the preparation of their specific repertoire.

KEYB4728
Pianoforte 8 (Advanced)
Credit points: 6
Teacher/Coordinator: Dr Paul Rickard-Ford
Session: Semester 1, Semester 2 Classes: 12 one hour unit-specific performance class/week and/or unit-specific masterclasses and/or concerts.
Prerequisites: KEYB4727
Corequisites: KEYB4828
Assessment: Practice journal, performance journal; presentations, performances and/or other participation in unit classes as required; (100%).

In this unit students will develop critical analysis and writing skills through the construction of a performance journal. They will undertake some project-based assignments, participate in master classes and attend concerts to develop their breadth of understanding of concert and practice protocols. Advanced Principal Study allocates advanced practice time for students to prepare final programs. On completion of this unit students should be able to perform a high level public recital demonstrably connecting analytical, harmonic, stylistic, technical, interpretive and musical awareness to their specific recital repertoire.

Accompaniment
ACCP1601
Accompaniment 1
Credit points: 6
Teacher/Coordinator: David Howie
Session: Semester 1, Semester 2 Classes: 1 hr vocal studio/week and 6 x 1 hr accompaniment tuition
Corequisites: KEYB1621
Assessment: Preparation of 12 minutes of vocal repertoire, covering a variety of styles and periods. Accompaniments should be
originally composed for piano (75%), Preparation and contribution to accompaniment tuition and vocal studio lessons (25%)

Students will gain basic, first-hand experience of sight reading, ensemble and rehearsal techniques, teaching methods, performance technique and repertoire. Students will be assigned to a vocal studio for one hour each week. They will be expected to act as the accompanist for the lessons throughout the semester and then perform with the student concerned at the Accompaniment concert practice. Reports will be written by the panel attending the concert practice and the teacher supervising the weekly practical tutorials.

ACCP1602
Accompaniment 2
Credit points: 6 Teacher/Coordinator: David Howie Session: Semester 1, Semester 2 Classes: 1 hr vocal studio/week and 6 x 1 hr accompaniment tuition Prerequisites: ACCP1601 or ENSE1000 Corequisites: KEYB2622 Assessment: Presentation of 15 minutes of instrumental repertoire, including two contrasting movements from a major sonata (75%), Preparation and contribution to accompaniment tuition and vocal studio lessons (25%)

Students will gain basic, first-hand experience of sight reading, ensemble and rehearsal techniques, teaching methods, performance technique and repertoire. Students will work regularly with an instrumental student partner of their choice throughout the semester. This partner will attend the fortnightly accompaniment tutorials when possible and will take part in the concert practice assessment at the end of the semester. Reports will be written by the panel attending the concert practice and the teacher supervising the weekly practical tutorials.

ACCP2603
Accompaniment 3
Credit points: 6 Teacher/Coordinator: David Miller Session: Semester 1, Semester 2 Classes: 2 hr lecture/week Prerequisites: ACCP1602 or ENSE1001 Corequisites: KEYB2623 Assessment: Preparation and presentation of class material, contribution to seminars and performance in two master classes (100%)

Students will undertake a comprehensive syllabus for vocal and instrumental repertoire. They will study the pianistic devices demanded by various composition styles, techniques of performance, rehearsal and ensemble, sight-reading, transposition, the reduction of orchestral scores for the keyboard and the concepts of communication. The unit will also contain an introduction to the skills required of the vocal coach and the repertoire and a series of two masterclasses with professional musicians.

ACCP2604
Accompaniment 4
Credit points: 6 Teacher/Coordinator: David Miller Session: Semester 1, Semester 2 Classes: 2 hr lecture/week Prerequisites: ACCP2603 or ENSE2000 Corequisites: KEYB2624 Assessment: Preparation and presentation of class material, contribution to seminars and performance in two master classes (100%)

Students will undertake a comprehensive syllabus for vocal and instrumental repertoire. They will study the pianistic devices demanded by various composition styles, techniques of performance, rehearsal and ensemble, sight-reading, transposition, the reduction of orchestral scores for the keyboard and the concepts of communication. The unit will also contain an introduction to the skills required of the vocal coach and the repertoire and a series of two masterclasses with professional musicians.

Strings principal study
Double bass
STRG1601
Double Bass 1
Credit points: 6 Teacher/Coordinator: Alex Henery Session: Semester 1, Semester 2 Classes: 14 one hour lessons/semester and performance workshops/week Assessment: Teacher Assessment (100%)

Students will explore repertoire appropriate to their individual development. There will be an emphasis on the development of technical skills and musical expression. Students will gain experience in performance and presentation through the performance workshop where they will also learn from reflecting on their own and their peers' work. On completion of this unit students should be able to demonstrate musical and technical skills that will prepare their instrumental studies at higher levels.

STRG1602
Double Bass 2
Credit points: 6 Teacher/Coordinator: Alex Henery Session: Semester 1, Semester 2 Classes: 14 one hour lessons/semester and performance workshops/week Prerequisites: STRG1601 Assessment: 10-15 minute jury recital (50%); Teacher assessment of semester work (50%). Students must pass both assessment components.

Students will develop an approach to repertoire choice and development that will support their technical development. This semester focuses on the technical development with the aim of improving musical expression through their repertoire choice. On completion of this unit students should be able to demonstrate sound musical and technical skills that will underpin their instrumental studies at higher levels.

STRG2603
Double Bass 3
Credit points: 6 Teacher/Coordinator: Alex Henery Session: Semester 1, Semester 2 Classes: B Mus: 14 one hour lessons/semester and performance workshop/week; B Mus Studies/B Mus Ed: 9 one hour lessons and 3 master classes/semester and performance workshop/week Prerequisites: STRG1602 Corequisites: STRG2703 - Dip Mus only Assessment: Teacher Assessment (100%)

In this unit students will negotiate with their teacher a programme of study that will support their musical development. Students work in close collaboration with each other and gain experience of peer learning and creative expression through performance workshops. They will have opportunities to perform in performance workshop and develop their performance analytic skill through critique of peers in the class. On completion of this unit students should be able to demonstrate technical competence, fluency and some interpretative distinctiveness.

STRG2604
Double Bass 4
Credit points: 6 Teacher/Coordinator: Alex Henery Session: Semester 1, Semester 2 Classes: B Mus: 14 one hour lessons/semester and performance workshop/week; B Mus Studies/B Mus Ed: 9 one hour lessons and 3 master classes/semester and performance workshop/week Prerequisites: STRG2603 Corequisites: STRG2704 - Dip Mus only Assessment: 15-25 minute jury or qualifying recital (Dip Mus only) (80%); Teacher assessment of semester work (20%). Students must pass both assessment components.

Note: ACCP3611/3612/3613 Recital Preparation 1, 2 or 3 must be taken by Dip Mus students who wish to use Faculty Accompaniment staff for their public recital.

Students at this level will be working closely with their teachers to prepare performance for jury assessment. They will gain experience in preparing for a sustained performance and further develop their critical capacities in performance workshop. On completion of this unit students should be able to perform with sound technical competence, fluency and some interpretative distinctiveness.

STRG2703
Double Bass 3 (Advanced)
Credit points: 6 Teacher/Coordinator: Alex Henery Session: Semester 1, Semester 2 Classes: 12 one hour unit-specific performance class/week and/or unit-specific masterclasses and/or concerts Prerequisites: STRG1602 Corequisites: STRG2603 Assessment: 2 seminar performances/presentations; performance project; practice/performance journal; attendance/participation in master classes as required (100%).

Note: This unit is open only to DipMus students. Students enrolling in this Unit of Study may not concurrently enrol in STRG1015/1016/2014/2015 String Performance Class 1 - 4.
In this unit students should develop critical analysis and writing skills through the construction of a performance journal. They will undertake some project-based assignments, participate in master classes and attend concerts to develop their breadth of understanding of concert and practice protocols. The unit involves participation in one-hour seminars where they have the opportunity to explore instrumental performance practices in depth with other students. Advanced Principal Study allocates advanced practice time for students to prepare final programs. On completion of this unit students should be able to demonstrably connect analytical, harmonic, stylistic, technical, interpretive and musical awareness to the preparation of their specific repertoire.

STRG2704
Double Bass 4 (Advanced)
Credit points: 6 Teacher/Coordinator: Alex Henery Session: Semester 1, Semester 2 Classes: 12 one hour unit-specific performance class/week and/or unit-specific masterclasses and/or concerts. Prerequisites: STRG2703 Corequisites: STRG2604 Assessment: 2 seminar performances/presentations; performance project; practice/ performance journal; attendance/participation in master classes as required (100%).
Note: This unit is open only to DipMus students. Students enrolling in this Unit of Study may not concurrently enrol in STRG1015/1016/2014/2015 String Performance Class 1 - 4.

In this unit students should continue to develop critical analysis and writing skills through the construction of a performance journal. They will undertake some project-based assignments, participate in master classes and attend concerts to develop their breadth of understanding of concert and practice protocols. Advanced Principal Study allocates advanced practice time for students to prepare final programs. On completion of this unit students should be able to perform a public recital demonstrating analytical, harmonic, stylistic, technical, interpretive and musical awareness in their specific recital repertoire.

STRG3605
Double Bass 5
Credit points: 6 Teacher/Coordinator: Alex Henery Session: Semester 1, Semester 2 Classes: B Mus: 14 one hour lessons/semester and performance workshop/week; B Mus Studies/B Mus Ed: 9 one hour lessons and 3 master classes/semester and performance workshop/week. Prerequisites: STRG2604 Assessment: Teacher Assessment (100%)

Students in this unit will continue to refine their instrumental foundation, build musical and artistic skills and the attributes essential to a flexible and broad engagement with musical performance. They will attend individual lessons, performance workshop. On completion of this unit students should be able to demonstrate progress in technical achievement, awareness of stylistic diversity, and a sense of their individual creativity.

STRG3606
Double Bass 6
Credit points: 6 Teacher/Coordinator: Alex Henery Session: Semester 1, Semester 2 Classes: B Mus: 14 one hour lessons/semester and performance workshop/week; B Mus Studies/B Mus Ed: 9 one hour lessons and 3 master classes/semester and performance workshop/week. Prerequisites: STRG3605 Assessment: 40 minute junior recital (B Mus Perf students only); 20 minute jury exam (all other degrees) (80%); Teacher assessment of semester work (20%). Students must pass both assessment components.
Note: ACCP3611/3612/3613 Recital Preparation 1, 2 or 3 must be taken by students who wish to use Faculty Accompaniment staff for their public recital.

This semester will involve an early discussion with the teacher regarding the programme and the suitability of repertoire for the student's individual presentation. They will be supported through opportunities to present aspects of their recital work during performance workshop. On completion of this unit students should be able to perform with sound technical facility, awareness of stylistic diversity, and a sense of their individual creativity.

STRG4607
Double Bass 7
Credit points: 6 Teacher/Coordinator: Alex Henery Session: Semester 1, Semester 2 Classes: 14 one hour lessons/semester and performance workshops/week Prerequisites: STRG3606 Corequisites: STRG4707 Assessment: Teacher Assessment (100%)

This unit comes prior to the final recital requirements of instrument 8. Students should use this unit to reflect on previous instrumental strengths and weaknesses, determine a recital programme that will enable them to demonstrate their musical proficiency, creativity, artistry and mastery of their instrument/voice and specific musical genres. Students work in close relation to their teachers and participate in performance workshop. On completion of this unit the students should be able to perform with considerable technical facility, awareness of stylistic diversity, and a sense of their individual creativity.

STRG4608
Double Bass 8
Credit points: 6 Teacher/Coordinator: Alex Henery Session: Semester 1, Semester 2 Classes: 14 one hour lessons/semester and performance workshops/week Prerequisites: STRG4607 Corequisites: STRG4708 Assessment: 50 minute senior recital (80%); Teacher assessment of semester work (20%). Students must pass both assessment components.
Note: ACCP3611/3612/3613 Recital Preparation 1, 2 or 3 must be taken by students who wish to use Faculty Accompaniment staff for their public recital.

In this unit, students prepare for their final recital programme. Students will present a public senior recital that will be assessed by a panel. They will undertake individual lessons that will focus on their artistic and technical performance preparation. Students will participate in performance workshop. On completion of this unit the students should be able to perform a public recital with high levels of musical and interpretive awareness, technical facility, an interest and involvement in the art form, and a display of flair, creativity and empathy with other performers.

STRG4707
Double Bass 7 (Advanced)
Credit points: 6 Teacher/Coordinator: Alex Henery Session: Semester 1, Semester 2 Classes: 12 one hour unit-specific performance class/week and/or unit-specific masterclasses and/or concerts. Prerequisites: STRG3606 Corequisites: STRG4607 Assessment: 2 seminar performances/presentations; performance project; practice/performance journal; attendance/participation in master classes as required (100%).
Note: Students enrolling in this Unit of Study may not concurrently enrol in STRG1015/1016/2014/2015/3018/4016/4017 String Performance Class 1 - 8.

In this unit students will develop critical analysis and writing skills through the construction of a performance journal. They will undertake some project-based assignments, participate in master classes and attend concerts to develop their breadth of understanding of concert and practice protocols. The unit involves participation in one-hour seminars where they have the opportunity to explore instrumental performance practices in depth with other students. Advanced Principal Study allocates advanced practice time for students to prepare final programs. On completion of this unit students should be able to demonstrably connect high level analytical, harmonic, stylistic, technical, interpretive and musical awareness to the preparation of their specific repertoire.

STRG4708
Double Bass 8 (Advanced)
Credit points: 6 Teacher/Coordinator: Alex Henery Session: Semester 1, Semester 2 Classes: 12 one hour unit-specific performance class/week and/or unit-specific masterclasses and/or concerts. Prerequisites: STRG4607 Corequisites: STRG4708 Assessment: 2 seminar performances/presentations; performance project; practice/performance journal; attendance/participation in master classes as required (100%).
Note: Students enrolling in this Unit of Study may not concurrently enrol in STRG1015/1016/2014/2015/3018/4016/4017 String Performance Class 1 - 8.

In this unit students will develop critical analysis and writing skills through the construction of a performance journal. They will undertake some project-based assignments, participate in master classes and attend concerts to develop their breadth of understanding of concert and practice protocols. Advanced Principal Study allocates advanced practice time for students to prepare final programs. On completion
of this unit students should be able to perform a high level public recital demonstrably connecting analytical, harmonic, stylistic, technical, interpretive and musical awareness to their specific recital repertoire.

**Guitar**

**STRG1611**  
**Guitar 1**  
**Credit points:** 6  
**Teacher/Coordinator:** Greg Pikler  
**Session:** Semester 1, Semester 2  
**Classes:** 14 one hour lessons/semester and performance workshops/week  
**Assessment:** Teacher Assessment (100%)  

Students will explore repertoire appropriate to their individual development. There will be an emphasis on the development of technical skills and musical expression. Students will gain experience in performance and presentation through the performance workshop where they will also learn from reflecting on their own and their peers’ work. On completion of this unit students should be able to demonstrate musical and technical skills that will prepare their instrumental studies at higher levels.

**STRG1612**  
**Guitar 2**  
**Credit points:** 6  
**Teacher/Coordinator:** Greg Pikler  
**Session:** Semester 1, Semester 2  
**Classes:** 14 one hour lessons/semester and performance workshops/week  
**Prerequisites:** STRG1611 Assessment: 10-15 minute jury recital (50%); Teacher assessment of semester work (50%). Students must pass both assessment components.  

Students will develop an approach to repertoire choice and development that will support their technical development. This semester focuses on the technical development with the aim of improving musical expression through their repertoire choice. On completion of this unit students should be able to demonstrate sound musical and technical skills that will underpin their instrumental studies at higher levels.

**STRG2613**  
**Guitar 3**  
**Credit points:** 6  
**Teacher/Coordinator:** Greg Pikler  
**Session:** Semester 1, Semester 2  
**Classes:** B Mus: 14 one hour lessons/semester and performance workshop/week; B Mus Studies/B Mus Ed: 9 one hour lessons and 3 master classes/semester and performance workshop/week  
**Prerequisites:** STRG1612 Assessment: STRG2713 (Dip Mus only) Assessment: Teacher Assessment (100%)  

In this unit students will negotiate with their teacher a programme of study that will support their musical development. Students work in close collaboration with each other and gain experience of peer learning and creative expression through performance workshops. They will have opportunities to perform in performance workshop and develop their performance analytic skill through critique of peers in the class. On completion of this unit students should be able to demonstrate technical competence, fluency and some interpretative distinctiveness.

**STRG2614**  
**Guitar 4**  
**Credit points:** 6  
**Teacher/Coordinator:** Greg Pikler  
**Session:** Semester 1, Semester 2  
**Classes:** B Mus: 14 one hour lessons/semester and performance workshop/week; B Mus Studies/B Mus Ed: 9 one hour lessons and 3 master classes/semester and performance workshop/week  
**Prerequisites:** STRG2613 Assessment: STRG2714 (Dip Mus only) Assessment: 15-25 minute jury or qualifying recital (Dip Mus only) (80%); Teacher assessment of semester work (20%). Students must pass both assessment components.  

Note: ACCP3611/3612/3613 Recital Preparation 1, 2 or 3 must be taken by Dip Mus students who wish to use Faculty Accompaniment staff for their public recital.

Students at this level will be working closely with their teachers to prepare for public performance for jury assessment. They will gain experience in preparing for a sustained performance and further develop their critical capacities in performance workshop. On completion of this unit students should be able to perform with sound technical competence, fluency and some interpretative distinctiveness.

**STRG2713**  
**Guitar 3 (Advanced)**  
**Credit points:** 6  
**Teacher/Coordinator:** Greg Pikler  
**Session:** Semester 1, Semester 2  
**Classes:** 12 one hour unit-specific performance class/week and/or unit-specific masterclasses and/or concerts.  
**Prerequisites:** STRG1612 Assessment: STRG2613 Assessment: 2 seminar performances/presentations; performance project; practice/performance journal; attendance/participation in master classes as required (100%).  

Note: This unit is open only to Dip Mus students. Students enrolling in this Unit of Study may not concurrently enrol in STRG1015/1016/2014/2015 Strings Performance Class 1-4.

In this unit students should develop critical analysis and writing skills through the construction of a performance journal. They will undertake some project-based assignments, participate in master classes and attend concerts to develop their breadth of understanding of concert and practice protocols. The unit involves participation in one-hour seminars where they have the opportunity to explore instrumental performance practices in depth with other students. Advanced Principal Study allocates advanced practice time for students to prepare final programs. On completion of this unit students should be able to demonstrably connect analytical, harmonic, stylistic, technical, interpretive and musical awareness to the preparation of their specific repertoire.

**STRG2714**  
**Guitar 4 (Advanced)**  
**Credit points:** 6  
**Teacher/Coordinator:** Greg Pikler  
**Session:** Semester 1, Semester 2  
**Classes:** 12 one hour unit-specific performance class/week and/or unit-specific masterclasses and/or concerts.  
**Prerequisites:** STRG2713 Assessment: STRG2614 Assessment: 2 seminar performances/presentations; performance project; practice/performance journal; attendance/participation in master classes as required (100%).  

Note: This unit is open only to Dip Mus students. Students enrolling in this Unit of Study may not concurrently enrol in STRG1015/1016/2014/2015 String Performance Class 1 - 4.

In this unit students should continue to develop critical analysis and writing skills through the construction of a performance journal. They will undertake some project-based assignments, participate in master classes and attend concerts to develop their breadth of understanding of concert and practice protocols. Advanced Principal Study allocates advanced practice time for students to prepare final programs. On completion of this unit students should be able to perform a public recital demonstrating analytical, harmonic, stylistic, technical, interpretive and musical awareness in their specific recital repertoire.

**STRG3615**  
**Guitar 5**  
**Credit points:** 6  
**Teacher/Coordinator:** Greg Pikler  
**Session:** Semester 1, Semester 2  
**Classes:** B Mus: 14 one hour lessons/semester and performance workshop/week; B Mus Studies/B Mus Ed: 9 one hour lessons and 3 master classes/semester and performance workshop/week  
**Prerequisites:** STRG2614 Assessment: Teacher Assessment (100%)  

Students in this unit will continue to refine their instrumental foundation, build musical and artistic skills and the attributes essential to a flexible and broad engagement with musical performance. They will attend individual lessons, performance workshop. On completion of this unit students should be able to demonstrate progress in technical achievement, awareness of stylistic diversity, and a sense of their individual creativity.

**STRG3616**  
**Guitar 6**  
**Credit points:** 6  
**Teacher/Coordinator:** Greg Pikler  
**Session:** Semester 1, Semester 2  
**Classes:** B Mus: 14 one hour lessons/semester and performance workshop/week; B Mus Studies/B Mus Ed: 9 one hour lessons and 3 master classes/semester and performance workshop/week  
**Prerequisites:** STRG3615 Assessment: 40 minute junior recital (Bachelor of Music Performance students only); 20 minute jury exam (all other degrees) (80%); Teacher assessment of semester work (20%). Students must pass both assessment components.  

Note: ACCP3611/3612/3613 Recital Preparation 1, 2 or 3 must be taken by students who wish to use Faculty Accompaniment staff for their public recital.

This semester will involve an early discussion with the teacher regarding the programme and the suitability of repertoire for the
student's individual presentation. They will be supported through opportunities to present aspects of their recital work during performance workshop. On completion of this unit students should be able to perform with sound technical facility, awareness of stylistic diversity, and a sense of their individual creativity.

**STRG4617 Guitar 7**

**Credit points:** 6  
**Teacher/Coordinator:** Greg Pikler  
**Session:** Semester 1, Semester 2  
**Classes:** 14 one hour lessons/semester and performance workshops/week  
**Prerequisites:** STRG3616  
**Corequisites:** STRG4717  
**Assessment:** Teacher Assessment (100%)

This unit comes prior to the final recital requirements of Guitar 8. Students should use this unit to reflect on previous instrumental strengths and weaknesses, determine a recital programme that will enable them to demonstrate their musical proficiency, creativity, artistry and mastery of their instrument/voice and specific musical genres. Students work in close relation to their teachers and participate in performance workshop. On completion of this unit the students should be able to perform with considerable technical facility, awareness of stylistic diversity, and a sense of their individual creativity.

**STRG4618 Guitar 8**

**Credit points:** 6  
**Teacher/Coordinator:** Greg Pikler  
**Session:** Semester 1, Semester 2  
**Classes:** 14 one hour lessons/semester and performance workshops/week  
**Prerequisites:** STRG3616  
**Corequisites:** STRG4617  
**Assessment:** 50 minute senior recital (80%); Teacher assessment of semester work (20%); Students must pass both assessment components.  
*Note: ACCP3611/3612/3613 Recital Preparation 1, 2 or 3 must be taken by students who wish to use Faculty Accompaniment staff for their public recital.*

In this unit, students prepare for their final recital programme. Students will present a public senior recital that will be assessed by a panel. They will undertake individual lessons that will focus on their artistic and technical performance preparation. Students will participate in performance workshop. On completion of this unit the students should be able to perform a public recital with high levels of musical and interpretive awareness, technical facility, an interest and involvement in the art form, and a display of flair, creativity and empathy with other performers.

**STRG4717 Guitar 7 (Advanced)**

**Credit points:** 6  
**Teacher/Coordinator:** Greg Pikler  
**Session:** Semester 1, Semester 2  
**Classes:** 12 one hour unit-specific performance class/week and/or unit-specific masterclasses and/or concerts.  
**Prerequisites:** STRG3616  
**Corequisites:** STRG4617  
**Assessment:** 2 seminar performances/presentations; performance project; practice/performance journal; attendance/participation in master classes as required (100%).  
*Note: This unit is open only to BMus(Perf) students. Students enrolling in this Unit of Study may not concurrently enrol in STRG1015/1016/2014/2015/3018/4016/4017 String Performance Class 1 - 8.*

In this unit students will develop critical analysis and writing skills through the construction of a performance journal. They will undertake some project-based assignments, participate in master classes and attend concerts to develop their breadth of understanding of concert and practice protocols. Advanced Principal Study allocates advanced practice time for students to prepare final programs. On completion of this unit students should be able to demonstrably connect high level analytical, harmonic, stylistic, interpretive and musical awareness to their specific recital repertoire.

**STRG4718 Guitar 8 (Advanced)**

**Credit points:** 6  
**Teacher/Coordinator:** Greg Pikler  
**Session:** Semester 1, Semester 2  
**Classes:** 12 one hour unit-specific performance class/week and/or unit-specific masterclasses and/or concerts.  
**Prerequisites:** STRG4617  
**Corequisites:** STRG4618  
**Assessment:** 2 seminar performances/presentations; performance project; practice/performance journal; attendance/participation in master classes as required (100%).  
*Note: This unit is open only to BMus(Perf) students. Students enrolling in this Unit of Study may not concurrently enrol in STRG1015/1016/2014/2015/3018/4016/4017 String Performance Class 1 - 8.*

In this unit students will develop critical analysis and writing skills through the construction of a performance journal. They will undertake some project-based assignments, participate in master classes and attend concerts to develop their breadth of understanding of concert and practice protocols. The unit involves participation in one-hour seminars where they have the opportunity to explore instrumental performance practices in depth with other students. Advanced Principal Study allocates advanced practice time for students to prepare final programs. On completion of this unit students should be able to demonstrably connect high level analytical, harmonic, stylistic, technical, interpretive and musical awareness to the preparation of their specific repertoire.

**Harp**

**STRG1621 Harp 1**

**Credit points:** 6  
**Teacher/Coordinator:** A/Prof Alice Waten  
**Session:** Semester 1, Semester 2  
**Classes:** 14 one hour lessons/semester and performance workshops/week  
**Assessment:** Teacher Assessment (100%)

Students will explore repertoire appropriate to their individual development. There will be an emphasis on the development of technical skills and musical expression. Students will gain experience in performance and presentation through the performance workshop where they will also learn from reflecting on their own and their peers' work. On completion of this unit students should be able to demonstrate musical and technical skills that will prepare their instrumental studies at higher levels.

**STRG1622 Harp 2**

**Credit points:** 6  
**Teacher/Coordinator:** A/Prof Alice Waten  
**Session:** Semester 1, Semester 2  
**Classes:** 14 one hour lessons/semester and performance workshops/week  
**Prerequisites:** STRG1621  
**Assessment:** 10-15 minute jury recital (50%); Teacher assessment of semester work (50%). Students must pass both assessment components.

Students will develop an approach to repertoire choice and development that will support their technical development. This semester focuses on the technical development with the aim of improving musical expression through their repertoire choice. On completion of this unit students should be able to demonstrate sound musical and technical skills that will underpin their instrumental studies at higher levels.

**STRG2623 Harp 3**

**Credit points:** 6  
**Teacher/Coordinator:** A/Prof Alice Waten  
**Session:** Semester 1, Semester 2  
**Classes:** B Mus: 14 one hour lessons/semester and performance workshop/week; B Mus Studies/B Mus Ed: 9 one hour lessons and 3 master classes/semester and performance workshop/week  
**Prerequisites:** STRG1622  
**Corequisites:** STRG2723 - Dip Mus only  
**Assessment:** Teacher Assessment (100%)

In this unit students will negotiate with their teacher a programme of study that will support their musical development. Students work in close collaboration with each other and gain experience of peer learning and creative expression through performance workshops. They will have opportunities to perform in performance workshop and develop their performance analytic skill through critique of peers in the class. On completion of this unit students should be able to demonstrate technical competence, fluency and some interpretative distinctiveness.

**STRG2624 Harp 4**

**Credit points:** 6  
**Teacher/Coordinator:** A/Prof Alice Waten  
**Session:** Semester 1, Semester 2  
**Classes:** B Mus: 14 one hour lessons/semester and performance workshop/week; B Mus Studies/B Mus Ed: 9 one hour lessons and 3 master classes/semester and performance workshop/week  
**Prerequisites:** STRG2623  
**Corequisites:** STRG2724 - Dip Mus only  
**Assessment:** 15-25 minute jury or performance project; practice/performance journal; attendance/participation in master classes as required (100%).  
*Note: This unit is open only to BMus(Perf) students. Students enrolling in this Unit of Study may not concurrently enrol in STRG1015/1016/2014/2015/3018/4016/4017 String Performance Class 1 - 8.*

In this unit students will develop critical analysis and writing skills through the construction of a performance journal. They will undertake some project-based assignments, participate in master classes and attend concerts to develop their breadth of understanding of concert and practice protocols. Advanced Principal Study allocates advanced practice time for students to prepare final programs. On completion of this unit students should be able to perform a high level public recital demonstrably connecting analytical, harmonic, stylistic, technical, interpretive and musical awareness to their specific recital repertoire.
Students at this level will be working closely with their teachers to prepare performance for jury assessment. They will gain experience in preparing for a sustained performance and further develop their critical capacities in performance workshop. On completion of this unit students should be able to perform with sound technical competence, fluency and some interpretative distinctiveness.

STRG2723
Harp 3 (Advanced)

Credit points: 6
Teacher/Coordinator: A/Prof Alice Waten
Session: Semester 1, Semester 2
Classes: 12 one hour specific performance class/week and/or unit specific masterclasses and/or concerts.
Prerequisites: STRG2623
Corequisites: STRG2624
Assessment: 2 seminar performance/presentations; performance project; practice performance journal; attendance/participation in master classes as required (100%).

Note: This unit is open only to DipMus students. Students enrolling in this Unit of Study may not concurrently enrol in STRG1015/1016/2014/2015 String Performance Class 1 - 4.

In this unit students should develop critical analysis and writing skills through the construction of a performance journal. They will undertake some project-based assignments, participate in master classes and attend concerts to develop their breadth of understanding of concert and practice protocols. The unit involves participation in one-hour seminars where they have the opportunity to explore instrumental performance practices in depth with other students. Advanced Principal Studio allocates advanced practice time for students to prepare final programs. On completion of this unit students should be able to demonstrably connect analytical, harmonic, stylistic, technical, interpretive and musical awareness to the preparation of their specific repertoire.

STRG2724
Harp 3 (Advanced)

Credit points: 6
Teacher/Coordinator: A/Prof Alice Waten
Session: Semester 1, Semester 2
Classes: 12 one hour specific performance class/week and/or unit specific masterclasses and/or concerts.
Prerequisites: STRG2723
Corequisites: STRG2624
Assessment: 2 seminar performance/presentations; performance project; practice performance journal; attendance/participation in master classes as required (100%).

Note: This unit is open only to DipMus students. Students enrolling in this Unit of Study may not concurrently enrol in STRG1015/1016/2014/2015 String Performance Class 1-4.

In this unit students should continue to develop critical analysis and writing skills through the construction of a performance journal. They will undertake some project-based assignments, participate in master classes and attend concerts to develop their breadth of understanding of concert and practice protocols. Advanced Principal Study allocates advanced practice time for students to prepare final programs. On completion of this unit students should be able to perform a public recital demonstrating analytical, harmonic, stylistic, technical, interpretive and musical awareness in their specific recital repertoire.

STRG3625
Harp 5

Credit points: 6
Teacher/Coordinator: A/Prof Alice Waten
Session: Semester 1, Semester 2
Classes: B Mus: 14 one hour lessons/semester and performance workshop/week; B Mus Studies/B Mus Ed: 9 one hour lessons and 3 master classes/semester and performance workshop/week
Prerequisites: STRG2624
Assessment: Teacher Assessment (100%) 

Students in this unit will continue to refine their instrumental foundation, build musical and artistic skills and the attributes essential to a flexible and broad engagement with musical performance. They will attend individual lessons, performance workshop. On completion of this unit students should be able to demonstrate progress in technical achievement, awareness of stylistic diversity, and a sense of their individual creativity.

STRG3626
Harp 6

Credit points: 6
Teacher/Coordinator: A/Prof Alice Waten
Session: Semester 1, Semester 2
Classes: B Mus: 14 one hour lessons/semester and performance workshop/week; B Mus Studies/B Mus Ed: 9 one hour lessons and 3 master classes/semester and performance workshop/week
Prerequisites: STRG3625
Assessment: 40 minute junior recital (Bachelor of Music Performance students only); 20 minute jury exam (all other degrees) (80%); Teacher assessment of semester work (20%). Students must pass both assessment components.

Note: ACCP3611/3612/3613 Recital Preparation 1, 2 or 3 must be taken by students who wish to use Faculty Accompaniment staff for their public recital.

This seminar will involve an early discussion with the teacher regarding the programme and the suitability of repertoire for the student's individual presentation. They will be supported through opportunities to present aspects of their recital work during performance workshop. On completion of this unit students should be able to perform with sound technical awareness, knowledge of stylistic diversity, and a sense of their individual creativity.

STRG4627
Harp 7

Credit points: 6
Teacher/Coordinator: A/Prof Alice Waten
Session: Semester 1, Semester 2
Classes: 14 one hour lessons/semester and performance workshops/week
Prerequisites: STRG3626
Corequisites: STRG4727
Assessment: Teacher Assessment (100%) 

This unit comes prior to the final recital requirements of harp 8. Students should use this unit to reflect on previous instrumental strengths and weaknesses, determine a recital programme that will enable them to demonstrate their musical proficiency, creativity, artistry and mastery of their instrument/voice and specific musical genres. Students work in close relation to their teachers and participate in performance workshop. On completion of this unit the students should be able to perform with considerable technical facility, awareness of stylistic diversity, and a sense of their individual creativity.

STRG4628
Harp 8

Credit points: 6
Teacher/Coordinator: A/Prof Alice Waten
Session: Semester 1, Semester 2
Classes: 14 one hour lessons/semester and performance workshops/week
Prerequisites: STRG4627
Corequisites: STRG4728
Assessment: 50 minute senior recital (80%); Teacher assessment of semester work (20%). Students must pass both assessment components.

Note: ACCP3611/3612/3613 Recital Preparation 1, 2 or 3 must be taken by students who wish to use Faculty Accompaniment staff for their public recital.

In this unit, students prepare for their final recital programme. Students will present a public senior recital that will be assessed by a panel. They will undertake individual lessons that will focus on their artistic and technical performance preparation. Students will participate in performance workshop. On completion of this unit the students should be able to perform a public recital with high levels of musical and interpretive awareness, technical facility, an interest and involvement in the art form, and a display of flair, creativity and empathy with other performers.

STRG4727
Harp 7 (Advanced)

Credit points: 6
Teacher/Coordinator: A/Prof Alice Waten
Session: Semester 1, Semester 2
Classes: 12 one hour specific performance class/week and/or unit specific masterclasses and/or concerts.
Prerequisites: STRG3626
Corequisites: STRG4827
Assessment: 2 seminar performance/presentations; performance project; practice performance journal; attendance/participation in master classes as required (100%).

Note: This unit is open only to BMus(Perf) students. Students enrolling in this Unit of Study may not concurrently enrol in STRG1015/1016/2014/2015/3018/3019/4016/4017 String Performance Class 1 - 8.

In this unit students will develop critical analysis and writing skills through the construction of a performance journal. They will undertake some project-based assignments, participate in master classes and attend concerts to develop their breadth of understanding of concert and practice protocols. The unit involves participation in one-hour seminars where they have the opportunity to explore instrumental performance practices in depth with other students. Advanced Principal
Study allocates advanced practice time for students to prepare final programs. On completion of this unit students should be able to demonstrate high level public recital repertoire at higher levels. Students will develop critical analysis and writing skills through the construction of a performance journal. They will undertake some project-based assignments, participate in master classes and attend concerts to develop their breadth of understanding of concert and practice protocols. Advanced Principal Study allocates advanced practice time for students to prepare final programs. On completion of this unit students should be able to perform a high level public recital demonstrating analytical, harmonic, stylistic, technical, interpretive and musical awareness to their specific recital repertoire.

**STRG4728**

Harp 8 (Advanced)

**Credit points:** 6  
**Teacher/Coordinator:** A/Prof Alice Waten  
**Session:** Semester 1, Semester 2  
**Classes:** 12 one hour unit-specific performance class/week and/or unit-specific masterclasses and/or concerts  
**Prerequisites:** STRG4628  
**Assessment:** 2 seminar presentations/performances; performance project; practice/practice journal; attendance/participation in master classes as required (100%).

**Note:** This unit is open only to BMus(Perf) students. Students enrolling in this Unit of Study may not concurrently enrol in STRG1015/1016/2014/2015/3018/3019/4016/4017 String Performance Class 1 - 8.

In this unit students will develop critical analysis and writing skills through the construction of a performance journal. They will undertake some project-based assignments, participate in master classes and attend concerts to develop their breadth of understanding of concert and practice protocols. Advanced Principal Study allocates advanced practice time for students to prepare final programs. On completion of this unit students should be able to perform a high level public recital demonstrating analytical, harmonic, stylistic, technical, interpretive and musical awareness to their specific recital repertoire.

**STRG1641**

Viola 1

**Credit points:** 6  
**Teacher/Coordinator:** A/Prof Alice Waten  
**Session:** Semester 1, Semester 2  
**Classes:** 14 one hour lessons/semester and performance workshops/week  
**Assessment:** Teacher assessment (100%).

Students will explore repertoire appropriate to their individual development. There will be an emphasis on the development of technical skills and musical expression. Students will gain experience in performance and presentation through the performance workshop where they will also learn from reflecting on their own and their peers' work. On completion of this unit students should be able to demonstrate musical and technical skills that will prepare their instrumental studies at higher levels.

**STRG1642**

Viola 2

**Credit points:** 6  
**Teacher/Coordinator:** A/Prof Alice Waten  
**Session:** Semester 1, Semester 2  
**Classes:** 14 one hour lessons/semester and performance workshops/week  
**Prerequisites:** STRG1641  
**Assessment:** 10-15 minute jury recital (50%); Teacher assessment of semester work (50%). Students must pass both assessment components.

Students will develop an approach to repertoire choice and development that will support their technical development. This semester focuses on the technical development with the aim of improving musical expression through their repertoire choice. On completion of this unit students should be able to demonstrate sound musical and technical skills that will underpin their instrumental studies at higher levels.

**STRG2643**

Viola 3

**Credit points:** 6  
**Teacher/Coordinator:** A/Prof Alice Waten  
**Session:** Semester 1, Semester 2  
**Classes:** B Mus: 14 one hour lessons/semester and performance workshop/week; B Mus Studies/B Mus Ed: 9 one hour lessons and 3 master classes/semester and performance workshop/week  
**Prerequisites:** STRG1642  
**Corequisites:** STRG2743 - Dip Mus only  
**Assessment:** Teacher Assessment (100%).

In this unit students will negotiate with their teacher a programme of study that will support their musical development. Students work in close collaboration with each other and gain experience of peer learning and creative expression through performance workshops. They will have opportunities to perform in performance workshop and develop their performance analytic skill through critique of peers in the class. On completion of this unit students should be able to demonstrate technical competence, fluency and some interpretative distinctiveness.

**STRG2644**

Viola 4

**Credit points:** 6  
**Teacher/Coordinator:** A/Prof Alice Waten  
**Session:** Semester 1, Semester 2  
**Classes:** B Mus: 14 one hour lessons/semester and performance workshop/week; B Mus Studies/B Mus Ed: 9 one hour lessons and 3 master classes/semester and performance workshop/week  
**Prerequisites:** STRG2643  
**Corequisites:** STRG2744 - Dip Mus only  
**Assessment:** 15-25 minute jury and qualifying recital (Dip Mus only) (85%); Teacher assessment of semester work (20%). Students must pass both assessment components.

**Note:** ACCP3611/3612/3613 Recital Preparation 1, 2 or 3 must be taken by Dip Mus students who wish to use Faculty Accompaniment staff for their public recital.

Students at this level will be working closely with their teachers to prepare performance for jury assessment. They will gain experience in preparing for a sustained performance and further develop their critical capacities in performance workshop. On completion of this unit students should be able to perform with sound technical competence, fluency and some interpretative distinctiveness.

**STRG2743**

Viola 3 (Advanced)

**Credit points:** 6  
**Teacher/Coordinator:** A/Prof Alice Waten  
**Session:** Semester 1, Semester 2  
**Classes:** B Mus: 14 one hour unit-specific performance class/week and/or unit-specific masterclasses and/or concerts  
**Prerequisites:** STRG1642  
**Corequisites:** STRG2643  
**Assessment:** 2 seminar presentations/performances; performance project; practice/practice journal; attendance/participation in master classes as required (100%).

**Note:** This unit is open only to DipMus students. Students enrolling in this Unit of Study may not concurrently enrol in STRG1015/1016/2014/2015 String Performance Class 1 - 4.

In this unit students should develop critical analysis and writing skills through the construction of a performance journal. They will undertake some project-based assignments, participate in master classes and attend concerts to develop their breadth of understanding of concert and practice protocols. The unit involves participation in one-hour seminars where they have the opportunity to explore instrumental performance practices in depth with other students. Advanced Principal Study allocates advanced practice time for students to prepare final programs. On completion of this unit students should be able to demonstrably connect analytical, harmonic, stylistic, technical, interpretive and musical awareness to the preparation of their specific repertoire.

**STRG2744**

Viola 4 (Advanced)

**Credit points:** 6  
**Teacher/Coordinator:** A/Prof Alice Waten  
**Session:** Semester 1, Semester 2  
**Classes:** B Mus: 14 one hour unit-specific performance class/week and/or unit-specific masterclasses and/or concerts  
**Prerequisites:** STRG2743  
**Corequisites:** STRG2644  
**Assessment:** 2 seminar presentations/performances; performance project; practice/practice journal; attendance/participation in master classes as required (100%).

**Note:** This unit is open only to DipMus students. Students enrolling in this Unit of Study may not concurrently enrol in STRG1015/1016/2014/2015 String Performance Class 1 - 4.

In this unit students should continue to develop critical analysis and writing skills through the construction of a performance journal. They will undertake some project-based assignments, participate in master classes and attend concerts to develop their breadth of understanding of concert and practice protocols. Advanced Principal Study allocates advanced practice time for students to prepare final programs. On completion of this unit students should be able to perform a public recital demonstrating analytical, harmonic, stylistic, technical, interpretive and musical awareness in their specific recital repertoire.
Classes: 12 one hour lessons/semester and performance workshops/week. Prerequisites: STRG3646, Corequisites: STRG4747. Assessment: Teacher Assessment (100%).

This unit allows students to develop critical writing skills and extend their artistic, technical and interpretative skills. They will continue to develop their repertoire in depth with other students. Advanced Principal Classrooms will provide the opportunity to explore instrumental performance practices in depth with other students. Advanced Principal Study allocates advanced practice time for students to prepare final programs. On completion of this unit students should be able to demonstrate high level analytical, harmonic, stylistic, technical, interpretive and musical awareness to the preparation of their specific repertoire.

STRG4748 VIOLA 8 (Advanced) Credit points: 6. Teacher/Coordinator: A/Prof Alice Waten. Session: Semester 1, 2 Classes: 12 one hour lessons/semester and performance workshops/week. Prerequisites: STRG4646. Corequisites: STRG4748. Assessment: Teacher Assessment (100%).

In this unit students will develop critical analysis and writing skills through the construction of a performance journal. They will undertake some project-based assignments, participate in master classes and attend concerts to develop their breadth of understanding of concert and practice protocols. The unit involves participation in one-hour seminars where they have the opportunity to explore instrumental performance practices in depth with other students. Advanced Principal Study allocates advanced practice time for students to prepare final programs. On completion of this unit students should be able to demonstrate high level analytical, harmonic, stylistic, technical, interpretive and musical awareness to the preparation of their specific repertoire.

Violin

STRG1661 VIOLIN 1 Credit points: 6. Teacher/Coordinator: A/Prof Alice Waten. Session: Semester 1, 2 Classes: 14 one hour lessons/semester and performance workshops/week. Assessment: Teacher Assessment (100%).

Students will explore repertoire appropriate to their individual development. There will be an emphasis on the development of technical skills and musical expression. Students will gain experience in performance and presentation through the performance workshop where they will also learn from reflecting on their own and their peers’ work. On completion of this unit students should be able to demonstrate musical and technical skills that will prepare their instrumental studies at higher levels.

STRG1662 VIOLIN 2 Credit points: 6. Teacher/Coordinator: A/Prof Alice Waten. Session: Semester 1, 2 Classes: 14 one hour lessons/semester and performance workshops/week. Prerequisites: STRG1661. Assessment: Teacher Assessment (100%).

Students will develop an approach to repertoire choice and development that will support their technical development. This semester focuses on the technical development with the aim of improving musical expression through their repertoire choice. On completion of this unit students should be able to demonstrate sound musical and technical skills that will underpin their instrumental studies at higher levels.
In this unit, students should continue to develop critical analysis and writing skills through the construction of a performance journal. They will undertake some project-based assignments, participate in master classes and attend concerts to develop their breadth of understanding of concert and practice protocols. Advanced Principal Study allocates advanced practice time for students to prepare final programs. On completion of this unit students should be able to perform a public recital demonstrating analytical, harmonic, stylistic, technical, interpretive and musical awareness in their specific recital repertoire.

**STRG2664 Violin 4**

**Credit points:** 6  
**Teacher/Coordinator:** A/Prof Alice Waterman  
**Session:** Semester 1, Semester 2  
**Classes:** B Mus: 14 one hour lessons/semester and performance workshop/week; B Mus Studies/B Mus Ed: 9 one hour lessons and 3 master classes/semester and performance workshop/week  
**Prerequisites:** STRG2663  
**Corequisites:** STRG2764 - Dip Mus only  
**Assessment:** Teacher Assessment (100%)

In this unit, students will negotiate with their teacher a programme of study that will support their musical development. Students work in close collaboration with each other and gain experience of peer learning and creative expression through performance workshops. They will have opportunities to perform in performance workshop and develop their performance analytic skill through critique of peers in the class. On completion of this unit students should be able to demonstrate technical competence, fluency and some interpretative distinctiveness.

**STRG2763 Violin 3 (Advanced)**

**Credit points:** 6  
**Teacher/Coordinator:** A/Prof Alice Waterman  
**Session:** Semester 1, Semester 2  
**Classes:** 12 one hour unit-specific performance class/week and/or unit-specific masterclasses and/or concerts.  
**Prerequisites:** STRG1662  
**Corequisites:** STRG2663  
**Assessment:** 2 seminar performances/presentations; performance project; practice/performance journal; attendance/participation in master classes as required (100%).

Note: This unit is open to DipMus students. Students enrolling in this Unit of Study may not concurrently enrol in STRG1015/1016/2014/2015 String Performance Class 1 - 4.

In this unit students should develop critical analysis and writing skills through the construction of a performance journal. They will undertake some project-based assignments, participate in master classes and attend concerts to develop their breadth of understanding of concert and practice protocols. The unit involves participation in one-hour seminars where they have the opportunity to explore instrumental performance practices in depth with other students. Advanced Principal Study allocates advanced practice time for students to prepare final programs. On completion of this unit students should be able to demonstrably connect analytical, harmonic, stylistic, technical, interpretive and musical awareness to the preparation of their specific repertoire.

**STRG2764 Violin 4 (Advanced)**

**Credit points:** 6  
**Teacher/Coordinator:** A/Prof Alice Waterman  
**Session:** Semester 1, Semester 2  
**Classes:** 12 one hour unit-specific performance class/week and/or unit-specific masterclasses and/or concerts.  
**Prerequisites:** STRG2763  
**Corequisites:** STRG2664  
**Assessment:** 2 seminar performances/presentations; performance project; practice/performance journal; attendance/participation in master classes as required (100%).

Note: This unit is open only to DipMus students. Students enrolling in this Unit of Study may not concurrently enrol in STRG1015/1016/2014/2015 String Performance Class 1 - 4.

In this unit students should continue to develop critical analysis and writing skills through the construction of a performance journal. They will undertake some project-based assignments, participate in master classes and attend concerts to develop their breadth of understanding of concert and practice protocols. Advanced Principal Study allocates advanced practice time for students to prepare final programs. On completion of this unit students should be able to perform a public recital demonstrating analytical, harmonic, stylistic, technical, interpretive and musical awareness in their specific recital repertoire.

**STRG3665 Violin 5**

**Credit points:** 6  
**Teacher/Coordinator:** A/Prof Alice Waterman  
**Session:** Semester 1, Semester 2  
**Classes:** B Mus: 14 one hour lessons/semester and performance workshop/week; B Mus Studies/B Mus Ed: 9 one hour lessons and 3 master classes/semester and performance workshop/week  
**Prerequisites:** STRG2664  
**Assessment:** Teacher Assessment (100%)

Students in this unit will continue to refine their instrumental foundation, build musical and artistic skills and the attributes essential to a flexible and broad engagement with musical performance. They will attend individual lessons, performance workshop. On completion of this unit students should be able to demonstrate progress in technical achievement, awareness of stylistic diversity, and a sense of their individual creativity.

**STRG3666 Violin 6**

**Credit points:** 6  
**Teacher/Coordinator:** A/Prof Alice Waterman  
**Session:** Semester 1, Semester 2  
**Classes:** B Mus: 14 one hour lessons/semester and performance workshops/week  
**Prerequisites:** STRG3665  
**Assessment:** 40 minute junior recital (Bachelor of Music Performance students only); 20 minute jury exam (all other degrees) (80%); Teacher assessment of semester work (20%).

Students in this unit will continue to refine their instrumental foundation, build musical and artistic skills and the attributes essential to a flexible and broad engagement with musical performance. They will attend individual lessons, performance workshop. On completion of this unit students should be able to demonstrate progress in technical achievement, awareness of stylistic diversity, and a sense of their individual creativity.

**STRG4667 Violin 7**

**Credit points:** 6  
**Teacher/Coordinator:** A/Prof Alice Waterman  
**Session:** Semester 1, Semester 2  
**Classes:** 14 one hour lessons/semester and performance workshops/week  
**Prerequisites:** STRG3666  
**Corequisites:** STRG4767  
**Assessment:** Teacher Assessment (100%)

This unit comes prior to the final recital requirements of instrument 8. Students should use this unit to reflect on previous instrumental strengths and weaknesses, determine a recital programme that will enable them to demonstrate their musical proficiency, creativity, artistry and mastery of their instrument/voice and specific musical genres. Students work in close relation to their teachers and participate in performance workshop. On completion of this unit the students should be able to perform with sound technical facility, awareness of stylistic diversity, and a sense of their individual creativity.

**STRG4668 Violin 8**

**Credit points:** 6  
**Teacher/Coordinator:** A/Prof Alice Waterman  
**Session:** Semester 1, Semester 2  
**Classes:** 14 one hour lessons/semester and performance workshops/week  
**Prerequisites:** STRG4667  
**Corequisites:** STRG4768  
**Assessment:** 50 minute senior recital (80%); Teacher assessment of semester work (20%).

In this unit, students prepare for their final recital programme. Students will present a public senior recital that will be assessed by a panel. They will undertake individual lessons that will focus on their artistic and technical performance preparation. Students will participate in performance workshop. On completion of this unit the students should
be able to perform a public recital with high levels of musical and interpretive awareness, technical facility, an interest and involvement in the art form, and a display of flair, creativity and empathy with other performers.

STRG4767
Violin 7 (Advanced)
Credit points: 6
Teacher/Coordinator: A/Prof Alice Water
Session: Semester 1, Semester 2
Classes: 12 one hour unit-specific performance class/week and/or unit-specific masterclasses and/or concerts.
Prerequisites: STRG3666
Corequisites: STRG4667 Assessment: 2 seminar performances/presentations; performance project; practice/performance journal; attendance/participation in master classes as required (100%).
Note: This unit is open only to BMus(Perf) students. Students enrolling in this Unit of Study may not concurrently enrol in STRG1015/1016/2014/2015/3018/3019/4016/4017 String Performance Class 1 - 8.

In this unit students will develop critical analysis and writing skills through the construction of a performance journal. They will undertake some project-based assignments, participate in master classes and attend concerts to develop their breadth of understanding of concert and practice protocols. The unit involves participation in one-hour seminars where they have the opportunity to explore instrumental performance practices in depth with other students. Advanced Principal Study allocates advanced practice time for students to prepare final programs. On completion of this unit students should be able to demonstrably connect high level analytical, harmonic, stylistic, technical, interpretive and musical awareness to the preparation of their specific repertoire.

STRG4768
Violin 8 (Advanced)
Credit points: 6
Teacher/Coordinator: A/Prof Alice Water
Session: Semester 1, Semester 2
Classes: 12 one hour unit-specific performance class/week and/or unit-specific masterclasses and/or concerts.
Prerequisites: STRG4767
Corequisites: STRG4668 Assessment: 2 seminar performances/presentations; performance project; practice/performance journal; attendance/participation in master classes as required (100%).
Note: This unit is open only to BMus(Perf) students. Students enrolling in this Unit of Study may not concurrently enrol in STRG1015/1016/2014/2015/3018/3019/4016/4017 String Performance Class 1 - 8.

In this unit students will develop critical analysis and writing skills through the construction of a performance journal. They will undertake some project-based assignments, participate in master classes and attend concerts to develop their breadth of understanding of concert and practice protocols. Advanced Principal Study allocates advanced practice time for students to prepare final programs. On completion of this unit students should be able to perform a high level public recital demonstrably connecting analytical, harmonic, stylistic, technical, interpretive and musical awareness to their specific recital repertoire.

Violoncello

STRG1671
Violoncello 1
Credit points: 6
Teacher/Coordinator: Susan Blake
Session: Semester 1, Semester 2
Classes: 14 one hour lessons/semester and performance workshops/week
Assessment: Teacher Assessment (100%) Students will explore repertoire appropriate to their individual development. There will be an emphasis on the development of technical skills and musical expression. Students will gain experience in performance and presentation through the performance workshop where they will also learn from reflecting on their own and their peers' work. On completion of this unit students should be able to demonstrate musical and technical skills that will prepare their instrumental studies at higher levels.

STRG1672
Violoncello 2
Credit points: 6
Teacher/Coordinator: Susan Blake
Session: Semester 1, Semester 2
Classes: 14 one hour lessons/semester and performance workshops/week
Prerequisites: STRG1671 Assessment: 10-15 minute jury recital (50%); Teacher assessment of semester work (50%). Students must pass both assessed components.

Students will develop an approach to repertoire choice and development that will support their technical development. This semester focuses on the technical development with the aim of improving musical expression through their repertoire choice. On completion of this unit students should be able to demonstrate sound musical and technical skills that will underpin their instrumental studies at higher levels.

STRG2673
Violoncello 3
Credit points: 6
Teacher/Coordinator: Susan Blake
Session: Semester 1, Semester 2
Classes: 14 one hour lessons/semester and performance workshops/week; B Mus Studies/B Mus Ed: 9 one hour lessons and 3 master classes/semester and performance workshops/week
Prerequisites: STRG1672
Corequisites: STRG2673 - Dip Mus only Assessment: Teacher Assessment (100%)

In this unit students will negotiate with their teacher a programme of study that will support their musical development. Students work in close collaboration with each other and gain experience of peer learning and creative expression through performance workshops. They will have opportunities to perform in performance workshops and develop their performance analytic skill through critique of peers in the class. On completion of this unit students should be able to demonstrate technical competence, fluency and some interpretive distinctiveness.

STRG2674
Violoncello 4
Credit points: 6
Teacher/Coordinator: Susan Blake
Session: Semester 1, Semester 2
Classes: B Mus: 14 one hour lessons/semester and performance workshops/week; B Mus Studies/B Mus Ed: 9 one hour lessons and 3 master classes/semester and performance workshops/week
Prerequisites: STRG2673
Corequisites: STRG2674 - Dip Mus only Assessment: 15-25 minute jury or qualifying recital (Dip Mus only) (80%); Teacher assessment of semester work (20%). Students must pass both assessed components.
Note: ACCP3611/3612/3613 Recital Preparation 1, 2 or 3 must be taken by Dip Mus students who wish to use Faculty Accompaniment staff for their public recital.

Students at this level will be working closely with their teachers to prepare performance for jury assessment. They will gain experience in preparing for a sustained performance and further develop their critical capacities in performance workshop. On completion of this unit students should be able to perform with sound technical competence, fluency and some interpretive distinctiveness.

STRG2773
Violoncello 3 (Advanced)
Credit points: 6
Teacher/Coordinator: Susan Blake
Session: Semester 1, Semester 2
Classes: 12 one hour unit-specific performance class/week and/or unit-specific masterclasses and/or concerts
Prerequisites: STRG2672
Corequisites: STRG2673 Assessment: 2 seminar performances/presentations; performance project; practice/performance journal; attendance/participation in master classes as required (100%).
Note: This unit is open only to DipMus students. Students enrolling in this Unit of Study may not concurrently enrol in STRG1015/1016/2014/2015 String Performance Class 1 - 4.

In this unit students should develop critical analysis and writing skills through the construction of a performance journal. They will undertake some project-based assignments, participate in master classes and attend concerts to develop their breadth of understanding of concert and practice protocols. The unit involves participation in one-hour seminars where they have the opportunity to explore instrumental performance practices in depth with other students. Advanced Principal Study allocates advanced practice time for students to prepare final programs. On completion of this unit students should be able to demonstrate analytical, harmonic, stylistic, technical, interpretive and musical awareness to the preparation of their specific repertoire.
In this unit students should continue to develop critical analysis and writing skills through the construction of a performance journal. They will undertake some project-based assignments, participate in master classes and attend concerts to develop their breadth of understanding of concert and practice protocols. Advanced Principal Study allocates advanced practice time for students to prepare final programs. On completion of this unit students should be able to perform a high level public recital, demonstrating analytical, harmonic, stylistic, technical, interpretive and musical awareness in their specific recital repertoire.

STRG3675
Violoncello 5
Credit points: 6  
Teacher/Coordinator: Susan Blake  
Session: Semester 1,  
Semester 2  
Classes: B Mus: 14 one hour lessons/semester and performance workshop/week; B Mus Studies/B Mus Ed: 9 one hour lessons and 3 master classes/semester and performance workshop/week.  
Assessment: Teacher/Coordinator (100%)  
Corequisites: STRG3678

This unit will continue to refine their instrumental foundation, build musical and artistic skills and the attributes essential to a flexible and broad engagement with musical performance. They will attend individual lessons, workshop. On completion of this unit students should be able to demonstrate progress in technical achievement, awareness of stylistic diversity, and a sense of their individual creativity.

STRG3676
Violoncello 6
Credit points: 6  
Teacher/Coordinator: Susan Blake  
Session: Semester 1,  
Semester 2  
Classes: B Mus: 14 one hour lessons/semester and performance workshop/week; B Mus Studies/B Mus Ed: 9 one hour lessons and 3 master classes/semester and performance workshop/week.  
Assessment: Teacher/Coordinator (100%)  
Corequisites: STRG3675

Unit of Study may not concurrently enrol in STRG1015/1016/2014/2015/3018/3019/4016/4017 String Performance Class 1 - 8.

In this unit students should continue to develop critical analysis and writing skills through the construction of a performance journal. They will undertake some project-based assignments, participate in master classes and attend concerts to develop their breadth of understanding of concert and practice protocols. The unit involves participation in one-hour seminars where they have the opportunity to explore instrumental performance practices in depth with other students. Advanced Principal Study allocates advanced practice time for students to prepare final programs. On completion of this unit students should be able to demonstrateably connect high level analytical, harmonic, stylistic, technical, interpretive and musical awareness to the preparation of their specific repertoire.

STRG4678
Violoncello 8
Credit points: 6  
Teacher/Coordinator: Susan Blake  
Session: Semester 1,  
Semester 2  
Classes: 12 one hour unit-specific performance class/week and/or unit-specific masterclasses and/or concerts.  
Assessment: Teacher/Coordinator (100%)  
Corequisites: STRG3675

This unit comes prior to the final recital requirements of instrument 8. Students should use this unit to reflect on previous instrumental strengths and weaknesses, determine a recital programme that will enable them to demonstrate their musical proficiency, creativity, artistry and mastery of their instrument/voice and specific musical genres. Students will work in close relation to their teachers and participate in performance workshop. On completion of this unit the students should be able to perform with considerable technical facility, awareness of stylistic diversity, and a sense of their individual creativity.

Voice principal study
VSAO1011
Voice 1
Credit points: 6  
Teacher/Coordinator: Maree Ryan  
Session: Semester 1,  
Semester 2  
Classes: 14 one-hour individual lessons a semester plus performance workshop  
Assessment: Teacher/Coordinator (100%)  
Corequisites: VSAO1008 or VSAO1009

Note: ACCP3611/3612/3613 Recital Preparation 1, 2 or 3 must be taken by students who wish to use Faculty Accompaniment staff for their public recital.

In this unit, students prepare for their final recital programme. Students will present a public senior recital that will be assessed by a panel. They will undertake individual lessons that will focus on their artistic and technical performance preparation. Students will participate in performance workshop. On completion of this unit the students should be able to perform a public recital with high levels of musical and interpretive awareness, technical facility, an interest and involvement in the art form, and a display of flair, creativity and empathy with other performers.
Students will explore repertoire appropriate to their individual development. There will be an emphasis on the development of technical skills, musical expression and language. Students will gain experience in performance and presentation through performance workshops where they will also learn from reflecting on their own and their peers' work. On completion of this unit students should be able to demonstrate musical, technical and language skills that will prepare their vocal studies at higher levels.

**VSAO1612 Voice 2**

**Credit points:** 6

**Teacher/Coordinator:** Maree Ryan  
**Session:** Semester 1, Semester 2  
**Classes:** 14 one-hour individual lessons a semester plus performance workshop.  
**Prerequisites:** VSAO1611 Corequisites: VSAO1008 or VSAO1009  
**Assessment:** Jury exam of 15-20 minutes assessed by panel. Teacher grade (50%); panel grade (50%)

Students will develop an approach to repertoire choice that will support their technical development. This semester focuses on technical development with the aim of improving musical and text expression through repertoire. On completion of this unit students should be able to demonstrate developing musical, technical and language skills that will underpin their future vocal development.

**VSAO2613 Voice 3**

**Credit points:** 6

**Teacher/Coordinator:** Maree Ryan  
**Session:** Semester 1, Semester 2  
**Classes:** B Mus: 14 one hour lessons/semester and performance workshop/week; B Mus Studies/B Mus Ed: 9 one hour lessons and 3 master classes/semester and performance workshop/week.  
**Prerequisites:** VSAO1612 Corequisites: VSAO2028 or VSAO2029; AND for Dip Mus only: VSAO2713  
**Assessment:** Teacher grade (100%)

In this unit students will negotiate with their teacher a programme of study that will support their musical development. Students work in close collaboration with each other and gain experience of peer learning and creative expression through performance workshops. They will have opportunities in performance workshop to develop their own analytic skill through critique of peers in the class. On completion of this unit students should be able to demonstrate technical competence, language and musical fluency and some interpretative distinctiveness.

**VSAO2614 Voice 4**

**Credit points:** 6

**Teacher/Coordinator:** Maree Ryan  
**Session:** Semester 1, Semester 2  
**Classes:** B Mus: 14 one hour lessons/semester and performance workshop/week; B Mus Studies/B Mus Ed: 9 one hour lessons and 3 master classes/semester and performance workshop/week.  
**Prerequisites:** VSAO2613 Corequisites: VSAO2028 OR VSAO2029; AND for Dip Mus only: VSAO2714  
**Assessment:** Jury qualifying exam of 20-25 minutes assessed by a panel. Teacher grade (20%), panel grade (80%). Dip Mus: Recital at Junior level assessed by panel. 40 mins. duration Panel grade (80%), teacher grade (20%). Note: ACCP3611/3612/3613 Recital Preparation 1, 2 or 3 must be taken by Dip Mus students who wish to use Faculty Accompaniment staff for their public recital.

Students at this level will be working closely with their teachers to prepare their performance for jury assessment. They will gain experience in preparing for a sustained performance and further develop their critical capacities in performance workshop. On completion of this unit students should be able to perform with sound technical competence, language and musical fluency and some interpretative distinctiveness.

**VSAO2713 Voice 3 (Advanced)**

**Credit points:** 6

**Teacher/Coordinator:** Maree Ryan  
**Session:** Semester 1, Semester 2  
**Classes:** 12 one hour unit-specific performance class/week and/or unit-specific masterclasses and/or concerts.  
**Prerequisites:** VSAO1612 Corequisites: VSAO2613  
**Assessment:** Practice/performance journal including proposal for presentations, performances and/or other participation in unit (100%)

Note: This unit is open only to DipMus students.

In this unit students should develop critical analysis and writing skills through the construction of a performance journal. They will undertake some project-based assignments, participate in master classes and attend concerts to develop their breadth of understanding of concert and practice protocols. The unit involves participation in one-hour seminars where they have the opportunity to explore vocal performance practices in depth with other students. Advanced Principal Study allocates advanced practice time for students to prepare final programs. On completion of this unit students should be able to demonstrably connect analytical, harmonic, stylistic, technical, interpretive and musical awareness to the preparation of their specific repertoire.

**VSAO2714 Voice 4 (Advanced)**

**Credit points:** 6

**Teacher/Coordinator:** Maree Ryan  
**Session:** Semester 1, Semester 2  
**Classes:** 12 one hour unit-specific performance class/week and/or unit-specific masterclasses and/or concerts.  
**Prerequisites:** VSAO2713 Corequisites: VSAO2614  
**Assessment:** Practice/performance journal; presentations, performance participation in unit classes as required (100%)

Note: This unit is open only to Dip.Mus students.

In these units students should continue to develop critical analysis and writing skills through the construction of a performance journal. They will undertake some project-based assignments, participate in master classes and attend concerts to develop their breadth of understanding of concert and practice protocols. Advanced Principal Study allocates advanced practice time for students to prepare final programs. On completion of this unit students should be able to perform a public recital demonstrating analytical, harmonic, stylistic, technical, interpretive and musical awareness in their specific recital repertoire.

**VSAO3615 Voice 5**

**Credit points:** 6

**Teacher/Coordinator:** Maree Ryan  
**Session:** Semester 1, Semester 2  
**Classes:** B Mus: 14 one hour lessons/semester and performance workshop/week; B Mus Studies/B Mus Ed: 9 one hour lessons and 3 master classes/semester and performance workshop/week.  
**Prerequisites:** VSAO2614 Corequisites: BMus (Perf) only: VSAO3645 AND VSAO3715  
**Assessment:** Teacher grade (100%)

Note: BMusStudies and BMus(MusEd) students are strongly recommended to enrol concurrently in VSAO3645 Diction for Performance 1.

Students in this unit will continue to refine their vocal foundation, build musical and artistic skills and the attributes essential for a flexible and broad engagement with musical performance. They will attend individual lessons, and performance workshop. On completion of this unit students should be able to demonstrate progress in technical achievement, awareness of stylistic diversity, and a sense of their individual creativity.

**VSAO3616 Voice 6**

**Credit points:** 6

**Teacher/Coordinator:** Maree Ryan  
**Session:** Semester 1, Semester 2  
**Classes:** B Mus: 14 one hour lessons/semester and performance workshop/week; B Mus Studies/B Mus Ed: 9 one hour lessons and 3 master classes/semester and performance workshop/week.  
**Prerequisites:** VSAO3615 Corequisites: BMus (Perf) only: VSAO3646 AND VSAO3716  
**Assessment:** Public recital at junior level assessed by panel - 40 minutes B.Mus;Performance; jury exam assessed by panel - 20 minutes B.(Mus Stud, B. Mus (Mus Ed) only) Panel grade (80%), Teacher grade (20%).

Note: BMusStudies and BMus(MusEd) students are strongly recommended to enrol concurrently in VSAO3646 Diction for Performance 2.

This semester will involve an early discussion with the teacher regarding the programme and the suitability of repertoire for the student's individual presentation. They will be supported through opportunities to present aspects of their recital work during performance workshop. On completion of this unit students should be able to perform with sound technical facility, awareness of stylistic diversity, meaningful text expression and a sense of their individual creativity.
They will undertake individual lessons that will focus on their artistic will present a public senior recital that will be assessed by a panel. In this unit, students prepare for their final recital programme. Students must be taken by students who wish to use Faculty Accompaniment staff for Diction for Performance 4. ACCP3611/3612/3613 Recital Preparation 1, 2 or 3 recital at senior level assessed by panel. Teacher grade (20%), panel grade (80%).

In this unit students will develop further critical analysis and writing skills through the maintenance of a performance journal. They will undertake some project-based assignments, participate in master classes and attend concerts to develop their breadth of understanding of concert and practice protocols. The unit involves participation in one-hour seminars where they have the opportunity to explore instrumental performance practices in depth with other students. Advanced Principal Study allocates advanced practice time for students to prepare final programs. On completion of this unit students should be able to perform a public recital demonstrating sound analytical, harmonic, stylistic, technical, interpretive and musical awareness in their specific recital repertoire.

In this unit students will continue critical analysis and writing skills through the maintenance of a performance journal. They will undertake some project-based assignments, participate in master classes and attend concerts to develop their breadth of understanding of concert and practice protocols. Advanced Principal Study allocates advanced practice time for students to prepare final programs. On completion of this unit students should be able to perform a public recital clearly demonstrating analytical, harmonic, stylistic, technical, interpretive and musical awareness in their specific recital repertoire.

This unit comes prior to the final recital requirements of voice 8. Students should use this unit to reflect on previous vocal strengths and weaknesses, determine a recital programme that will enable them to demonstrate their musical proficiency, creativity, artistry and mastery of their voice, language and specific musical genres. Students work in close relation to their teachers and participate in performance workshop. On completion of this unit the students should be able to perform with considerable technical facility, awareness of stylistic and linguistic diversity, and with a sense of their individual creativity.

In this unit, students prepare for their final recital programme. Students will present a public senior recital that will be assessed by a panel. They will undertake individual lessons that will focus on their artistic and technical performance preparation. Students will participate in performance workshop. On completion of this unit the students should be able to perform a public recital with high levels of musical and interpretive awareness, technical and linguistic facility, an interest and involvement in the art form, and a display of flair, creativity and empathy with other performers.
language. Panel-Unit members (50%), Teacher grade (50%). Two Performance Workshop performances.

Through specific work with their teachers, singers will choose considerable voice appropriate repertoire. There will be consolidation of breath management, as well as musical and interpretive issues. The use of language as an effective tool for interpretation and characterization will be developed in this semester. Reflection on their own and their peer's work in the performance workshop will further consolidate their work in preparation for opera studies at a higher level.

VSAO2012
Opera Voice 3
Credit points: 6
Teacher/Coordinator: Maree Ryan
Session: Semester 1, Semester 2
Classes: 1 hr individual lesson and two concert practices/wk.
Prerequisites: VSAO1015
Corequisites: VSAO2623
Assessment: Teacher grade (100%). Two Performance Workshop performances.

In this unit of study, in discussion with the individual teacher, there will be an introduction to wider ranging and emotive operatic repertoire, as individual voice and character appropriate. Further technical, musical and interpretive skills will be developed to accommodate this more demanding repertoire. Further development through text knowledge will be explored this semester thus enhancing interpretation. Students work in close collaboration with each other in performance workshop and production gaining experience in peer learning and creative expression. At the conclusion of this semester, students should be able to demonstrate good technical competence, fluency and some interpretative distinctness.

VSAO2013
Opera Voice 4
Credit points: 6
Teacher/Coordinator: Maree Ryan
Session: Semester 1, Semester 2
Classes: 1 hr individual lesson and two concert practices/wk.
Prerequisites: VSAO2012
Corequisites: VSAO2624
Assessment: Jury exam of three contrasting arias, in the original language. Panel-Unit members (80%), Teacher grade (20%). Two performance workshop performances.

This semester focuses on additional refinement of technical skills, musicality and interpretive flair.

Through these tools a deeper confidence in characterisation will reflect greater command and intensity in performance. Developing linguistic skills will project in more meaningful text emphasis and interpretative flair. Interaction in performance workshops and productions should result in effective and additional personal insights into personal performance. On completion of this unit students should be able to perform with sound technical competence, with additional interpretative individuality.

VSAO3010
Opera Voice 5
Credit points: 6
Teacher/Coordinator: Maree Ryan
Session: Semester 1, Semester 2
Classes: 1 hr individual lesson and two concert practices/wk.
Prerequisites: VSAO2013
Corequisites: VSAO3625
Assessment: Teacher grade (100%). Two Performance Workshop performances.

Note: Department permission required for enrolment in the following sessions: Semester 2.

In this unit, which comes prior to the final recital, students will reflect on previous individual performance strengths and weaknesses. Through performance workshops and productions students will work in close collaboration with each other to gain further experience of peer learning and creative expression. A recital programme or role should reflect the individual strengths of each performer. On completion of this unit, students should be able to demonstrate progress in technical achievement, awareness of stylistic diversity, and a sense of individual creativity.

VSAO3011
Opera Voice 6
Credit points: 6
Teacher/Coordinator: Maree Ryan
Session: Semester 1, Semester 2
Classes: 1 hr individual lesson and two concert practices/wk.
Prerequisites: VSAO3010
Corequisites: VSAO3626
Assessment: 20-25 minute recital with substantial operatic content. Two performance Workshop performances. Panel-Unit members (80%), Teacher grade (20%).

In this final unit of study, through their individual lessons, students will focus on their artistic and technical development for performance preparation. Through performance workshop and production, students will interact with peers gaining valuable additional insights. The semester will reflect the development of the ability to communicate with technical assurance and high levels of musical and interpretive awareness. Stylistic issues, language development, characterisation and musical security will result in performances of flair, individuality and creativity. On completion of this unit the students should be able to perform a role or public recital at high levels of musical and interpretive awareness, technical facility, and display flair, creativity and effective interaction with other stage performers.

Woodwind principal study

Bassoon

WIND1611
Bassoon 1
Credit points: 6
Teacher/Coordinator: Andrew Barnes
Session: Semester 1, Semester 2
Classes: 14 one hour lessons/semester and performance workshops/week
Assessment: Teacher Grade (100%)

Students will explore repertoire appropriate to their individual development. There will be an emphasis on the development of technical skills and musical expression. Students will gain experience in performance and presentation through the performance workshop where they will also learn from reflecting on their own and their peers' work. On completion of this unit students should be able to demonstrate musical and technical skills that will prepare their instrumental studies at higher levels.

WIND1612
Bassoon 2
Credit points: 6
Teacher/Coordinator: Andrew Barnes
Session: Semester 1, Semester 2
Classes: 14 one hour lessons/semester and performance workshops/week
Assessment: Jury exam assessed by Panel of 10-15 minutes. Teacher Grade (50%). Panel Grade (50%). Students must pass all assessment components.

Students will develop an approach to repertoire choice and development that will support their technical development. This semester focuses on the technical development with the aim of improving musical expression through their repertoire choice. On completion of this unit students should be able to demonstrate sound musical and technical skills that will underpin their instrumental studies at higher levels.

WIND2613
Bassoon 3
Credit points: 6
Teacher/Coordinator: Andrew Barnes
Session: Semester 1, Semester 2
Classes: 8 Mus: 14 one hour lessons/semester and performance workshops/week
Assessment: Jury exam assessed by Panel of 10-15 minutes. Teacher Grade (50%). Panel Grade (50%). Students must pass all assessment components.

In this unit students will negotiate with their teacher a programme of study that will support their musical development. Students work in close collaboration with each other and gain experience of peer learning and creative expression through performance workshops. They will have opportunities to perform in performance workshop and develop their performance analytic skill through critique of peers in the class. On completion of this unit students should be able to demonstrate technical competence, fluency and some interpretative distinctiveness.

WIND2614
Bassoon 4
Credit points: 6
Teacher/Coordinator: Andrew Barnes
Session: Semester 1, Semester 2
Classes: 8 Mus: 14 one hour lessons/semester and performance workshops/week
Assessment: Jury exam assessed by Panel of 10-15 minutes. Teacher Grade (50%). Panel Grade (50%). Students must pass all assessment components.

In this unit students will negotiate with their teacher a programme of study that will support their musical development. Students work in close collaboration with each other and gain experience of peer learning and creative expression through performance workshops. They will have opportunities to perform in performance workshop and develop their performance analytic skill through critique of peers in the class. On completion of this unit students should be able to demonstrate technical competence, fluency and some interpretative distinctiveness.

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Undergraduate units of study details

Corequisites: WIND2714 - Dip Mus only Assessment: Jury/qualifying exam assessed by panel 15-25 minutes BMus 25 mins; BMusStud & BMus MusED 15 mins OR public recital at junior level assessed by panel 40 minutes (DipMus only) Teacher Grade (20%), Panel (80%). Students must pass all assessment components.

Note: ACCP3611/3612/3613 Recital Preparation 1, 2 or 3 must be taken by Dip Mus students who wish to use Faculty Accompaniment staff for their public recital.

Students at this level will be working closely with their teachers to prepare performance for jury assessment. They will gain experience in preparing for a sustained performance and further develop their critical capacities in performance workshop. On completion of this unit students should be able to perform with sound technical competence, fluency and some interpretative distinctiveness.

WIND2713 Bassoon 3 (Advanced)

Credit points: 6 Teacher/Coordinator: Andrew Barnes Session: Semester 1, Semester 2 Classes: 12 one hour-unit-specific performance class/week and/or unit-specific masterclasses and/or concerts. Prerequisites: WIND1612 Corequisites: WIND2613 Assessment: Practice and performance journal including proposal for junior level recital; presentations, performances and/or other participation in unit classes as required. (100%) Note: This unit is open only to DipMus students. Students enrolling in this Unit of Study may not concurrently enrol in WIND2018/2019/3020/3021 Woodwind Class 1 - 4.

In this unit students should develop critical analysis and writing skills through the construction of a performance journal. They will undertake some project-based assignments, participate in master classes and attend concerts to develop their breadth of understanding of concert and practice protocols. The unit involves participation in one-hour seminars where they have the opportunity to explore instrumental performance practices in depth with other students. Advanced Principal Study allocates advanced practice time for students to prepare final programs. On completion of this unit students should be able to demonstrably connect analytical, harmonic, stylistic, technical, interpretive and musical awareness to the preparation of their specific repertoire.

WIND2714 Bassoon 4 (Advanced)

Credit points: 6 Teacher/Coordinator: Andrew Barnes Session: Semester 1, Semester 2 Classes: 12 one hour-unit-specific performance class/week and/or unit-specific masterclasses and/or concerts. Prerequisites: WIND2713 Corequisites: WIND2614 Assessment: Practice and performance journal of junior recital preparation; presentations, performances and/or other participation in unit classes as required. (100%) Note: This unit is open only to DipMus students. Students enrolling in this Unit of Study may not concurrently enrol in WIND2018/2019/3020/3021 Woodwind Class 1 - 4.

In this unit students should continue to develop critical analysis and writing skills through the construction of a performance journal. They will undertake some project-based assignments, participate in master classes and attend concerts to develop their breadth of understanding of concert and practice protocols. Advanced Principal Study allocates advanced practice time for students to prepare final programs. On completion of this unit students should be able to perform a public recital demonstrating analytical, harmonic, stylistic, technical, interpretive and musical awareness in their specific recital repertoire.

WIND3615 Bassoon 5

Credit points: 6 Teacher/Coordinator: Andrew Barnes Session: Semester 1, Semester 2 Classes: B Mus: 14 one hour lessons/semester and performance workshop/week; B Mus Studies/B Mus Ed: 9 one hour lessons and 3 master classes/semester and performance workshop/week. Prerequisites: WIND2614 Assessment: Teacher Grade (100%) Students in this unit will continue to refine their instrumental foundation, build musical and artistic skills and the attributes essential to a flexible and broad engagement with musical performance. They will attend individual lessons, performance workshop. On completion of this unit students should be able to demonstrate progress in technical achievement, awareness of stylistic diversity, and a sense of their individual creativity.

WIND3616 Bassoon 6

Credit points: 6 Teacher/Coordinator: Andrew Barnes Session: Semester 1, Semester 2 Classes: B Mus: 14 one hour lessons/semester and performance workshop/week; B Mus Studies/B Mus Ed: 9 one hour lessons and 3 master classes/semester and performance workshop/week. Prerequisites: WIND3615 Assessment: Public recital at junior level assessed by panel 40 minutes (BMus) or jury exam assessed by panel 20 minutes (BMusStud & BMusEd only) Teacher Grade (20%); Panel Grade (80%). Students must pass all assessment components.

Note: ACCP3611/3612/3613 Recital Preparation 1, 2 or 3 must be taken by students who wish to use Faculty Accompaniment staff for their public recital.

This semester will involve an early discussion with the teacher regarding the programme and the suitability of repertoire for the student’s individual presentation. They will be supported through opportunities to present aspects of their recital work during performance workshop. On completion of this unit students should be able to perform with sound technical facility, awareness of stylistic diversity, and a sense of their individual creativity.

WIND4617 Bassoon 7

Credit points: 6 Teacher/Coordinator: Andrew Barnes Session: Semester 1, Semester 2 Classes: 14 one hour lessons/semester and performance workshop/week. Prerequisites: WIND3616 Corequisites: WIND4717 Assessment: Teacher Grade (100%) This unit comes prior to the final recital requirements of Principal Study.

8. Students should use this unit to reflect on previous instrumental strengths and weaknesses, determine a recital programme that will enable them to demonstrate their musical proficiency, creativity, artistry and mastery of their instrument/voice and specific musical genres. Students work in close relation to their teachers and participate in performance workshop. On completion of this unit the students should be able to perform with considerable technical facility, awareness of stylistic diversity, and a sense of their individual creativity.

WIND4618 Bassoon 8

Credit points: 6 Teacher/Coordinator: Andrew Barnes Session: Semester 1, Semester 2 Classes: 14 one hour lessons/semester and performance workshop/week. Prerequisites: WIND4617 Corequisites: WIND4718 Assessment: Public recital at senior level assessed by panel 50 minutes; Teacher Grade (20%); panel grade (80%). Students must pass all assessment components.

Note: ACCP3611/3612/3613 Recital Preparation 1, 2 or 3 must be taken by students who wish to use Faculty Accompaniment staff for their public recital.

In this unit, students prepare for their final recital programme. Students will present a public senior recital that will be assessed by a panel. They will undertake individual lessons that will focus on their artistic and technical performance preparation. Students will participate in performance workshop. On completion of this unit the students should be able to perform a public recital with high levels of musical and interpretive awareness, technical facility, an interest and involvement in the art form, and a display of flair, creativity and empathy with other performers.

WIND4717 Bassoon 7 (Advanced)

Credit points: 6 Teacher/Coordinator: Andrew Barnes Session: Semester 1, Semester 2 Classes: 12 one hour-unit-specific performance class/week and/or unit-specific masterclasses and/or concerts. Prerequisites: WIND3616 Corequisites: WIND4617 Assessment: Practice and performance journal including proposal for senior level recital; presentations, performances and/or other participation in unit classes as required. (100%) Note: Students enrolling in this Unit of Study may not concurrently enrol in WIND2018/2019/3020/3021 Woodwind Class 1 - 6.

In this unit students will develop critical analysis and writing skills through the construction of a performance journal. They will undertake some project-based assignments, participate in master classes and attend concerts to develop their breadth of understanding of concert
and practice protocols. The unit involves participation in one-hour seminars where they have the opportunity to explore instrumental performance practices in depth with other students. Advanced Principal Study allocates advanced practice time for students to prepare final programs. On completion of this unit students should be able to demonstrate high level analytical, harmonic, stylistic, technical, interpretive and musical awareness to the preparation of their specific repertoire.

**WIND4718**

**Bassoon 8 (Advanced)**

**Credit points:** 6  
**Teacher/Coordinator:** Andrew Barnes  
**Session:** Semester 1, Semester 2  
**Classes:** 12 one hour unit-specific performance class/week and/or unit-specific masterclasses and/or concerts.  
**Prerequisites:** WIND4717  
**Corequisites:** WIND4618  
**Assessment:** Practice and performance journal of senior recital preparation; presentations, performances and/or other participation in unit classes as required. (100%)  
**Note:** Students enrolling in this Unit of Study may not concurrently enrol in WIND2018/2019/3020/3021/3036/3037 Woodwind Class 1 - 6.

In this unit students will develop critical analysis and writing skills through the construction of a performance journal. They will undertake some project-based assignments, participate in master classes and attend concerts to develop their breadth of understanding of concert and practice protocols. Advanced Principal Study allocates advanced practice time for students to prepare final programs. On completion of this unit students should be able to perform a high level public recital demonstrably connecting analytical, harmonic, stylistic, technical, interpretive and musical awareness to their specific recital repertoire.

**Clarinets**

**WIND1621**

**Clarinet 1**

**Credit points:** 6  
**Teacher/Coordinator:** Sue Newsome  
**Session:** Semester 1, Semester 2  
**Classes:** 14 one hour lessons/semester and performance workshops  
**Assessment:** Teacher Grade (100%)  
**Students will explore repertoire appropriate to their individual development. There will be an emphasis on the development of technical skills and musical expression. Students will gain experience in performance and presentation through the performance workshop where they will also learn from reflecting on their own and their peers’ work. On completion of this unit students should be able to demonstrate musical and technical skills that will prepare their instrumental studies at higher levels.**

**WIND1622**

**Clarinet 2**

**Credit points:** 6  
**Teacher/Coordinator:** Sue Newsome  
**Session:** Semester 1, Semester 2  
**Classes:** 14 one hour lessons/semester and performance workshops/week  
**Prerequisites:** WIND1621  
**Assessment:** Jury exam assessed by panel of 10-15 minutes. Teacher Grade (50%), Panel Grade (50%). Students must pass all assessment components.  
**Students will develop an approach to repertoire choice and development that will support their technical development. This semester focuses on the technical development with the aim of improving musical expression through their repertoire choice. On completion of this unit students should be able to demonstrate sound musical and technical skills that will underpin their instrumental studies at higher levels.**

**WIND2623**

**Clarinet 3**

**Credit points:** 6  
**Teacher/Coordinator:** Sue Newsome  
**Session:** Semester 1, Semester 2  
**Classes:** 12 one hour unit-specific performance class/week and/or unit-specific masterclasses and/or concerts.  
**Prerequisites:** WIND2622  
**Corequisites:** WIND2723  
**Assessment:** Practice and performance journal including proposal for junior level recital (DipMus only); presentations, performances and/or other participation in unit classes as required. (100%)  
**Note:** This unit is open only to DipMus students. Students enrolling in this Unit of Study may not concurrently enrol in WIND2018/2019/2020/2021 Woodwind Class 1 - 4.

In this unit students should develop critical analysis and writing skills through the construction of a performance journal. They will undertake some project-based assignments, participate in master classes and attend concerts to develop their breadth of understanding of concert and practice protocols. The unit involves participation in one-hour seminars where they have the opportunity to explore instrumental performance practices in depth with other students. Advanced Principal Study allocates advanced practice time for students to prepare final programs. On completion of this unit students should be able to demonstrate high level analytical, harmonic, stylistic, technical, interpretive and musical awareness to the preparation of their specific repertoire.

**WIND2624**

**Clarinet 4**

**Credit points:** 6  
**Teacher/Coordinator:** Sue Newsome  
**Session:** Semester 1, Semester 2  
**Classes:** 12 one hour unit-specific performance class/week and/or unit-specific masterclasses and/or concerts.  
**Prerequisites:** WIND2623  
**Corequisites:** WIND2724  
**Assessment:** Practice and performance journal of junior recital preparation (DipMus only): presentations, performances and/or other participation in unit classes as required. (100%)  
**Note:** This unit is open only to DipMus students. Students enrolling in this Unit of Study may not concurrently enrol in WIND2018/2019/2020/2021 Woodwind Class 1 - 4.

In this unit students should continue to develop critical analysis and writing skills through the construction of a performance journal. They will undertake some project-based assignments, participate in master classes and attend concerts to develop their breadth of understanding of concert and practice protocols. Advanced Principal Study allocates advanced practice time for students to prepare final programs. On completion of this unit students should be able to perform a public recital demonstrating analytical, harmonic, stylistic, technical, interpretive and musical awareness in their specific recital repertoire.
Students in this unit will continue to refine their instrumental foundation, build musical and artistic skills and the attributes essential to a flexible and broad engagement with musical performance. They will attend individual lessons, performance workshop. On completion of this unit students should be able to demonstrate progress in technical achievement, awareness of stylistic diversity, and a sense of their individual creativity.

**WIND3626 Clarinet 6**

**Credit points:** 6  
**Teacher/Coordinator:** Sue Newsome  
**Session:** Semester 1, Semester 2  
**Classes:** B Mus: 14 one hour lessons/semester and performance workshops/week; B Mus Studies/B Mus Ed: 9 one hour lessons and 3 master classes/semester and performance workshops/week  
**Prerequisites:** WIND3625  
**Assessment:** Public recital at junior level assessed by panel 40 minutes (BMus) or jury exam assessed by panel 20 minutes (BMusStud & BMusEd only); Teacher Grade (20%) Panel Grade (80%). Students must pass all assessment components.

This semester will involve an early discussion with the teacher regarding the programme and the suitability of repertoire for the student’s individual presentation. They will be supported through opportunities to present aspects of their recital work during performance workshop. On completion of this unit students should be able to perform with sound technical facility, awareness of stylistic diversity, and a sense of their individual creativity.

**WIND4627 Clarinet 7**

**Credit points:** 6  
**Teacher/Coordinator:** Sue Newsome  
**Session:** Semester 1, Semester 2  
**Classes:** 14 one hour lessons/semester and performance workshops/week  
**Prerequisites:** WIN3626  
**Corequisites:** WIND4727  
**Assessment:** Public recital at senior level assessed by panel 50 mins; Teacher Grade (20%); panel grade (80%). Students must pass all assessment components.

This unit comes prior to the final recital requirements of instrument 8. Students should use this unit to reflect on previous instrumental strengths and weaknesses, determine a recital programme that will enable them to demonstrate their musical proficiency, creativity, artistry and mastery of their instrument/voice and specific musical genres. Students work in close relation to their teachers and participate in performance workshop. On completion of this unit the students should be able to perform with considerable technical facility, awareness of stylistic diversity, and a sense of their individual creativity.

**WIND4628 Clarinet 8**

**Credit points:** 6  
**Teacher/Coordinator:** Sue Newsome  
**Session:** Semester 1, Semester 2  
**Classes:** 14 one hour lessons/semester and performance workshops/week  
**Prerequisites:** WIND4627  
**Corequisites:** WIND4728  
**Assessment:** Public recital at senior level assessed by panel 50 mins; Teacher Grade (20%); panel grade (80%). Students must pass all assessment components.

In this unit, students prepare for their final recital programme. Students will present a public senior recital that will be assessed by a panel. They will undertake individual lessons that will focus on their artistic and technical performance preparation. Students will participate in performance workshop. On completion of this unit the students should be able to perform a public recital with high levels of musical and interpretive awareness, technical facility, an interest and involvement in the art form, and a display of flair, creativity and empathy with other performers.

**WIND4727 Clarinet 7 (Advanced)**

**Credit points:** 6  
**Teacher/Coordinator:** Sue Newsome  
**Session:** Semester 1, Semester 2  
**Classes:** 14 one hour lesson/unit-specific performance class/week and/or unit-specific masterclasses and/or concerts.  
**Prerequisites:** WIND3626  
**Corequisites:** WIND4627  
**Assessment:** Practice and performance journal including proposal for senior level recital; presentations, performances and/or other participation in unit classes as required. (100%)  
**Note:** Students enrolling in this Unit of Study may not concurrently enrol in WIND2018/2019/3020/3021/3036/3037 Woodwind Class 1 - 6.

In this unit students will develop critical analysis and writing skills through the construction of a performance journal. They will undertake some project-based assignments, participate in master classes and attend concerts to develop their breadth of understanding of concert and practice protocols. The unit involves participation in one-hour seminars where they have the opportunity to explore instrumental performance practices in depth with other students. Advanced Principal Study allocates advanced practice time for students to prepare final programs. On completion of this unit students should be able to demonstrably connect high level analytical, harmonic, stylistic, technical, interpretive and musical awareness to the preparation of their specific repertoire.

**WIND4728 Clarinet 8 (Advanced)**

**Credit points:** 6  
**Teacher/Coordinator:** Sue Newsome  
**Session:** Semester 1, Semester 2  
**Classes:** 12 one hour unit-specific performance class/week and/or unit-specific masterclasses and/or concerts.  
**Prerequisites:** WIND4727  
**Corequisites:** WIND4628  
**Assessment:** Practice and performance journal of senior recital preparation; presentations, performances and/or other participation in unit classes as required. (100%)  
**Note:** Students enrolling in this Unit of Study may not concurrently enrol in WIND2018/2019/3020/3021/3036/3037 Woodwind Class 1 - 6.

In this unit students will develop critical analysis and writing skills through the construction of a performance journal. They will undertake some project-based assignments, participate in master classes and attend concerts to develop their breadth of understanding of concert and practice protocols. Advanced Principal Study allocates advanced practice time for students to prepare final programs. On completion of this unit students should be able to perform a high level public recital demonstrably connecting analytical, harmonic, stylistic, technical, interpretive and musical awareness to their specific recital repertoire.

**Flute**

**WIND1631 Flute 1**

**Credit points:** 6  
**Teacher/Coordinator:** A Prof Alexa Still  
**Session:** Semester 1, Semester 2  
**Classes:** 14 one hour lessons/semester and performance workshops/week  
**Assessment:** Teacher Grade (100%)  
**Note:** Students enrolling in this Unit of Study may not concurrently enrol in WIND2018/2019/3020/3021/3036/3037 Woodwind Class 1 - 6.

Students will explore repertoire appropriate to their individual development. There will be an emphasis on the development of technical skills and musical expression. Students will gain experience in performance and presentation through the performance workshop where they will also learn from reflecting on their own and their peers’ work. On completion of this unit students should be able to demonstrate musical and technical skills that will prepare their instrumental studies at higher levels.

**WIND1632 Flute 2**

**Credit points:** 6  
**Teacher/Coordinator:** A Prof Alexa Still  
**Session:** Semester 1, Semester 2  
**Classes:** 14 one hour lessons/semester and performance workshops/week  
**Prerequisites:** WIND1631  
**Assessment:** Jury exam assessed by panel of 10-15 minutes. Teacher Grade (50%); Panel Grade (50%). Students must pass all assessment components.

Students will develop an approach to repertoire choice and development that will support their technical development. This semester focuses on the technical development with the aim of improving musical expression through their repertoire choice. On completion of this unit students should be able to demonstrate sound
WIND2633
Flute 3
Credit points: 6  
Teacher/Coordinator: A/Prof Alexa Still  
Session: Semester 1, Semester 2  
Classes: B Mus: 14 one hour lessons/semester and performance workshop/week; B Mus Studies/B Mus Ed: 9 one hour lessons and 3 master classes/semester and performance workshop/week.  
Prerequisites: WIND2632  
Corequisites: WIND2733 - Dip Mus only  
Assessment: Teacher Grade (100%)  
Note: ACCP3611/3612/3613 Recital Preparation 1, 2 or 3 must be taken by Dip Mus students who wish to use Faculty Accompaniment staff for their public recital.

In this unit students will negotiate with their teacher a programme of study that will support their musical development. Students work in close collaboration with each other and gain experience of peer learning and creative expression through performance workshops. They will have opportunities to perform in performance workshops and develop their performance analytic skill through critique of peers in the class. On completion of this unit students should be able to demonstrate technical competence, fluency and some interpretative distinctiveness.

WIND2634
Flute 4
Credit points: 6  
Teacher/Coordinator: A/Prof Alexa Still  
Session: Semester 1, Semester 2  
Classes: B Mus: 14 one hour lessons/semester and performance workshop/week; B Mus Studies/B Mus Ed: 9 one hour lessons and 3 master classes/semester and performance workshop/week.  
Prerequisites: WIND2633  
Corequisites: WIND2734 - Dip Mus only  
Assessment: Jury/qualifying exam assessed by panel 15-25 minutes BMus 25 mins; BMusStud & BMus MusED 15 mins OR public recital at junior level assessed by panel 40 minutes (DipMus or B Mus Teacher Grade (20%), Panel (80%). Students must pass all assessment components.  
Note: ACCP3611/3612/3613 Recital Preparation 1, 2 or 3 must be taken by Dip Mus students who wish to use Faculty Accompaniment staff for their public recital.

Students at this level will be working closely with their teachers to prepare performance for jury assessment. They will gain experience in preparing for a sustained performance and further develop their critical capacities in performance workshop. On completion of this unit students should be able to perform with sound technical competence, fluency and some interpretative distinctiveness.

WIND2733
Flute 3 (Advanced)
Credit points: 6  
Teacher/Coordinator: A/Prof Alexa Still  
Session: Semester 1, Semester 2  
Classes: 12 one hour unit-specific performance class/week and/or unit-specific masterclasses and/or concerts.  
Prerequisites: WIND1632  
Corequisites: WIND2633  
Assessment: Masterclass performance, class participation, plus provide a practice and performance journal including proposal for junior level recital (100%)  
Note: This unit is open only to DipMus students. Students enrolling in this Unit of Study may not concurrently enrol in WIND2018/2019/3020/3021 Woodwind Class 1 - 4.

In this unit students should develop critical analysis and writing skills through the construction of a performance journal. They will undertake some project-based assignments, participate in master classes and attend concerts to develop their breadth of understanding of concert and practice protocols. The unit involves participation in one-hour seminars where they have the opportunity to explore instrumental performance practices in depth with other students. Advanced Principal Study allocates advanced practice time for students to prepare final programs. On completion of this unit students should be able to demonstrate connect analytical, harmonic, stylistic, technical, interpretive and musical awareness to the preparation of their specific repertoire.

WIND2734
Flute 4 (Advanced)
Credit points: 6  
Teacher/Coordinator: A/Prof Alexa Still  
Session: Semester 1, Semester 2  
Classes: 12 one hour unit-specific performance class/week and/or unit-specific masterclasses and/or concerts.  
Prerequisites: WIND2733  
Corequisites: WIND2634  
Assessment: Practice and performance journal of junior recital preparation (DipMus only): presentations, performances and/or other participation in unit classes as required. (100%)  
Note: This unit is open only to DipMus students. Students enrolling in this Unit of Study may not concurrently enrol in WIND2018/2019/3020/3021 Woodwind Class 1 - 4.

In this unit students should continue to develop critical analysis and writing skills through the construction of a performance journal. They will undertake some project-based assignments, participate in master classes and attend concerts to develop their breadth of understanding of concert and practice protocols. Advanced Principal Study allocates advanced practice time for students to prepare final programs. On completion of this unit students should be able to perform a public recital demonstrating analytical, harmonic, stylistic, technical, interpretive and musical awareness in their specific recital repertoire.

WIND3635
Flute 5
Credit points: 6  
Teacher/Coordinator: A/Prof Alexa Still  
Session: Semester 1, Semester 2  
Classes: 12 one hour unit-specific performance class/week; B Mus Studies/B Mus Ed: 9 one hour lessons and 3 master classes/semester and performance workshop/week.  
Prerequisites: WIND2634  
Assessment: Teacher Grade (100%)  
Students in this unit will continue to refine their instrumental foundation, build musical and artistic skills and the attributes essential to a flexible and broad engagement with musical performance. They will attend individual lessons, performance workshop. On completion of this unit students should be able to demonstrate progress in technical achievement, awareness of stylistic diversity, and a sense of their individual creativity.

WIND3636
Flute 6
Credit points: 6  
Teacher/Coordinator: A/Prof Alexa Still  
Session: Semester 1, Semester 2  
Classes: 12 one hour unit-specific performance class/week and/or unit-specific masterclasses and/or concerts.  
Prerequisites: WIND2635  
Assessment: Public recital at junior level assessed by panel 40 minutes (BMus) or jury exam assessed by panel 20 minutes (BMusStud & BMus MusED only) (100%)  
Note: ACCP3611/3612/3613 Recital Preparation 1, 2 or 3 must be taken by students who wish to use Faculty Accompaniment staff for their public recital.

This semester will involve an early discussion with the teacher regarding the programme and the suitability of repertoire for the student's individual presentation. They will be supported through opportunities to present aspects of their recital work during performance workshop. On completion of this unit students should be able to perform with sound technical facility, awareness of stylistic diversity, and a sense of their individual creativity.

WIND4637
Flute 7
Credit points: 6  
Teacher/Coordinator: A/Prof Alexa Still  
Session: Semester 1, Semester 2  
Classes: 14 one hour lessons/semester and performance workshops/wk.  
Prerequisites: WIND3636  
Corequisites: WIND4737  
Assessment: Teacher Grade (100%)  
This unit comes prior to the final recital requirements of instrument 8. Students should use this unit to reflect on previous instrumental strengths and weaknesses, determine a recital programme that will enable them to demonstrate their musical proficiency, creativity, artistry and mastery of their instrument/voice and specific musical genres. Students work in close relation to their teachers and participate in performance workshop. On completion of this unit the students should be able to perform with considerable technical facility, awareness of stylistic diversity, and a sense of their individual creativity.

WIND4638
Flute 8
Credit points: 6  
Teacher/Coordinator: A/Prof Alexa Still  
Session: Semester 1, Semester 2  
Classes: 14 one hour lessons/semester and performance workshops/wk.  
Prerequisites: WIND4637  
Corequisites: WIND4738  
Assessment: Public recital at senior level assessed by panel 50 mins; Teacher Grade (20%); panel grade (80%). Students must pass all assessment components.
In this unit, students prepare for their final recital programme. Students will present a public senior recital that will be assessed by a panel. They will undertake individual lessons that will focus on their artistic and technical performance preparation. Students will participate in performance workshop. On completion of this unit the students should be able to perform a public recital with high levels of musical and interpretive awareness, technical facility, an interest and involvement in the art form, and a display of flair, creativity and empathy with other performers.

**WIND4737**

**Flute 7 (Advanced)**

| Credit points: 6 | Teacher/Coordinator: | A/Prof Alexa Still | Session: Semester 1, 2 | Semesters 2 Classes: | 12 one hour unit-specific performance class/week and/or unit-specific masterclasses and/or concerts. Prerequisites: WIND3636 |
| Corequisites: WIND4637 | Assessment: Practice and performance journal | | | including proposal for senior level recital; presentations, performances and/or other participation in unit classes as required. (100%) Note: | Students enrolling in this Unit of Study may not concurrently enrol in WIND2018/2019/3020/3021/3036/3037 Woodwind Class 1 - 6. |

In this unit students will develop critical analysis and writing skills through the construction of a performance program. They will undertake some project-based assignments, participate in master classes and attend concerts to develop their breadth of understanding of concert and practice protocols. The unit involves participation in one-hour seminars where they have the opportunity to explore instrumental performance practices in depth with other students. Advanced Principal Study allocates advanced practice time for students to prepare final programs. On completion of this unit students should be able to demonstrably connect high level analytical, harmonic, stylistic, technical, interpretive and musical awareness to the preparation of their specific repertoire.

**WIND4738**

**Flute 8 (Advanced)**

| Credit points: 6 | Teacher/Coordinator: | A/Prof Alexa Still | Session: Semester 1, 2 | Semesters 2 Classes: | 12 one hour unit-specific performance class/week and/or unit-specific masterclasses and/or concerts. Prerequisites: WIND4737 |
| Corequisites: WIND4638 | Assessment: Practice and performance journal of senior recital preparation; presentations, performances and/or other participation in unit classes as required. (100%) Note: | Students enrolling in this Unit of Study may not concurrently enrol in WIND2018/2019/3020/3021/3036/3037 Woodwind Class 1 - 6. |

In this unit students will develop critical analysis and writing skills through the construction of a performance program. They will undertake some project-based assignments, participate in master classes and attend concerts to develop their breadth of understanding of concert and practice protocols. Advanced Principal Study allocates advanced practice time for students to prepare final programs. On completion of this unit students should be able to perform a high level public recital demonstrably connecting analytical, harmonic, stylistic, technical, interpretive and musical awareness to their specific recital repertoire.

**Oboe**

**WIND1641**

**Oboe 1**

| Credit points: 6 | Teacher/Coordinator: | Ngaire de Korte | Session: Semester 1, 2 | Semesters 2 Classes: | 14 one hour lessons/semester and performance workshop/week. Assessment: Teacher Grade (100%) |

Students will explore repertoire appropriate to their individual development. There will be an emphasis on the development of technical skills and musical expression. Students will gain experience in performance and presentation through the performance workshop where they will also learn from reflecting on their own and their peers' work. On completion of this unit students should be able to demonstrate musical and technical skills that will prepare their instrumental studies at higher levels.

**WIND1642**

**Oboe 2**

| Credit points: 6 | Teacher/Coordinator: | Ngaire de Korte | Session: Semester 1, 2 | Semesters 2 Classes: | 14 one hour lessons/semester and performance workshops/week. Prerequisites: WIND1641 |
| Assessment: Jury exam assessed by panel of 10-15 minutes. Teacher Grade (50%), Panel Grade (50%). Students must pass all assessment components. |

Students will develop an approach to repertoire choice and development that will support their technical development. This semester focuses on the technical development with the aim of improving musical expression through their repertoire choice. On completion of this unit students should be able to demonstrate sound musical and technical skills that will underpin their instrumental studies at higher levels.

**WIND2643**

**Oboe 3**

| Credit points: 6 | Teacher/Coordinator: | Ngaire de Korte | Session: Semester 1, 2 | Semesters 2 Classes: | B Mus: 14 one hour lessons/semester and performance workshop/week; B Mus Studies/B Mus Ed: 9 one hour lessons and 3 master classes/semester and performance workshop/week. Prerequisites: WIND1642 |
| Corequisites: WIND2743 - Dip Mus only | Assessment: Teacher Grade (100%) |

In this unit students will negotiate with their teacher a programme of study that will support their musical development. Students work in close collaboration with each other and gain experience of peer learning and creative expression through performance workshops. They will have opportunities to perform in performance workshop and develop their performance analytic skill through critique of peers in the class. On completion of this unit students should be able to demonstrate technical competence, fluency and some interpretative distinctiveness.

**WIND2744**

**Oboe 4**

| Credit points: 6 | Teacher/Coordinator: | Ngaire de Korte | Session: Semester 1, 2 | Semesters 2 Classes: | B Mus: 14 one hour lessons/semester and performance workshop/week; B Mus Studies/B Mus Ed: 9 one hour lessons and 3 master classes/semester and performance workshop/week. Prerequisites: WIND2643 |
| Corequisites: WIND2544 - Dip Mus only | Assessment: Jury/qualifying exam assessed by panel 15-25 minutes BMus 25 mins: BMus Stud & BMus Ed 15 mins or public recital at junior level assessed by panel 40 minutes (DipMus only). Teacher Grade (25%), Panel (80%). Students must pass all assessment components. Note: ACCP3611/3612/3613 Recital Preparation 1, 2 or 3 must be taken by Dip Mus students who wish to use Faculty Accompaniment staff for their public recital. |

Students at this level will be working closely with their teachers to prepare performance for jury assessment. They will gain experience in preparing for a sustained performance and further develop their critical capacities in performance workshop. On completion of this unit students should be able to perform with sound technical competence, fluency and some interpretative distinctiveness.

**WIND2743**

**Oboe 3 (Advanced)**

| Credit points: 6 | Teacher/Coordinator: | Ngaire de Korte | Session: Semester 1, 2 | Semesters 2 Classes: | 12 one hour unit-specific performance class/week and/or unit-specific masterclasses and/or concerts. Prerequisites: WIND1642 |
| Corequisites: WIND2643 | Assessment: Practice and performance journal including proposal for junior level recital; presentations, performances and/or other participation in unit classes as required. (100%) Note: | This unit is open only to Dip Mus students. Students enrolling in this Unit of Study may not concurrently enrol in WIND2018/2019/3020/3021 Woodwind Class 1 - 4. |

In this unit students should develop critical analysis and writing skills through the construction of a performance program. They will undertake some project-based assignments, participate in master classes and attend concerts to develop their breadth of understanding of concert and practice protocols. The unit involves participation in one-hour seminars where they have the opportunity to explore instrumental performance practices in depth with other students. Advanced Principal Study allocates advanced practice time for students to prepare final programs. On completion of this unit students should be able to...
demonstrably connect analytical, harmonic, stylistic, technical, interpretive and musical awareness to the preparation of their specific repertoire.

**WIND2744**

**Oboe 4 (Advanced)**

Credit points: 6  
Teacher/Coordinator: Ngaire de Korte  
Session: Semester 1, Semester 2  
Classes: 12 one hour unit-specific performance class/week and/or unit-specific masterclasses and/or concerts.  
Prerequisites: WIND2743  
Corequisites: WIND2644  
Assessment: Performance and concert practice journal of junior recital preparation (DipMus only): presentations, performances and/or other participation in unit classes as required. (100%)  
Note: This unit is open only to DipMus students. Students enrolling in this Unit of Study may not concurrently enrol in WIND2018/2019/3020/3021 Woodwind Class 1 - 4.

In this unit students should continue to develop critical analysis and writing skills through the construction of a performance journal. They will undertake some project-based assignments, participate in master classes and attend concerts to develop their breadth of understanding of concert and practice protocols. Advanced Principal Study allocates advanced practice time for students to prepare final programs. On completion of this unit students should be able to perform a public recital demonstrating analytical, harmonic, stylistic, technical, interpretive and musical awareness in their specific recital repertoire.

**WIND3645**

**Oboe 5**

Credit points: 6  
Teacher/Coordinator: Ngaire de Korte  
Session: Semester 1, Semester 2  
Classes: B Mus: 14 one hour lessons/semester and performance workshop/week; B Mus Ed: 9 one hour lessons and 3 master classes/semester and performance workshop/week.  
Prerequisites: WIND2644  
Assessment: Teacher Grade (100%)  
Students in this unit will continue to refine their instrumental foundation, build musical and artistic skills and the attributes essential to a flexible and broad engagement with musical performance. They will attend individual lessons, performance workshop. On completion of this unit students should be able to demonstrate progress in technical achievement, awareness of stylistic diversity, and a sense of their individual creativity.

**WIND3646**

**Oboe 6**

Credit points: 6  
Teacher/Coordinator: Ngaire de Korte  
Session: Semester 1, Semester 2  
Classes: B Mus: 14 one hour lessons/semester and performance workshop/week; B Mus Ed: 9 one hour lessons and 3 master classes/semester and performance workshop/week.  
Prerequisites: WIND3645  
Assessment: Public recital at junior level assessed by panel 40 minutes (BMus) or jury exam assessed by panel 20 minutes (BMusStud & BMusEd only) Teacher Grade (20%). Panel Grade (80%). Students must pass all assessment components.  
Note: ACCP3611/3612/3613 Recital Preparation 1, 2 or 3 must be taken by students who wish to use Faculty Accompaniment staff for their public recital.

This semester will involve an early discussion with the teacher regarding the programme and the suitability of repertoire for the student’s individual presentation. They will be supported through opportunities to present aspects of their recital work during performance workshop. On completion of this unit students should be able to perform with sound technical facility, awareness of stylistic diversity, and a sense of their individual creativity.

**WIND4647**

**Oboe 7**

Credit points: 6  
Teacher/Coordinator: Ngaire de Korte  
Session: Semester 1, Semester 2  
Classes: 14 one hour lessons/semester and performance workshops/wk  
Prerequisites: WIND3646  
Corequisites: WIND4747  
Assessment: Teacher Grade (100%)  
This unit comes prior to the final recital requirements of Principal Study 8. Students should use this unit to reflect on previous instrumental strengths and weaknesses, determine a recital programme that will enable them to demonstrate their musical proficiency, creativity, artistry and mastery of their instrument/voice and specific musical genres. Students work in close relation to their teachers and participate in performance workshop. On completion of this unit the students should be able to perform with considerable technical facility, awareness of stylistic diversity, and a sense of their individual creativity.

**WIND4648**

**Oboe 8**

Credit points: 6  
Teacher/Coordinator: Ngaire de Korte  
Session: Semester 1, Semester 2  
Classes: 14 one hour lessons/semester and performance workshops/wk  
Prerequisites: WIND4647  
Corequisites: WIND4748  
Assessment: Public recital at senior level assessed by panel 50 minutes; Teacher Grade (20%); panel grade (80%). Students must pass all assessment components.  
Note: ACCP3611/3612/3613 Recital Preparation 1, 2 or 3 must be taken by students who wish to use Faculty Accompaniment staff for their public recital.

In this unit, students prepare for their final recital programme. Students will present a public senior recital that will be assessed by a panel. They will undertake individual lessons that will focus on their artistic and technical performance preparation. Students will participate in performance workshop. On completion of this unit the students should be able to perform a public recital with high levels of musical and interpretive awareness, technical facility, an interest and involvement in the art form, and a display of flair, creativity and empathy with other performers.

**WIND4747**

**Oboe 7 (Advanced)**

Credit points: 6  
Teacher/Coordinator: Ngaire de Korte  
Session: Semester 1, Semester 2  
Classes: 12 one hour unit-specific performance class/week and/or unit-specific masterclasses and/or concerts.  
Prerequisites: WIND3646  
Corequisites: WIND4647  
Assessment: Practice and performance journal of senior recital preparation including proposal for senior level recital; presentations, performances and/or other participation in unit classes as required. (100%)  
Note: Students enrolling in this Unit of Study may not concurrently enrol in WIND2018/2019/3020/3021/3036/3037 Woodwind Class 1 - 6.

In this unit students will develop critical analysis and writing skills through the construction of a performance journal. They will undertake some project-based assignments, participate in master classes and attend concerts to develop their breadth of understanding of concert and practice protocols. The unit involves participation in one-hour seminars where they have the opportunity to explore instrumental performance practices in depth with other students. Advanced Principal Study allocates advanced practice time for students to prepare final programs. On completion of this unit students should be able to demonstrably connect high level analytical, harmonic, stylistic, technical, interpretive and musical awareness to their specific recital repertoire.

**WIND4748**

**Oboe 8 (Advanced)**

Credit points: 6  
Teacher/Coordinator: Ngaire de Korte  
Session: Semester 1, Semester 2  
Classes: 12 one hour unit-specific performance class/week and/or unit-specific masterclasses and/or concerts.  
Prerequisites: WIND4647  
Corequisites: WIND4648  
Assessment: Practice and performance journal of senior recital preparation; presentations, performances and/or other participation in unit classes as required. (100%)  
Note: Students enrolling in this Unit of Study may not concurrently enrol in WIND2018/2019/3020/3021/3036/3037 Woodwind Class 1 - 6.

In this unit students will develop critical analysis and writing skills through the construction of a performance journal. They will undertake some project-based assignments, participate in master classes and attend concerts to develop their breadth of understanding of concert and practice protocols. Advanced Principal Study allocates advanced practice time for students to prepare final programs. On completion of this unit students should be able to perform a high level public recital demonstrably connecting analytical, harmonic, stylistic, technical, interpretive and musical awareness to their specific recital repertoire.

**Saxophone**

**WIND1661**

Credit points: 6  
Teacher/Coordinator: Dr Michael Duke  
Session: Semester 1, Semester 2  
Classes: 14 one hour lessons/semester and performance workshops/week  
Assessment: Teacher Grade (100%)
Students will explore repertoire appropriate to their individual development. There will be an emphasis on the development of technical skills and musical expression. Students will gain experience in performance and presentation through the performance workshop where they will also learn from reflecting on their own and their peers' work. On completion of this unit students should be able to demonstrate musical and technical skills that will prepare their instrumental studies at higher levels.

**WIND1662**

**Saxophone 2**

Credit points: 6  
Teacher/Coordinator: Dr Michael Duke  
Session: Semester 1, Semester 2  
Classes: 14 one hour lessons/semester and performance workshops/week  
Prerequisites: WIND1661  
Assessment: Jury exam assessed by Panel of 15-20 minutes. Teacher Grade (50%), Panel Grade (50%). Students must pass all assessment components.

Students will develop an approach to repertoire choice and development that will support their technical development. This semester focuses on the technical development with the aim of improving musical expression through their repertoire choice. On completion of this unit students should be able to demonstrate sound musical and technical skills that will underpin their instrumental studies at higher levels.

**WIND2663**

**Saxophone 3**

Credit points: 6  
Teacher/Coordinator: Dr Michael Duke  
Session: Semester 1, Semester 2  
Classes: B Mus: 14 one hour lessons/semester and performance workshop/week; B Mus Studies/B Mus Ed: 9 one hour lessons and 3 master classes/semester and performance workshop/week. Prerequisites: WIND1662  
Corequisites: WIND2663 - Dip Mus only  
Assessment: Teacher Grade (100%)

In this unit students will negotiate with their teacher a programme of study that will support their musical development. Students work in close collaboration with each other and gain experience of peer learning and creative expression through performance workshops. They will have opportunities to perform in performance workshop and develop their performance analytic skill through critique of peers in the class. On completion of this unit students should be able to demonstrate technical competence, fluency and some interpretative distinctiveness.

**WIND2664**

**Saxophone 4**

Credit points: 6  
Teacher/Coordinator: Dr Michael Duke  
Session: Semester 1, Semester 2  
Classes: B Mus: 14 one hour lessons/semester and performance workshop/week; B Mus Studies/B Mus Ed: 9 one hour lessons and 3 master classes/semester and performance workshop/week. Prerequisites: WIND2663  
Corequisites: WIND2664 - Dip Mus only  
Assessment: Jury/qualifying exam assessed by panel 15-25 minutes BMus 25 mins; BMus Stud & BMus MusED 15 mins OR public recital at junior level assessed by panel 40 minutes (DipMus only) Teacher Grade (20%), Panel (80%). Students must pass all assessment components.

Note: ACCP3611/3612/3613 Recital Preparation 1, 2 or 3 must be taken by Dip Mus students who wish to use Faculty Accompaniment staff for their public recital.

Students at this level will be working closely with their teachers to prepare performance for jury assessment. They will gain experience in preparing for a sustained performance and further develop their critical capacities in performance workshop. On completion of this unit students should be able to perform with sound technical competence, fluency and some interpretative distinctiveness.

**WIND2763**

**Saxophone 3 (Advanced)**

Credit points: 6  
Teacher/Coordinator: Dr Michael Duke  
Session: Semester 1, Semester 2  
Classes: 14 one hour unit-specific performance class/week and/or unit-specific masterclasses and/or concerts. Prerequisites: WIND1662  
Corequisites: WIND2663  
Assessment: Practice and performance journal including proposal for junior level recital (DipMus only); presentations, performances and/or other participation in unit classes as required. (100%)  
Note: This unit is open only to DipMus students. Students enrolling in this Unit of Study may not concurrently enroll in WIND2018/2019/2020/3021 Woodwind Class 1 - 4.

In this unit students should develop critical analysis and writing skills through the construction of a performance journal. They will undertake some project-based assignments, participate in master classes and attend concerts to develop their breadth of understanding of concert and practice protocols. The unit involves participation in one-hour seminars where they have the opportunity to explore instrumental performance practices in depth with other students. Advanced Principal Study allocates advanced practice time for students to prepare final programs. On completion of this unit students should be able to demonstrably connect analytical, harmonic, stylistic, technical, interpretive and musical awareness to the preparation of their specific repertoire.

**WIND2764**

**Saxophone 4 (Advanced)**

Credit points: 6  
Teacher/Coordinator: Dr Michael Duke  
Session: Semester 1, Semester 2  
Classes: 12 one hour unit-specific performance class/week and/or unit-specific masterclasses and/or concerts. Prerequisites: WIND2763  
Corequisites: WIND2664  
Assessment: Practice and performance journal of junior recital preparation (DipMus only); presentations, performances and/or other participation in unit classes as required. (100%)  
Note: This unit is open only to DipMus students. Students enrolling in this Unit of Study may not concurrently enroll in WIND2018/2019/2020/3021 Woodwind Class 1 - 4.

In this unit students should continue to develop critical analysis and writing skills through the construction of a performance journal. They will undertake some project-based assignments, participate in master classes and attend concerts to develop their breadth of understanding of concert and practice protocols. Advanced Principal Study allocates advanced practice time for students to prepare final programs. On completion of this unit students should be able to perform a public recital demonstrating analytical, harmonic, stylistic, technical, interpretive and musical awareness in their specific recital repertoire.

**WIND3665**

**Saxophone 5**

Credit points: 6  
Teacher/Coordinator: Dr Michael Duke  
Session: Semester 1, Semester 2  
Classes: B Mus: 14 one hour lessons/semester and performance workshop/week; B Mus Studies/B Mus Ed: 9 one hour lessons and 3 master classes/semester and performance workshop/week. Prerequisites: WIND2664  
Corequisites: WIND3665 - B Mus only  
Assessment: Teacher Grade (100%)

Students in this unit will continue to refine their instrumental foundation, build musical and artistic skills and the attributes essential to a flexible and broad engagement with musical performance. They will attend individual lessons, performance workshop. On completion of this unit students should be able to demonstrate progress in technical achievement, awareness of stylistic diversity, and a sense of their individual creativity.

**WIND3666**

**Saxophone 6**

Credit points: 6  
Teacher/Coordinator: Dr Michael Duke  
Session: Semester 1, Semester 2  
Classes: B Mus: 14 one hour lessons/semester and performance workshop/week; B Mus Studies/B Mus Ed: 9 one hour lessons and 3 master classes/semester and performance workshop/week. Prerequisites: WIND3665  
Corequisites: WIND3766 - B Mus only  
Assessment: Public recital at junior level assessed by panel 40 minutes (BMus) or jury examined by panel 20 minutes (BMus Stud & BMusEd only) Teacher Grade (20%) Panel Grade (80%). Students must pass all assessment components.  
Note: ACCP3611/3612/3613 Recital Preparation 1, 2 or 3 must be taken by students who wish to use Faculty Accompaniment staff for their public recital

This semester will involve an early discussion with the teacher regarding the programme and the suitability of repertoire for the student's individual presentation. They will be supported through opportunities to present aspects of their recital work during performance workshop. On completion of this unit students should be able to perform with sound technical facility, awareness of stylistic diversity, and a sense of their individual creativity.

**WIND3765**

**Saxophone 5 (Advanced)**

Credit points: 6  
Teacher/Coordinator: Dr Michael Duke  
Session: Semester 1, Semester 2  
Classes: 12 one hour unit-specific performance class/week
and/or unit-specific masterclasses and/or concerts. **Prerequisites:** WIND2664

**Corequisites:** WIND3665

**Assessment:** Practice and performance journal including proposal for junior level recital; presentations, performances and/or other participation in unit classes as required. (100%)

*Note: This unit is open only to BMus(Perf) students. Students enrolling in this Unit of Study may not concurrently enrol in WIND2018/2019/3020/3021/3036/3037 Woodwind Class 1 - 6.*

In this unit students will develop further critical analysis and writing skills through the maintenance of a performance journal. They will undertake some project-based assignments, participate in master classes and attend concerts to develop their breadth of understanding of concert and practice protocols. The unit involves participation in one-hour seminars where they have the opportunity to explore instrumental performance practices in depth with other students. Advanced Principal Study allocates advanced practice time for students to prepare final programs. On completion of this unit students should be able to perform a public recital with high levels of musical and interpretive awareness, technical facility, an interest and involvement in the art form, and a display of flair, creativity and empathy with other performers.

**WIND3766**

**Saxophone 6 (Advanced)**

**Credit points:** 6

**Teacher/Coordinator:** Dr Michael Duke

**Session:** Semester 1, Semester 2

**Classes:** 2

**Assessment:** 12 one hour unit-specific performance class/week and/or unit-specific masterclasses and/or concerts. **Prerequisites:** WIND3765

**Corequisites:** WIND3666

**Assessment:** Practice and performance journal of junior recital preparation; presentations, performances and/or other participation in unit classes as required. (100%)

*Note: This unit is open only to BMus(Perf) students. Students enrolling in this Unit of Study may not concurrently enrol in WIND2018/2019/3020/3021/3036/3037 Woodwind Class 1 - 6.*

In this unit students will continue critical analysis and writing skills through the maintenance of a performance journal. They will undertake some project-based assignments, participate in master classes and attend concerts to develop their breadth of understanding of concert and practice protocols. Advanced Principal Study allocates advanced practice time for students to prepare final programs. On completion of this unit students should be able to perform a public recital clearly demonstrating analytical, harmonic, stylistic, technical, interpretive and musical awareness in their specific recital repertoire.

**WIND4667**

**Saxophone 7**

**Credit points:** 6

**Teacher/Coordinator:** Dr Michael Duke

**Session:** Semester 1, Semester 2

**Classes:** 2

**Assessment:** 14 one hour lessons/semester and performance workshops/week **Prerequisites:** WIND3666

**Corequisites:** WIND4767

**Assessment:** Teacher Grade (100%)

This unit comes prior to the final recital requirements of Principal Study. Students should use this unit to reflect on previous instrumental strengths and weaknesses, determine a recital programme that will enable them to demonstrate their musical proficiency, creativity, artistry and mastery of their instrument/voice and specific musical genres. Students work in close relation to their teachers and participate in a performance workshop. On completion of this unit the students should be able to perform with considerable technical facility, awareness of stylistic diversity, and a sense of their individual creativity.

**WIND4668**

**Saxophone 8**

**Credit points:** 6

**Teacher/Coordinator:** Dr Michael Duke

**Session:** Semester 1

**Classes:** 2

**Assessment:** 14 one hour lessons/semester and performance workshops/wk **Prerequisites:** WIND4667

**Corequisites:** WIND4768

**Assessment:** Public recital at senior level assessed by panel 50 mins; Teacher Grade (20%); panel grade (80%). Students must pass all assessment components.

*Note: ACCP361/3612/3613 Recital Preparation 1, 2 or 3 must be taken by students who wish to use Faculty Accompaniment staff for their public recital.*

In this unit, students prepare for their final recital programmes. Students will present a public senior recital that will be assessed by a panel. They will undertake individual lessons that will focus on their artistic and technical performance preparation. Students will participate in performance workshop. On completion of this unit the students should be able to perform a public recital with high levels of musical and interpretive awareness, technical facility, an interest and involvement in the art form, and a display of flair, creativity and empathy with other performers.

**WIND4767**

**Saxophone 7 (Advanced)**

**Credit points:** 6

**Teacher/Coordinator:** Dr Michael Duke

**Session:** Semester 1, Semester 2

**Classes:** 2

**Assessment:** 12 one hour unit-specific performance class/week and/or unit-specific masterclasses and/or concerts. **Prerequisites:** WIND3766

**Corequisites:** WIND4667

**Assessment:** Practice and performance journal including proposal for senior level recital; presentations, performances and/or other participation in unit classes as required. (100%)

*Note: Students enrolling in this Unit of Study may not concurrently enrol in WIND2018/2019/3020/3021/3036/3037 Woodwind Class 1 - 6.*

In this unit students will develop critical analysis and writing skills through the construction of a performance journal. They will undertake some project-based assignments, participate in master classes and attend concerts to develop their breadth of understanding of concert and practice protocols. The unit involves participation in one-hour seminars where they have the opportunity to explore instrumental performance practices in depth with other students. Advanced Principal Study allocates advanced practice time for students to prepare final programs. On completion of this unit students should be able to demonstrably connect high level analytical, harmonic, stylistic, technical, interpretive and musical awareness to the preparation of their specific repertoire.

**WIND4768**

**Saxophone 8 (Advanced)**

**Credit points:** 6

**Teacher/Coordinator:** Dr Michael Duke

**Session:** Semester 1, Semester 2

**Classes:** 2

**Assessment:** 12 one hour unit-specific performance class/week and/or unit-specific masterclasses and/or concerts. **Prerequisites:** WIND4767

**Corequisites:** WIND4668

**Assessment:** Practice and performance journal of senior recital preparation; presentations, performances and/or other participation in unit classes as required. (100%)

*Note: Students enrolling in this Unit of Study may not concurrently enrol in WIND2018/2019/3020/3021/3036/3037 Woodwind Class 1 - 6.*

In this unit students will develop critical analysis and writing skills through the construction of a performance journal. They will undertake some project-based assignments, participate in master classes and attend concerts to develop their breadth of understanding of concert and practice protocols. Advanced Principal Study allocates advanced practice time for students to prepare final programs. On completion of this unit students should be able to perform a high level public recital demonstrably connecting analytical, harmonic, stylistic, technical, interpretive and musical awareness to their specific recital repertoire.

**Honours Units**

**Bachelor of Arts**

**MUSC4011**

**Music Honours A**

**Credit points:** 12

**Teacher/Coordinator:** Dr James Wierzbicki

**Session:** Semester 1, Semester 2

**Classes:** 2 hr Dissertation Seminar/week, plus fortnightly supervision

**Prerequisites:** Credit results in MUSC3609, and either MUSC2631 or MUSC2615, plus a Music Major with credit average results in 36 senior music credit points. **Assessment:** 15,000 - 20,000 word thesis which may include a creative component equivalent to 6000 words (50%); Dissertation Seminar (20%); 12 credit points in Arts or Music units of study (30%).

*Note: Department permission required for enrolment.*

The Honours BA in Music is both a completion at a high standard of an academic education in music, and a preparation for postgraduate study in music. Intending Honours students should speak to the Honours co-ordinator before enrolling. Honours requirements are: A dissertation on a topic agreed with the course coordinator, but normally negotiated by the end of the previous year in the course of MUSC3609 Musicology. A research-based creative component (performance, composition, curation) equivalent to up to 6000 words may, with permission of the supervisor, be included as an integral part of the
dissertation, and a further 12 credit points in Arts or Music (subject to approval).

MUSC4012
Music Honours B
Credit points: 12 Session: Semester 1, Semester 2 Corequisites: MUSC4011
Refer to MUSC4011

MUSC4013
Music Honours C
Credit points: 12 Session: Semester 1, Semester 2 Corequisites: MUSC4012
Refer to MUSC4011

MUSC4014
Music Honours D
Credit points: 12 Session: Semester 1, Semester 2 Corequisites: MUSC4013
Refer to MUSC4011

Bachelor of Music (Composition)

CMPN3615
Composition 5 (Honours)
Credit points: 6 Teacher/Coordinator: Dr Michael Smetanin Session: Semester 1, Semester 2 Class sizes: 3 hours/week Prerequisites: CMPN2604, MCGY2011, MCGY2005, CMPN1632, CMPN2012 Corequisites: CMPN3008 or CMPN3000 Assessment: Submission of one score or electronic work (100%)

One to one lessons will be taught by composition staff who will offer a number of composition options such as mixed ensemble, vocal, orchestral, and electroacoustic composition. Students enrolled in Composition (Honours) 5 to 8 will be required to choose one option each semester and will be encouraged to follow a pattern of diverse choice over the course of their degree. It is an expectation that students will show incremental advancement in their ability to handle compositional techniques as they apply to all musical parameters and the blending of them in increasingly sophisticated ways in their progression through the programme. The minimum expectation is that students will be able to handle composition for medium ensemble to orchestral forces or work with electronic media of their choice in a proficient manner.

CMPN3616
Composition 6 (Honours)
Credit points: 6 Teacher/Coordinator: Dr Michael Smetanin Session: Semester 1, Semester 2 Class sizes: 45 minute one to one lesson per week Prerequisites: CMPN3615 Corequisites: CMPN3009 or CMPN3001 Assessment: Submission of one score or electronic work, (90%); thesis proposal, (10%).

One to one lessons will be taught by composition staff who will offer a number of composition options such as mixed ensemble, vocal, orchestral, and electroacoustic composition. Students enrolled in Composition (Honours) 5 to 8 will be required to choose one option each semester and will be encouraged to follow a pattern of diverse choice over the course of their degree. It is an expectation that students will show incremental advancement in their ability to handle compositional techniques as they apply to all musical parameters and the blending of them in increasingly sophisticated ways in their progression through the programme. The minimum expectation is that students will be able to handle composition for medium ensemble to orchestral forces or work with electronic media of their choice in an advanced manner.

CMPN4010
Composition 7 (Honours)
Credit points: 12 Teacher/Coordinator: Dr Michael Smetanin Session: Semester 1, Semester 2 Class sizes: 1 hour one to one lesson per week Prerequisites: CMPN3616 Corequisites: CMPN4010 or CMPN4000 Assessment: Submission of one score or electronic work, (80%); 5000-word thesis on an approved topic, (20%); (Please note, the final Composition Honours mark is the average of marks from Composition 7 (Honours) and Composition 8 (Honours).)

One to one lessons will be taught by composition staff who will offer a number of composition options such as mixed ensemble, vocal, orchestral, and electroacoustic composition. Students enrolled in Composition (Honours) 5 to 8 will be required to choose one option each semester and will be encouraged to follow a pattern of diverse choice over the course of their degree. It is an expectation that students will show incremental advancement in their ability to handle compositional techniques as they apply to all musical parameters and the blending of them in increasingly sophisticated ways in their progression through the programme. The minimum expectation is that students will be able to handle composition for medium ensemble to orchestral forces or work with electronic media of their choice in a proficient manner.

CMPN4611
Composition 8 (Honours)
Credit points: 12 Teacher/Coordinator: Dr Michael Smetanin Session: Semester 1, Semester 2 Class sizes: 1 hour one to one lesson per week Prerequisites: CMPN4610 Corequisites: CMPN4011 or CMPN4001 Assessment: Submission of one score or electronic work, (100%). (Please note, the final Composition Honours mark is the average of marks from Composition 7 (Honours) and Composition 8 (Honours).)

One to one lessons will be taught by composition staff who will offer a number of composition options such as mixed ensemble, vocal, orchestral, and electroacoustic composition. Students enrolled in Composition (Honours) 5 to 8 will be required to choose one option each semester and will be encouraged to follow a pattern of diverse choice over the course of their degree. It is an expectation that students will show incremental advancement in their ability to handle compositional techniques as they apply to all musical parameters and the blending of them in increasingly sophisticated ways in their progression through the programme. The minimum expectation is that students will be able to handle composition for medium ensemble to orchestral forces or work with electronic media of their choice in a proficient manner.

Bachelor of Music (Musicology)

MCGY3620
Musicology 5 (Honours)
Credit points: 6 Teacher/Coordinator: Dr Kathleen Nelson Session: Semester 1, Semester 2 Class sizes: 1hr individual tuition per week; and attendance at Musicology 5 class as agreed Corequisites: MCGY2604 Assessment: CMPN4011 or CMPN4001 Session: CMPN4011 or CMPN4001 or CMPN4000 Assessment: Submission of one score or electronic work, (100%)

One to one lessons will be taught by composition staff who will offer a number of composition options such as mixed ensemble, vocal, orchestral, and electroacoustic composition. Students enrolled in Composition (Honours) 5 to 8 will be required to choose one option each semester and will be encouraged to follow a pattern of diverse choice over the course of their degree. It is an expectation that students will show incremental advancement in their ability to handle compositional techniques as they apply to all musical parameters and the blending of them in increasingly sophisticated ways in their progression through the programme. The minimum expectation is that students will be able to handle composition for medium ensemble to orchestral forces or work with electronic media of their choice in an advanced manner.

MCGY3622
Musicology 6 (Honours)
Credit points: 6 Teacher/Coordinator: Dr Kathleen Nelson Session: Semester 1, Semester 2 Class sizes: 1hr individual tuition per week; and attendance at Musicology 5 class as agreed Corequisites: MCGY2604 Assessment: CMPN4011 or CMPN4001 Session: CMPN4011 or CMPN4001 or CMPN4000 Assessment: Submission of one score or electronic work, (100%)

Musicology 5 (Hons) and 6 (Hons) build on the methodological foundations of the earlier semesters to develop the student's capacity for advanced study, and independent and original research. A broader view of the discipline and its fields will be developed, and in Musicology 5 (Hons) topics in ethnomusicology are a likely class focus.

Textbooks
MUED4603
Musicology 7 (Honours)
Credit points: 12
Teacher/Coordinator: Dr Kathleen Nelson
Session: Semester 1, Semester 2
Classes: 1hr individual supervision per week
Prerequisites: MUED3622
Assessment: Written research proposal to be completed normally by the sixth week of the semester (20%); progress and writing by end semester and as decided by the supervisor (50%); Musicology Workshop presentations (30%).
Note: Students enrolled in honours do not concurrently enrol in MCGY3023 Musicology Workshop 5 or MCGY3024 Musicology Workshop 6.
Musicology 7 (Hons) and 8 (Hons) form the culmination of the Honours stream of the Bachelor of Music (Musicology). During these two semesters the student will prepare a thesis demonstrating the skills and intellectual autonomy developed during this and the preceding years. The student will work individually with the supervision of a supervisor designated by the Musicology Unit.

Textbooks

MUED4605
Musicology 8 (Honours)
Credit points: 12
Teacher/Coordinator: Dr Kathleen Nelson
Session: Semester 1, Semester 2
Classes: 1hr individual supervision per week
Prerequisites: MUED4603
Assessment: 1. Written thesis of 14,000-16,000 words including notes and bibliography (70%). The thesis will normally be submitted no later than the end of the week following the last week of academic classes. 2. Spoken paper of about 40 minutes (30%). The paper will normally be presented in a hall within the Conservatorium two to three weeks following submission of thesis, and will be open to public attendance.

Note: Students enrolled in honours do not concurrently enrol in MCGY3023 Musicology Workshop 5 or MCGY3024 Musicology Workshop 6.

Musicology 7 (Hons) and 8 (Hons) form the culmination of the Honours stream of the Bachelor of Music (Musicology). During these two semesters the student will prepare a thesis demonstrating the skills and intellectual autonomy developed during this and the preceding years. The student will work individually with the guidance of a supervisor designated by the Musicology Unit.

Textbooks

Bachelor of Music (Music Education)
MUED3629
Honours: Research in Music Education 1
Credit points: 6
Teacher/Coordinator: Dr James Renwick
Session: Semester 1
Classes: 2 hour seminar per week
Assessment: Bibliography and review of literature; preliminary research proposal (100%).

Note: Department permission required for enrolment. Note: This unit is commenced in the third year of the degree program and enrolment is subject to approval of the Chair of Undergraduate Studies Committee.
The aims of this unit of study are to develop an understanding of music education research processes, and to identify research methods suitable for individual students’ research topics. It examines a range of music education research paradigms which can broadly be categorised as qualitative and quantitative and introduces students to related research procedures. Readings and seminar activities are designed to facilitate students’ critical analysis of research in terms of the relevant research methodologies. Students will also develop strategies for locating and reviewing literature pertaining to their fields of research interest. As an outcome of this unit, students will submit a preliminary literature review and preliminary research proposal.

MUED3630
Honours: Research in Music Education 2
Credit points: 6
Teacher/Coordinator: Dr James Renwick
Session: Semester 2
Classes: 2 hour seminar per week or 1 hour individual consultation per week
during part of the course.
Prerequisites: MUED3629
Assessment: Initial thesis chapters; ethics documentation. (100%)
This unit of study consolidates and extends skills acquired in Honours: Research in Music Education 1. It broadens students’ knowledge of a variety of research methods, concepts and research designs which are useful in answering empirical research questions. Evolving skills will be extended through practical tasks in which students examine and apply a range of qualitative and quantitative data analysis procedures. Through ongoing reading and critical evaluation of related literature, students will prepare a research proposal for implementation in the final semester of the Honours program. This will be documented in the form of the first three chapters of a thesis. Ethical issues in music education research are an adjunct area of study and students will submit all documentation required for ethics approval of their proposed research.

MUED4612
Honours Project in Music Education
Credit points: 12
Teacher/Coordinator: Dr James Renwick
Session: Semester 1
Classes: 1 hour individual supervision per week
Prerequisites: MUED3630
Assessment: Oral presentation of research findings; Thesis 10,000-12,000 words (100%)

In this unit of study students work individually on their research project under the supervision of a designated supervisor. During this semester data collection and analysis will be completed, leading to the submission of a thesis by the end of semester. Toward the end of the semester each student will make an oral presentation on the research topic, discussing the results of the study and its implications for music education.

Bachelor of Music (Performance)
The Honours strand of the BMus (Performance) allows performance students of superior ability and potential to extend their knowledge and skills in both performance and research and to develop artistic autonomy in the area of their Principal Study beyond the level that would normally be expected of Pass BMus students. It provides preparation for employment in the musical profession or for postgraduate study. By the conclusion of this course, students will have demonstrated a superior performance ability in recital, and the capacity to develop and carry out a specialised research project. Candidates are required to undertake a research thesis of 8,000 to 10,000 words in the first semester and an Honours Performance in the area of their Principal Study in the second semester. In addition to the formal prerequisites listed for Principal Study (Honours) 7, candidates for admission to the Honours program must have achieved a Distinction in Principal Study 4 and 6, a Credit (or higher) average in all other units, have gained at least 18 credit points in History and Analysis of Music, and undertake an Honours audition. Candidates wishing to take Principal Study (Honours) 7 must apply in writing, setting out their proposed research topic. To qualify for an Honours degree, candidates successfully complete Principal Study (Honours) 7 and 8 in place of Principal Study 7, 8 and Principal Study 7, 8 (Advanced). The units of study are taken as part of the normal full-time load of 24 credit points per semester in semesters 7 and 8 of the course. Students accepted into Principal Study (Honours) 7 are strongly encouraged to read Part I (Chs 1-14) of the Turabian text book before classes begin, and consider how they can apply this in planning their own projects. In addition, students considering research projects which involve human subjects (for instance research through interviews or questionnaires) should contact the Coordinators as soon as possible to begin the process of applying for Ethics approval.

PERF4002
Principal Study (Honours) 7
Credit points: 12
Teacher/Coordinator: Chair of Unit
Session: Semester 1
Classes: 12 hours supervision and 24 hours instrumental lessons across two semesters including performance workshops.
Prerequisites: JAZZ2624 or MCGY2011 or JAZZ2017 and MCGY2005 or JAZZ2039 and MUED1002 and MCGY3034 or JAZZ2631
Corequisites: MCGY4601
Assessment: A concerto-style or equivalent performance (up to 25 mins or 40mins for jazz students) (20%); Honours public recital of 45-50 minutes (30%); Critical notes (2,000-2,500 words) (10%); 8,000-10,000 word thesis (40%)
The Honours strand of the BMus (Performance) allows performance students of superior ability and potential to extend their knowledge and skills in both performance and research and to develop artistic autonomy in the area of their Principal Study. It provides preparatory training for employment in musical professions or for postgraduate study in music. Students present both a concerto-style performance (normally in semester 7) as well as a recital (normally in semester 8) with accompanying critical notes, and undertake a supervised research thesis, which is supported through the Honours Research Seminar. The honours thesis normally investigates issues relating to performance practice such as repertoire, style, performance practices, historically informed performance, aesthetic ideology or innovative use of instrumental techniques or technology, or any related area as approved by the supervisor.

Textbooks

PERF4003
Principal Study (Honours) 8
Credit points: 12
Teacher/Coordinator: Chair of Unit
Session: Semester 1, Semester 2
Prerequisites: PERF4002
Assessment: refer to PERF4002

Students complete their research thesis and prepare for their final public recital. Please refer to PERF4002.

Bachelor of Music Studies
To gain entry to this Honours program, all students must pass an audition and/or interview and submit a research project proposal to the Undergraduate Studies Committee before November 30 in the year before they wish to enter the Honours program. Students must have completed the BMus Studies three year degree or equivalent or be in their final semester of the three year degree at the time of submitting their proposal. Satisfactory progress in Honours Project 1 is required before students can undertake Honours Project 2.

PERF4601
Honours Project 1
Credit points: 12
Teacher/Coordinator: Chair of Unit
Session: Semester 1, Semester 2
Prerequisites: Individual lessons and/or supervision as appropriate to the student's area of study. Prerequisites: 3 year Bachelor of Music Studies degree (or equivalent) in which candidates have obtained a minimum credit average in second and third year units of study and a Distinction average in their Principal Study area. Corequisites: MCGY4601 Assessment: Preparation for and development of a research-based project (100%)

The Honours strand for the BMus Studies, BMus Studies/BA and BMus Studies/MBBS degrees allows students to extend their musical knowledge and skill base within a stand-alone 4th year honours program. The student's Research Project is developed and worked through in the Honours Research Seminar throughout the semester. In the course of the Honours year, students are expected to develop in the first semester and complete in the second semester research-based projects which may consist of one of the following: a pedagogy-focused project and accompanying dissertation/research essay, a substantial dissertation/research essay and research presentation, a recital and related dissertation/research paper, or a composition project and related dissertation/research paper. Projects and accompanying dissertation/research papers are developed in consultation with the Honours Supervisor.

PERF4602
Honours Project 2
Credit points: 12
Teacher/Coordinator: Chair of Unit
Session: Semester 1, Semester 2
Prerequisites: Individual lessons and/or supervision as appropriate to the student's area of study
Assessment: Completion of a research-based project (100%)

Students complete their research-based projects. Please refer to PERF4601.

Honours research seminar
MCGY4601
Honours Research Seminar
Credit points: 6
Teacher/Coordinator: A/Prof Michael Halliwell
Session: Semester 1
Classes: 2 hour seminar/week
Assessment: 10 min seminar presentation (30%), minor seminar presentation (30%), critical bibliography including ethics documentation if required; 3,500 words (50%), Viva Voce (20%)

This seminar will prepare students for the completion of the thesis and critical notes which form part of the Honours Program. Through a series of weekly tasks essential research methodology for performance students will be introduced. Students will be able to locate needed information efficiently and effectively using a variety of printed, audiovisual and digital media and online sources; be able to evaluate information and its sources; have written a project proposal, outlining the aims, objectives, background, methodology outcomes and significance of your project; as well as completing a substantial part of the thesis.

Core Units
The following is ordered alphabetically by area, and contains the non-principal study core units of study for all undergraduate degrees and diplomas.

Many of these core units of study can also be taken as electives.

Composition
Compositional techniques & analysis
CMPN1611
Compositional Techniques and Analysis 1
Credit points: 6
Teacher/Coordinator: Dr Damien Ricketson
Session: Semester 1
Classes: 2 hour seminar/wk
Assumed knowledge: It is strongly recommended that participants have a good grasp of modern and 20th century repertoire.
Assessment: One short assignment/essay (30%), One long essay/analysis (70%)

Studies will fall primarily into the following areas: 1. Overview of music and composition in the 20th century to the current times. The aim is to introduce students to a range of compositional styles, concepts, aesthetics and developments in the period ranging from the early 19th century to the present. 2. Concepts of notation. This component includes an historical overview of the development of musical notation and will also focus on changing practices in the 20th century - additions and modifications to traditional notation, time/space and aleatoric notation, musical graphics, notation of electronic music etc, and the ideas which underlie the techniques covered. 3. Aspects of pitch rhythm and form: an introduction to concepts relating to the way musical/sound material is organised ranging from traditional to more contemporary approaches. 4. Introduction to orchestration. Students will look at the development of the orchestra and will examine techniques of orchestration up to, and including, works from the early 20th century repertoire.

CMPN1612
Compositional Techniques and Analysis 2
Credit points: 6
Teacher/Coordinator: Dr Damien Ricketson
Session: Semester 2
Classes: 2 hour seminar/wk
Prerequisites: CMPN1611
Assessment: One short assignment/essay (30%), One long essay/analysis (70%)

Studies will focus on the work is specific composers and schools and will fall primarily into the following areas: 1. Overview of music and composition in the 20th century to the current times. The aim is to introduce students to a range of compositional styles, concepts, aesthetics and developments in the period ranging from the early 20th century to the present. 2. Concepts of notation. This component includes an historical overview of the development of musical notation...
and will also focus on changing practices in the 20th century - additions and modifications to traditional notation, time/space and aleatoric notation, musical graphics, notation of electronic music etc, and the ideas which underlie the techniques covered. 3. Aspects of pitch rhythm and form: an introduction to concepts relating to the way musical/sound material is organised ranging from traditional to more contemporary approaches. 4. Introduction to orchestration. Students will look at the development of the orchestra and will examine techniques of orchestration up to, and including, works from the early 20th century repertoire.

**CMPN2011**

**Composition Techniques and Analysis 3**

**Credit points:** 3  
**Teacher/Coordinator:** Dr Michael Smetanin  
**Session:** Semester 1  
**Classes:** 2 hour seminar/wk  
**Prerequisites:** CMPN1612  
**Corequisites:** CMPN2603  
**Assessment:** Class exercises, assignments (2x50%)

This unit focuses on compositional techniques first used from the late 1950's and onwards through the study of specific works of major composers of this period such as Xenakis, Stockhausen Ligeti and Boulez.

**CMPN2012**

**Composition Techniques and Analysis 4**

**Credit points:** 3  
**Teacher/Coordinator:** Dr Michael Smetanin  
**Session:** Semester 2  
**Classes:** 2 hour seminar/wk  
**Prerequisites:** CMPN2011  
**Corequisites:** CMPN2604  
**Assessment:** Class exercises, assignments (2x50%)

This unit primarily focuses on the use of diatonicism and other allied modal harmonic and melodic frameworks in recent composition. Various techniques of process construction in pitch, rhythm and form are investigated in conjunction with orchestral and instrumental applications in such music.

**Composition through Improvisation**

**CMPN1000**

**Composition Through Improvisation 1**

**Credit points:** 3  
**Teacher/Coordinator:** Judy Bailey  
**Session:** Semester 1  
**Classes:** 1hr workshop/wk  
**Assessment:** Weekly assignments (70%), final recorded composition (30%)

The unit aims, through performance, to help students develop vital aural and improvisational skills which will significantly enhance their compositional process.

**CMPN1003**

**Composition Through Improvisation 2**

**Credit points:** 3  
**Teacher/Coordinator:** Judy Bailey  
**Session:** Semester 2  
**Classes:** 1hr workshop/wk  
**Prerequisites:** CMPN1000  
**Assessment:** Weekly assignments (70%), final recorded composition (30%)

The unit aims through performance to help students further develop vital aural and improvisational skills which will significantly enhance their compositional process.

**CMPN2000**

**Composition Through Improvisation 3**

**Credit points:** 3  
**Teacher/Coordinator:** Daryl Pratt  
**Session:** Semester 1  
**Classes:** 1hr workshop/wk  
**Prerequisites:** CMPN1003  
**Assessment:** Weekly assignments/classroom participation (20%), exams (2x20%). Ensemble composition (40%)

The unit aims to introduce students to the instruments and techniques required for composition and performance in percussion. The unit will also focus on the fundamentals of rhythm in order to develop solo and ensemble performance skills.

**CMPN2001**

**Composition Through Improvisation 4**

**Credit points:** 3  
**Teacher/Coordinator:** Daryl Pratt  
**Session:** Semester 2  
**Classes:** 1hr workshop/wk  
**Prerequisites:** CMPN2000  
**Assessment:** Weekly assignments/classroom participation (40%), composition and performance of a piece for percussion ensemble (60%)

The aim of this Unit of Study is that students will develop an understanding of percussion composition through the development of basic percussion performance techniques, the creation of percussion ensemble compositions, performing complex rhythms and the experience of ensemble performance.

**Electroacoustic and computer music**

**CMPN1631**

**Electroacoustic Music 1**

**Credit points:** 6  
**Teacher/Coordinator:** Dr Anthony Hood  
**Session:** Semester 1  
**Classes:** One 2 hr lab/studio class/wk  
**Prerequisites:** MUED1002  
**Assessment:** Sound examples demonstrating electroacoustic techniques (40%),  
Electroacoustic composition (60%)

This unit will explore current techniques in electroacoustic composition through the completion of small tasks in signal processing and the composing of an electroacoustic sound work. Students will discuss recent examples of the electroacoustic repertoire to gain an understanding of current practices, and will gain an insight into the recording process leading to the making of their piece.

**CMPN1632**

**Electroacoustic Music 2**

**Credit points:** 6  
**Teacher/Coordinator:** Dr Anthony Hood  
**Session:** Semester 2  
**Classes:** One 2 hr lab/studio class/wk  
**Prerequisites:** CMPN1631  
**Assessment:** Composition for solo instrument and 5.1 sound (50%),  
Multichannel electroacoustic work (50%).

Electronic music composers have been “diffusing” stereo works in surround spaces for many years. Until recently, there has been no standard to which composers could adhere when mixing their works to multichannel tape. Although it has some limitations for the electroacoustic composer, sound encoded for 5.1 on DVD now offers the composer a medium through which to share surround sound electroacoustic works. This unit of study explores composing for a surround space, and investigates writing and electroacoustic work that also includes a live instrumental/vocal performer.

**CMPN2633**

**Computer Music Fundamentals**

**Credit points:** 6  
**Teacher/Coordinator:** Dr Ivan Zavada  
**Session:** Semester 1  
**Classes:** Two 2 hr lect/wk  
**Prerequisites:** CMPN1008 or CMPN1632  
**Assessment:** 2 programming assignments (2x25%), final project (50%)  
**Note:** Students who don’t have the prerequisite, but have prior computer programming experience can apply to the Unit for permission to enrol.

This unit will focus on interactive and algorithmic composition based on formal processes to create music with computers. This unit investigates an interactive graphical programming environment for music, audio and media called Max/MSP/Jitter, allowing the composer to program and implement interactive music processes quickly and with varying levels of sophistication, thus encouraging the student to explore real-time creative possibilities of digital music technology.

**CMPN3634**

**Computer Music Advanced**

**Credit points:** 6  
**Teacher/Coordinator:** Dr Ivan Zavada  
**Session:** Semester 2  
**Classes:** Two 2 hr lect/wk  
**Prerequisites:** CMPN2633  
**Assessment:** 2 programming assignments (2x25%) and Final project (50%)

This unit will focus on interactive and generative composition within the digital audio domain and the application of sound synthesis to live electronic music performances in which sound is generated and transformed during the performance rather than pre-recorded. This unit investigates sound generation techniques allowing the composer to create and modify sound with Max/MSP/Jitter. Students will explore the means by which sound is produced with computers to extend the creative possibilities of digital signal processing.
Chamber music

All students are required to register for chamber music groups after they enrol. Students will receive assistance and approval from unit Chamber Music Coordinators. Students must complete a minimum of four compulsory semesters of chamber music, but may complete up to eight semesters in chamber music (with unit permission). Piano students take the alternative Accompaniment units in their first two years. Students from the Vocal Unit may enrol in Choral Ensemble in lieu of Chamber Music for a maximum of two semesters. Each student also completes one semester of Composer Performer Workshop in Chamber Music 4 either as an individual or as a group. This counts as one of the compulsory four semesters of chamber music required of all Bachelor of Music and Diploma students. Chamber Music in this context is defined as a group of 3-10 musicians, performing without a conductor. In rare circumstances large works of chamber music may be conducted by a tutor or conductor nominated by the Chair of Conducting. Combinations outside these guidelines will only be acceptable under certain conditions, as prescribed by the Accompaniment and Chamber Music Unit. In accordance with this definition, participation in other larger ensembles within the Conservatorium will not be regarded as an acceptable alternative to Chamber Music. Students are assigned a Principal Tutor who will advise of appropriate works for each level and coach the ensemble through the semester. Each group is required to attend six 1-hour tutorials per semester and three unit seminars (performing at one) and a minimum of nine independent rehearsals. It is expected that students prepare and rehearse to professional standards of performance.

CHMB1301
Chamber Music 1
Credit points: 3  
Teacher/Coordinator: David Miller  
Session: Semester 1, Semester 2  
Classes: Six 1 hr tutorials plus 3 seminar attendances and performance  
Assessment: Seminars (20%), Tutorials (50%), one major performance (30%).

Chamber music and chamber music skills are studied through the focused engagement with specific repertoire. Students are assigned a Principal Tutor who will advise of appropriate works for each level and coach the ensemble through the semester. Groups will be expected to cover a wide range of historical periods and styles.

CHMB1302
Chamber Music 2
Credit points: 3  
Teacher/Coordinator: David Miller  
Session: Semester 1, Semester 2  
Classes: Six 1 hr tutorials plus 3 seminar attendances and performance  
Prerequisites: ENSE1005 or CHMB1301  
Assessment: Seminars (20%), Tutorials (50%) one major performance (30%).

New chamber music repertoire is studied either with another ensemble or with a continuing ensemble. The development of new musical relationships or the evolution of pre-existing ones are amongst the various matters considered and evaluated during this semester.

CHMB2303
Chamber Music 3
Credit points: 3  
Teacher/Coordinator: David Miller  
Session: Semester 1, Semester 2  
Classes: Six 1 hr tutorials plus 3 seminar attendances and performance  
Prerequisites: ENSE1007 or CHMB1302  
Assessment: Seminars (20%), Tutorials (50%) one major performance (30%).

Chamber music training this semester involves numerous further key skills. The essential entrepreneurial ability to produce and promote concerts is a natural extension of working in a chamber music group and creating a niche in the marketplace. Concert and tour opportunities may assist in this process.

CHMB2304
Chamber Music 4 (CPW)
Credit points: 3  
Teacher/Coordinator: David Miller  
Session: Semester 1, Semester 2  
Classes: 2 hour workshop/week  
Prerequisites: ENSE2002 or CHMB2303  
Assessment: Professional approach in workshops (60%), Performance at the CPW concerts (40%)

This semester will mark the end of chamber music studies for some students. The achievement of a high standard of professional preparation, rehearsal and performance will be expected and progress will be evaluated. Students will participate in Composer Performer Workshop either as an individual or as a group. The Composer Performer Workshop provides both composers and performers with the opportunity to work together in the performance of new and experimental works.

Continuo

EMUS1671
Continuo 1
Credit points: 3  
Teacher/Coordinator: Dr Neal Peres Da Costa  
Session: Semester 1, Semester 2  
Classes: 1 hr class/week  
Assumed knowledge: Standard 17th- and 18th century repertoire and harmony  
Assessment: 1 class presentation or performance and 1 written assignment 2000 words (100%)

In this Unit of Study students will acquire essential foundations for successful and artistic basso continuo realisation. The Unit is aimed at harpsichordists, lutenists, baroque cellists, viola da gambists and harpsists, but will also be of great benefit to melody-line instrumentalists and singers. The Unit will include intensive study and application of figured bass principles, improvisation, ornamentation, score reading, harmonic hierarchy and its implications, and general principles of bass-line playing in relevant chamber and orchestral repertoire. Historical and stylistic awareness through research of relevant pedagogical texts, discussion and application will be a strong and on-going focus.

EMUS1672
Continuo 2
Credit points: 3  
Teacher/Coordinator: Dr Neal Peres Da Costa  
Session: Semester 1, Semester 2  
Classes: 1 hr class/week  
Prerequisites: EMUS1671  
Assessment: 1 class presentation or performance and 1 written assignment 2000 words (100%)

Note: It is strongly advised that all bass continuo instrumentalists (harpsichordists, organists, fortepianists, lutenists, harpsists and so on) take this Unit of Study with Principal Study 2.

In this Unit of Study students will further develop skills for successful and artistic basso continuo realisation, through application of figured bass principles, improvisation, ornamentation, score reading, harmonic hierarchy and its implications, and general principles of bass-line playing in relevant chamber and orchestral repertoire. Historical and stylistic awareness through research of relevant pedagogical texts, discussion and application will be a strong and on-going focus.

EMUS2673
Continuo 3
Credit points: 3  
Teacher/Coordinator: Dr Neal Peres Da Costa  
Session: Semester 1, Semester 2  
Classes: 1 hr class/week  
Prerequisites: EMUS1672  
Assessment: 1 class presentation or performance and 1 written assignment 2000 words (100%)

Note: It is strongly advised that all bass continuo instrumentalists (harpsichordists, organists, fortepianists, lutenists, harpsists and so on) take this Unit of Study with Principal Study 5.

In this Unit of Study students will become musically and technically proficient in basso continuo realisation through intensive study and application of figured bass principles, improvisation, ornamentation, score reading, harmonic hierarchy and its implications, and general principles of bass-line playing in relevant chamber and orchestral repertoire. Historical and stylistic awareness through research of relevant pedagogical texts, discussion and application will be a strong and on-going focus.

EMUS2674
Continuo 4
Credit points: 3  
Teacher/Coordinator: Dr Neal Peres Da Costa  
Session: Semester 1, Semester 2  
Classes: 1 hr class/week  
Prerequisites: EMUS2673  
Assessment: 1 class presentation or performance and 1 written assignment 2000 words (100%)

Note: It is strongly advised that all bass continuo instrumentalists (harpsichordists, organists, fortepianists, lutenists, harpsists and so on) take this Unit of Study with Principal Study 6.
In this Unit of Study students will gain mastery of basso continuo realisation through intensive study and application of figured bass principles, improvisation, ornamentation, score reading, harmonic hierarchy and its implications, and general principles of bass-line playing in relevant chamber and orchestral repertoire. Historical and stylistic awareness through research of relevant pedagogical texts, discussion and application will be a strong and on-going focus.

**Composer Performer Workshop**

**CMPN3000**  
**Composer Performer Workshop 1**  
**Credit points:** 3  
**Teacher/Coordinator:** Dr Michael Smetanin  
**Session:** Semester 1, Semester 2  
**Classes:** 2hr workshop/wk  
**Assessment:**  
- For all students: professional approach in workshops (60%).  
- For composers: CPW concert attendance, submission of program notes and 2 copies of each score to be played, concert management duties such as stage managing and preparation of programs and publicity (40%). For performers only: performance at the CPW concert(s) (40%).

The Composer Performer Workshop provides both composers and performers with the opportunity to work together in the performance of new and experimental works.

**CMPN3001**  
**Composer Performer Workshop 2**  
**Credit points:** 3  
**Teacher/Coordinator:** Dr Michael Smetanin  
**Session:** Semester 1, Semester 2  
**Classes:** 2hr workshop/wk  
**Prerequisites:** CMPN3000  
**Assessment:**  
- For all students: professional approach in workshops (60%).  
- For composers: CPW concert attendance, submission of program notes and 2 copies of each score to be played, concert management duties such as stage managing and preparation of programs and publicity (40%). For performers only: performance at the CPW concert(s) (40%).

The Composer Performer Workshop provides both composers and performers with the opportunity to work together in the performance of new and experimental works.

**CMPN4000**  
**Composer Performer Workshop 3**  
**Credit points:** 3  
**Teacher/Coordinator:** Dr Michael Smetanin  
**Session:** Semester 1, Semester 2  
**Classes:** 2hr workshop/wk  
**Prerequisites:** CMPN3001  
**Assessment:**  
- For all students: professional approach in workshops (60%).  
- For composers: CPW concert attendance, submission of program notes and 2 copies of each score to be played, concert management duties such as stage managing and preparation of programs and publicity (40%). For performers only: performance at the CPW concert(s) (40%).

The Composer Performer Workshop provides both composers and performers with the opportunity to work together in the performance of new and experimental works.

**CMPN4001**  
**Composer Performer Workshop 4**  
**Credit points:** 3  
**Teacher/Coordinator:** Dr Michael Smetanin  
**Session:** Semester 1, Semester 2  
**Classes:** 2hr workshop/wk  
**Prerequisites:** CMPN4000  
**Assessment:**  
- For all students: professional approach in workshops (60%).  
- For composers: CPW concert attendance, submission of program notes and 2 copies of each score to be played, concert management duties such as stage managing and preparation of programs and publicity (40%). For performers only: performance at the CPW concert(s) (40%).

The Composer Performer Workshop provides both composers and performers with the opportunity to work together in the performance of new and experimental works.

### Ensembles

#### Jazz ensemble

**JAZZ1611**  
**Jazz Ensemble 1**  
**Credit points:** 6  
**Teacher/Coordinator:** Craig Scott  
**Session:** Semester 1, Semester 2  
**Classes:** 1 hr Jazz Piano class; 2 hr Small Ensemble class; 2 hr Elective Jazz Orchestra class OR 3 hr Big Band class/week  
**Assessment:** JAZZ1601  
**A final grade will be compiled from continual assessment of professional demeanour, improvisational and ensemble skills demonstrated during rehearsals and performances, and nominated assessment tasks (100%) NB: the student must pass all three elements of this Unit in order to proceed to subsequent units of study.**

This unit of study provides jazz students with the opportunities for performance of large ensemble arrangements in a Big Band, small jazz ensemble works and arrangements including original works by the students themselves in a nominated small jazz ensemble, and participation in Jazz Piano class.

**JAZZ1612**  
**Jazz Ensemble 2**  
**Credit points:** 6  
**Teacher/Coordinator:** Craig Scott  
**Session:** Semester 1, Semester 2  
**Classes:** 1 hr Jazz Piano class; 2 hr Small Ensemble class; 2 hr Elective Jazz Orchestra class OR 3 hr Big Band class  
**Prerequisites:** JAZZ1602  
**Corequisites:** JAZZ1602  
**Assessment:** A final grade will be compiled from continual assessment of professional demeanour, improvisational and ensemble skills demonstrated during rehearsals and performances, and nominated assessment tasks (100%) NB: the student must pass all three elements of this Unit in order to proceed to subsequent units of study.

This unit of study provides jazz students with the opportunities for performance of large ensemble arrangements in a Big Band, small jazz ensemble works and arrangements including original works by the students themselves in a nominated small jazz ensemble, and participation in Jazz Piano class.

**JAZZ2613**  
**Jazz Ensemble 3**  
**Credit points:** 6  
**Teacher/Coordinator:** Craig Scott  
**Session:** Semester 1, Semester 2  
**Classes:** 2 hr Small Ensemble class (3 Hrs for advanced ensemble); 2 hr Elective Jazz Orchestra class, or 3 Hr Big Band Class  
**Prerequisites:** JAZZ1612  
**Corequisites:** JAZZ2603  
**Assessment:** A final grade will be compiled from continual assessment of professional demeanour, improvisational and ensemble skills demonstrated during rehearsals and performances, and nominated assessment tasks (100%) NB: the student must pass all three elements of this Unit in order to proceed to subsequent units of study.

This unit of study provides the jazz student with the opportunities for performance of large ensemble arrangements in the Elective Jazz Orchestra, or Big Band, and performance of small ensemble works and arrangements including original works by the students themselves in a nominated jazz ensemble, or Advanced Ensemble.

**JAZZ2614**  
**Jazz Ensemble 4**  
**Credit points:** 6  
**Teacher/Coordinator:** Craig Scott  
**Session:** Semester 1, Semester 2  
**Classes:** 2 hr Small Ensemble class or (3 Hrs for advanced ensemble); 2 hr Elective Jazz Orchestra class, or 3 Hr Big Band Class  
**Prerequisites:** JAZZ2613  
**Corequisites:** JAZZ2604  
**Assessment:** A final grade will be compiled from continual assessment of professional demeanour, improvisational and ensemble skills demonstrated during rehearsals and performances, and nominated assessment tasks (100%) NB: the student must pass all three elements of this Unit in order to proceed to subsequent units of study.

This unit of study provides the jazz student with the opportunities for performance of large ensemble arrangements in the Elective Jazz Orchestra, or Big Band, and performance of small ensemble works and arrangements including original works by the students themselves in a nominated jazz ensemble, or Advanced Ensemble.

**JAZZ2615**  
**Jazz Ensemble 5**  
**Credit points:** 6  
**Teacher/Coordinator:** Craig Scott  
**Session:** Semester 1, Semester 2  
**Classes:** 2 hr Small Ensemble class or (3 Hrs for advanced ensemble); 2 hr Elective Jazz Orchestra class, or 3 Hr Big Band Class  
**Prerequisites:** JAZZ2614  
**Corequisites:** JAZZ2605  
**Assessment:** A final grade will be compiled from continual assessment of professional demeanour, improvisational and ensemble skills demonstrated during rehearsals and performances, and nominated assessment tasks (100%) NB: the student must pass all elements of this Unit in order to proceed to subsequent units of study.

This unit of study provides the jazz student with the opportunities for performance of large ensemble arrangements in the Elective Jazz
The concepts introduced in Semester 1 are further elucidated, honed and developed. Increasing musical sophistication and sense of ensemble style will be expected. Increased confidence and application is also required leading to increased self-reliance. Some Baroque ensembles may also be included where appropriate.

VSAO2047
Opera Ensemble 3
Credit points: 3
Teacher/Coordinator: Stephen Mould
Session: Semester 1
Semester 1, 2 Classes: 3hr workshop/wk
Prerequisites: VSAO1048
Assessment: A final grade will be compiled from continual assessment of professional demeanour and ensemble skills demonstrated during rehearsals and performances (100%)

Increasingly complex ensembles are introduced, and greater involvement with the integration of language is expected. Refinement in blending and tone colour is also explored, as individual singers' techniques are developed. Works from the Bel Canto school may be introduced and explored during this semester.

VSAO2048
Opera Ensemble 4
Credit points: 3
Teacher/Coordinator: Stephen Mould
Session: Semester 1
Semester 1, 2 Classes: 3hr workshop/wk
Prerequisites: VSAO2047
Assessment: A final grade will be compiled from continual assessment of professional demeanour and ensemble skills demonstrated during rehearsals and performances (100%)

As experience with a variety of repertoire continues to grow, where appropriate, ensembles from the French and German schools of the mid-late 19th century are gradually introduced. Where circumstances allow, other national school are introduced, such as the Czech and Russian. Emphasis continues upon practical application of skills into repertoire for Conservatorium Opera and public concerts as available.

VSAO3047
Opera Ensemble 5
Credit points: 3
Teacher/Coordinator: Stephen Mould
Session: Semester 1
Semester 1, 2 Classes: 3hr workshop/wk
Prerequisites: VSAO2048
Assessment: A final grade will be compiled from continual assessment of professional demeanour and ensemble skills demonstrated during rehearsals and performances (100%)

Any major areas of the operatic literature requiring ensemble work that have not yet been explored in previous semesters are now introduced. Possible avenues would be twentieth century opera; opera in English; operetta and also certain music theatre works which have a strong operatic affinity (e.g. Kurt Weill, Streetscene).

VSAO3048
Opera Ensemble 6
Credit points: 3
Teacher/Coordinator: Stephen Mould
Session: Semester 1
Semester 2 Classes: 3hr workshop/wk
Prerequisites: VSAO3047
Assessment: A final grade will be compiled from continual assessment of professional demeanour and ensemble skills demonstrated during rehearsals and performances (100%)

By this time, students would normally have a keen awareness of their own vocal resource and hence a sense of their future repertoire and possible career directions. They are encouraged to study and explore ensemble repertoire that is relevant to their own research. They are encouraged to develop a mature sense of vocal and musical identity and begin to build ensemble repertoire for a future career.

Orchestral studies
The purpose of Orchestral Studies is to develop the entire range of skills which musicians must possess to prepare them to be a member of a professional orchestral ensemble. All students enrolled in Orchestral Studies must participate in two performance projects per semester. This is supported by the orchestral development program: students will receive weekly training/instruction in all aspects of orchestral playing. This includes participating in weekly repertoire sessions in the Symphony Orchestra or, in other training ensembles and groups such as the Chamber Orchestra, Wind Symphony, Early Music Ensemble, Modern Music Ensemble, Saxophone Orchestra.
and Brass Ensemble. The objectives of Orchestral Studies are to develop: A thorough knowledge of orchestral performing styles and practices; ensemble intonation – the ability to play precisely and rhythmically and in tune with other members of an ensemble; the ability to concentrate and play with commitment; teamwork; the ability to work with a conductor and interpret his gestures. Assessment is based on all aspects of participation in the orchestral ensemble (assessed by the ensemble director/coordinator and other involved faculty), in the weekly orchestral development classes. Assessment criteria are: level of preparation, actual performance in the ensemble, commitment, concentration, ability and teamwork. For administrative arrangements contact the Ensembles and Orchestral Coordinators.

ENSE1618
Orchestral Studies 1
Credit points: 6
Teacher/Coordinator: Prof Imre Pallo
Session: Semester 1, Semester 2
Classes: 6 hours/week ensemble rehearsal and performance, audition and developmental classes as scheduled by the unit. Corequisites: Principal Study 1 in an appropriate orchestral instrument. Assessment: Tutor/conductor assessment based on attendance participation, performance and preparation, (100%). Further details in the Orchestral Studies & Large Ensembles Program Handbook.

In these units of study, through a wide range of repertoire, students will develop the necessary skills for orchestral and ensemble performance, including refining intonation, tone control, working with a conductor, ethics and professional conduct of an orchestral musician.

ENSE1619
Orchestral Studies 2
Credit points: 6
Teacher/Coordinator: Prof Imre Pallo
Session: Semester 1, Semester 2

In these units of study, through a wide range of repertoire, students will develop the necessary skills for orchestral and ensemble performance, including refining intonation, tone control, working with a conductor, ethics and professional conduct of an orchestral musician.

ENSE2005
Orchestral Studies 3
Credit points: 6
Teacher/Coordinator: Prof Imre Pallo
Session: Semester 1, Semester 2

In these units of study, through a wide range of repertoire, students will develop the necessary skills for orchestral and ensemble performance, including refining intonation, tone control, working with a conductor, ethics and professional conduct of an orchestral musician.

ENSE2016
Orchestral Studies 4
Credit points: 6
Teacher/Coordinator: Prof Imre Pallo
Session: Semester 1, Semester 2

In these units of study, through a wide range of repertoire, students will further develop the necessary skills for orchestral and ensemble performance, including refining intonation, tone control, working with a conductor, ethics and professional conduct of an orchestral musician.

ENSE3017
Orchestral Studies 5
Credit points: 6
Teacher/Coordinator: Prof Imre Pallo
Session: Semester 1, Semester 2

In these units of study, through a wide range of repertoire, students will further develop the necessary skills for orchestral and ensemble performance, including refining intonation, tone control, working with a conductor, ethics and professional conduct of an orchestral musician.

ENSE3018
Orchestral Studies 6
Credit points: 6
Teacher/Coordinator: Prof Imre Pallo
Session: Semester 1, Semester 2

In these units of study, through a wide range of repertoire, students will further develop the necessary skills for orchestral and ensemble performance, including refining intonation, tone control, working with a conductor, ethics and professional conduct of an orchestral musician.

ENSE4021
Orchestral Studies 7
Credit points: 6
Teacher/Coordinator: Prof Imre Pallo
Session: Semester 1, Semester 2
Classes: Average 6 hrs/wk - sectional classes, ensemble rehearsals and 2 public performances. Corequisites: ENSE3018 Corequisites: Principal Study 7 in an appropriate orchestral instrument or Principal Study (Honours) 7 Assessment: Tutor/conductor assessment based on attendance participation, performance and preparation, (100%). Further details in the Orchestral Studies & Large Ensembles Program Handbook.

In these units of study, through a wide range of repertoire, students will further develop the necessary skills for orchestral and ensemble performance, including refining intonation, tone control, working with a conductor, ethics and professional conduct of an orchestral musician.

ENSE4022
Orchestral Studies 8
Credit points: 6
Teacher/Coordinator: Prof Imre Pallo
Session: Semester 1, Semester 2
Classes: Average 6 hrs/wk - sectional classes, ensemble rehearsals and 2 public performances. Corequisites: ENSE4021 Corequisites: Principal Study 8 in an appropriate orchestral instrument or Principal Study (Honours) 8 Assessment: Tutor/conductor assessment based on attendance participation, performance and preparation, (100%). Further details in the Orchestral Studies & Large Ensembles Program Handbook.

In these units of study, through a wide range of repertoire, students will further develop the necessary skills for orchestral and ensemble performance, including refining intonation, tone control, working with a conductor, ethics and professional conduct of an orchestral musician.

Analysis, history and culture studies

Foundation history & analysis

JAZZ1021
Jazz History 1
Credit points: 3
Teacher/Coordinator: Kevin Hunt
Session: Semester 1
Classes: 2hr lecture per week. Assessment: 3 bibliographies (10%), 4 lead sheets or essay (25%), 1 group lead sheet (15%), listening repertoire test (50%) Note: Non Jazz Majors need to seek departmental approval in order to enrol.

This unit focuses on a study of the roots of jazz until the emergence of the swing period. The classes will be structured around the use of sound recordings and by practical application. Students will be expected to recognise the pathfinders of jazz, their music, the socio-economic factors and to be able to write about and discuss these various elements. Aural examinations will be of the 'Blindfold Test' variety and written assignments will take various forms such as bibliographies and lead sheets aided by transcriptions. Research,
writing and documentation techniques will be learned. Students will be expected to listen, in their own time, to many recordings and to attend performances of jazz. A recommended listening and reading list will be provided.

JAZZ1022 Jazz History 2
Credit points: 3 Teacher/Coordinator: Kevin Hunt Session: Semester 2 Classes: 2hr lecture per week Prerequisites: JAZZ1021 Assessment: 3 bibliographies (10%), 4 lead sheets or essay (25%); 1 group lead sheet (15%), listening repertoire test (50%)
Note: Non Jazz Majors need to seek departmental approval in order to enrol.

This unit will study the emergence of the swing era to the beginning of Bebop. The classes will be structured around the use of sound recordings and by practical application. Students will be expected to recognise the pathfinders of jazz, their music, the socio-economic factors and to be able to write about and discuss these various elements. Aural examinations will be of the 'Blindfold Test' variety and written assignments will take various forms such as bibliographies and lead sheets aided by transcriptions. Research, writing and documentation techniques will be learned. Students will be expected to listen, in their own time, to many recordings and to attend performances of jazz. A recommended listening and reading list will be provided.

JAZZ2018 Jazz History 3
Credit points: 3 Teacher/Coordinator: William Motzing Session: Semester 1 Classes: 2hr lec/wk Prerequisites: JAZZ1022 Assessment: 3000w written assignment (30%), 1 hour quiz (10%), 2hr aural exam (60%)
Note: Non Jazz Majors need to seek departmental approval in order to enrol.

This unit is a study of the careers of jazz musicians and their music from the emergence of Bebop circa 1940 until approximately 1959, including cool, west coast, hard bop, with emphasis on Miles Davis’ bands.

JAZZ2019 Jazz History 4
Credit points: 3 Teacher/Coordinator: William Motzing Session: Semester 2 Classes: 2hr lec/wk Prerequisites: JAZZ2018 Assessment: 3000w written assignment (30%), 1 hour quiz (10%), 2hr aural exam (60%)
Note: Non Jazz Majors need to seek departmental approval in order to enrol.

The unit will focus on a study of jazz development from 1960 until the present including third stream music, free jazz, world music influence, the transition to jazz-rock and fusion, Euro-jazz and Australian jazz, with emphasis on Miles Davis’ bands.

JAZZ3618 Jazz Analysis: An Introduction
Credit points: 6 Teacher/Coordinator: Phillip Slater Session: Semester 2 Classes: One 2 hr tut/week Prerequisites: JAZZ3017 or JAZZ2624 Prohibitions: JAZZ3018, JAZZ3019 Assessment: Essay (50%), Seminar Presentation (50%)

The process of formal analysis is an essential and integral part of learning the art of jazz improvisation. The first aim of this unit is to enable the student to identify the form, content, language and style used in jazz soloing by examining: note choices and their relationship to the chords, motif development, elements of jazz language, macro and micro elements of solo structure. The second aim of this unit is to study and/or identify analysis concepts such as aesthetic, modernism/post-modernism, discourse, ideology, and objectivity/subjectivity, so that they may develop an understanding of the broader context which surrounds a given work of art and its relationship to jazz improvisation, performance and composition.

MCGY2612 Music in the Classical and Romantic Eras
Credit points: 6 Teacher/Coordinator: Dr David Larkin Session: Semester 1 Classes: 2hr lecture and 1hr tut/week Assumed knowledge: It is desirable that students should have a sound knowledge of 19th century music. Assessment: Essay (30%); Tutorial assignments and participation (20%); Listening test (20%); 2 hr exam (30%)
Note: This is a Foundation unit in the History and Analysis of Music.

This unit will survey the main lines of musical development between 1750 and 1890, with primary focus on the composition of music, and how this relates to the social and aesthetic currents of the time. The overview given in the lecture series will be reinforced by detailed focus on individual works in the tutorials from both historical and analytical perspectives. Topics will include the emergence and codification of classical form and syntax; style and genre in the works of the first Viennese School; Beethoven’s ‘heroic’ and ‘late’ styles; national opera traditions; symphonic poem and music drama; nationalism and exoticism; and the conflict between progress and tradition.

Textbooks

MCGY2613 Music in Modern Times
Credit points: 6 Teacher/Coordinator: Rachel Campbell Session: Semester 2 Classes: 3h pw, alternating 2 hr lecture + 1 hr tutorial, and 1 hr lecture + 2hr tutorial Assumed knowledge: It is desirable that students should have a sound knowledge of 19th century music. Assessment: 2000 word essay (40%), listening test (20%), 3 hr exam (40%)
Note: This is a Foundation unit in the History and Analysis of Music.

Traces the essential developments in Western art music from the very end of the 19th century to the start of the 21st, and relates them to broad socio-historical and artistic changes. The overview given in the lectures is reinforced by the analysis of key works in tutorials. Areas covered include Late Romanticism, Impressionism, Expressionism, Free Atonality, Rhythmic Innovation, Neo-classicism, Serial Music, Political Music, American Experimentalism, Electro-Acoustic Music, Chance composition, Textural Composition, Minimalism, influences from Popular Music, Collage and Polystylist, East-West Encounters, Neo-Romanticism and Post Modernism. Works analysed include compositions by Andriessen, Bartok, Cage, Debussy, Messiaen, Part, Reich, Schoenberg, Strauss, Stravinsky, Stockhausen, Varèse and Webern.

Textbooks
Griffiths P. Modern music and after, Oxford: Oxford University Press, 1995
Morgan, RP. Twentieth Century Music, New York, Norton 1991

MCGY2614 Musical Worlds of Today
Credit points: 6 Teacher/Coordinator: Rachel Campbell Session: Semester 2 Classes: 2hr lecture and 1hr tut/week Assessment: 1500 word essay (30%), 2 tutorial reports (2x15%), tutorial participation (20%), Listening test (20%)
Note: This is a Foundation unit in the History and Analysis of Music.

Embracing popular music and examples of traditional and contemporary music in Australia and Asia, this unit offers an introduction not only to the genres themselves, but to the themes prevalent in the work of contemporary music scholars. These may
include gender and race, ownership and appropriation, reception and transmission, technology and globalisation, music as social behaviour, and music and place. Such themes are considered across the three topic modules: Popular Music (including contemporary Aboriginal music); Traditional Music (Australia, Japan, Indonesia) and Australian Music (place and identity, from colonialism to the present day).

Textbooks
Weekly readings from a range of disciplines, available on eReserve

Music education

GENS1000
Education 1: Introduction to Teaching
Credit points: 3
Teacher/Coordinator: Dr Jennifer Rowley
Session: Semester 1
Classes: 2 hr seminar per week
Assessment: Report (30%), poster and presentation (30%), examination (40%)

Examining the theory and practice of how to teach and how students learn is vital to pre-service teachers. Introduction to Teaching is designed to help you become a reflective classroom teacher who can use good teaching practices and appropriate learning experiences through the effective use of pedagogy. The subject's goal is to develop reflective classroom teachers who can design and develop effective teaching and learning skills and strategies. At the end of this course, you should be able to: explain the role of and the relationship between the school, the teacher and the learner; recognise, discuss and demonstrate a variety of teaching strategies to develop appropriate teaching and learning experiences for students; recognise, discuss and apply instructional strategies to create a positive and reflective learning environment supporting learning for all students; discuss principles underlying theoretical models of pedagogy; explain, compare and evaluate the practices of theoretical models for effective teaching and learning; summarise and explain the concept of teaching as a reflective practice and apply strategies of reflection to improving classroom practices.

Textbooks

GENS1001
Education 2: Educational Psychology
Credit points: 3
Teacher/Coordinator: Dr James Renwick
Session: Semester 2
Classes: 2hr seminar per week
Assessment: 'Tutorial participation and attendance (30%), eLearning discussions (40%), and 1500-word professional experience assignment or equivalent (30%).

This course provides an introduction to the study of educational psychology with an emphasis on the cognitive approach to learning and instruction. The course presents an overview of the historical relationship between education and psychology and how cognitive psychology has become the dominant theory in shaping education practices today. The unit aims to develop students' understanding of cognitive psychology and its applicability to music education through a discussion of relevant research and participation in tutorial experiments. It also aims to develop students' understanding of the learner, the learning process and how educators can optimise music instruction through adopting best practices based on empirical research, including knowledge of music perception and cognition. Topics include: human cognitive architecture and information processing theory; the role of knowledge; memory structures and cognitive processes; problem solving and critical thinking and Piaget's theory of cognitive development.

GENS2000
Education 3: Developmental Psychology
Credit points: 3
Teacher/Coordinator: Dr Jennifer Rowley
Session: Semester 1
Classes: 2 hr seminar per week
Prerequisites: GENS1001
Assessment: Tutorial presentation (20%), 1500 word essay (40%), research project (40%)

This course provides an introduction to the study of developmental psychology with the major emphasis on the changes and developments that are unique to adolescence. The course begins with an introduction to the question "What is developmental psychology?" and examines the different approaches undertaken in the study of human development. A summary of the milestones in human development from infancy throughout childhood are summarised. A review of Piaget Theory from Education 2 is undertaken, highlighting the transition from the concrete operational stage (childhood) to formal operations (adolescence). The major focus of this unit of study is on adolescence; adolescence and family peer relationships; development of Identity; development of Issues in adolescence; research and theories related to these topics and their implications for high school classroom teaching and music education are discussed.

Textbooks

MUED1004
Non Western Music
Credit points: 3
Teacher/Coordinator: Assoc Prof Peter Dunbar-Hall
Session: Semester 1
Classes: 2hr workshop/wk
Assessment: Attendance at all sessions; performance; regular submission of written reports; major assignment. (100%)

An important expectation of all music educators is the ability to teach from a perspective which acknowledges the cultural dimensions of music. To encourage the development of this perspective, this unit provides students with the opportunity to study a musical culture through direct experience of it, and to analyse the implications for teaching and learning that this presents. Issues dealing with methodologies of teaching, learning and research; ethical considerations; and the availability and applications of resources are covered in the unit.

MUED1006
Significant Methods
Credit points: 3
Teacher/Coordinator: Assoc Prof Kathyn Marsh
Session: Semester 1
Classes: 2 hr workshop/wk
Assessment: Written assignment; design of learning experiences which demonstrate an understanding of relevant method(s) (100%)

This unit will provide students with an opportunity to develop knowledge of, and teaching skills relating to significant music education methods. Students will focus on a number of internationally recognised approaches to teaching music, including those developed by Kodaly and Orff, as well as more recent innovations from the 20th and 21st centuries. Students will participate in learning experiences which develop their musical knowledge and are suitable for application to a variety of teaching situations, especially classroom teaching.

MUED1007
Aboriginal & Torres Strait Islander Musics
Credit points: 3
Teacher/Coordinator: Assoc Prof Peter Dunbar-Hall
Session: Semester 1
Classes: 1 hr lect and 1 hr tut/week
Assessment: Fieldwork assignment (35%), seminar presentation (25%), major assignment (40%)

This unit focuses on the music of Aboriginal and Torres Strait Islander people and the ways in which it relates to broader cultural, educational, historical, political and social issues. Students in this unit will gain experience and understandings of the musics of ATSIs cultures and methods for their study; interact with indigenous people; investigate the history of the study of ATSIs cultures; observe government policies on the study of ATSIs cultures; and consider ethical issues involved in the study of ATSIs musics and cultures.

MUED2605
Children, Music and Educational Settings
Credit points: 6
Teacher/Coordinator: Assoc Prof Kathy Marsh
Session: Semester 2
Classes: Combination of classes (3 hrs x 7 weeks plus 2 hrs x 3 weeks) and practice teaching in schools
Assessment: Annotated bibliography and syllabus discussion; planning, teaching and evaluating of music experiences; assessment of teaching competence in relation to stipulated criteria (100%).

119 Undergraduate units of study details
This unit develops the knowledge and skills fundamental to the planning, teaching and evaluation of effective music learning experiences for children in the primary school. Students will participate in a range of practical activities in order to acquire a repertoire of developmentally appropriate music experiences for teaching and learning in K-6 settings. Students will become familiar with the approaches of current music and creative arts curriculum documents and resources, and will plan and implement sequential music experiences which facilitate the children's development of musical creativity, skills and concepts and which incorporate cultural diversity. This unit incorporates practical teaching experience in primary schools.

MUED3031
Survey of Jazz History
Credit points: 3 Teacher/Coordinator: Dr Michael Webb/Kevin Hunt Session: Semester 1 Classes: 1 hr lecture, 1 hour workshop/wk. Assessment: Live gig report (10%), teaching sequence and tutor presentation (60%), exam (30%)
Note: This unit is not available for Jazz Performance students unless they are enrolled in BMus (Music Education).

This unit of study provides students with an overview of the development of jazz from its earliest stages to the present. The approach will be one of analysis of stylistic characteristics of the different types of jazz. It is especially designed for students in the BMus (MusEd) degree program for whom it is a core requirement, but is also available to students in other degree programs (apart from Jazz Performance major students). Lecture material will be supplemented by practical workshops involving performance and introduction to improvisation, and soloing techniques.

MUED3602
Teaching Music: Junior Secondary School
Credit points: 12 Teacher/Coordinator: Dr Michael Webb Session: Semester 2 Classes: A combination of classes (6 hrs x 6 weeks) and professional experience in schools Prerequisites: MUED2605 Assessment: Written discussion of set readings and ideas and principles covered in Unit of Study sessions; development of a classroom management plan; the design and submission of a junior secondary music teaching and learning sequence incorporating the use of technology; and the delivery before peers of a lesson developed according to prescribed teaching and learning principles (100%)

This Unit of Study prepares students for careers in secondary music teaching. Current junior secondary syllabus documents are analysed, pedagogical theories are examined and practical strategies for teaching group listening, performance, creative and musicological skills and understandings are explored. Areas addressed include lesson planning, programming, classroom management, and resource selection and development. Technology and media issues related to music education are also considered. All of these components are studied in the broader context of creating and sustaining a challenging classroom learning environment.

MUED3603
Composition in Music Education
Credit points: 3 Teacher/Coordinator: Dr Damien Ricketson Session: Semester 1 Classes: 2 hour workshop/week Prerequisites: MUED1002 or MUED3002 Assessment: Composition (50%); design of composition task (50%).

This unit of study will examine the teaching and learning of composition in NSW secondary schools. Through the completion of small composition exercises, particularly using recent Australian compositions as a model, students will develop strategies to successfully integrate composition in their teaching. Students will survey sampling, sequencing and notation software, develop skills in software evaluation, and will discuss how technology might enhance the teaching and learning of composition. Assessment strategies will be considered.

MUED3604
Ensemble Pedagogy
Credit points: 6 Teacher/Coordinator: Dr Michael Webb Session: Semester 2 Classes: 2x2 hour workshops for 9 weeks. Assessment: Submission of single arrangement in short score of two pieces of music, for choral and for mixed instrumental ensemble; submission of original composition or arrangement in detailed full score using notation software; planning and conducting of rehearsal session; submission of written rehearsal plan and written self-evaluation based on video of session (100%).

Choral and/or instrumental ensemble programs are a significant component of school music education and commonly involve the music teacher in various musical roles in addition to those of co-ordinator and/or administrator. This Unit of Study is creative and practical in nature and provides students with both a general understanding of the fundamental components of school choral and instrumental work and a more detailed understanding of how to establish, maintain and sustain successful school choral and instrumental music programs. Key pedagogical issues are considered and relevant skills are practised, including creating scores and leading and conducting rehearsals.

MUED4002
Technology in Music Education
Credit points: 3 Teacher/Coordinator: Dr Anthony Hood Session: Semester 2 Classes: 2 hour seminar/week. Prohibitions: MUED1002 Assessment: PA setup (30%), Preparation of teaching kit (70%)

This unit will explore the possibilities offered by technology in music teaching and learning. Representative software packages for sequencing, aural training and computer-aided notation will be examined. Students will explore the potential of sound recording and the manipulation of sound files on a computer in a software environment such as GarageBand and Logic, and the associated copyright issues. Management of students within the computer and keyboard labs will be considered. The primary assessments will be the development of a small website that integrates audiovisual content, and an exercise in setting up/running a PA system.

MUED4006
Popular Music Studies
Credit points: 3 Teacher/Coordinator: Dr Michael Webb Session: Semester 1 Classes: 2hr workshop/wk. Prerequisites: MCOY2011 Assessment: Seminar presentation of analysis methods for chosen repertoire (30%); Transcription of non-notated music (30%); Assignment on popular historical methods utilising analysis and transcription methods derived from course content (40%).

The purpose of this unit is to examine methods for teaching popular music. This includes study of relevant literature, investigation of the place of popular music in music education, analysis methods suitable for popular music, composition and performance of popular music, and technology aspects of popular music studies.

MUED4027
Transcription and Analysis in Music Ed
Credit points: 3 Teacher/Coordinator: Assoc Prof Peter Dunbar-Hall Session: Semester 1 Classes: 2 hour seminar per week. Prerequisites: MCOY1001 Assessment: Seminar presentation of analysis methods for chosen repertoire (30%); Transcription of non-notated music (30%); Assignment on pedagogical methods utilising analysis and transcription methods derived from course content (40%).

This unit of study instructs students in ways of teaching non-tonal and post-tonal musics, especially forms of indigenous music and electro-acoustic music through: the design and implementation of analysis methods; developing ways of notating music; devising and utilisation of transcription methods; application of analytical and transcription methods to music teaching and learning contexts. It provides students not only with process oriented skills for transcribing and analysing any piece of music in various ways, but encourages them to design and evaluate a range of transcription and analysis methods. The application of these methods to music of the last 25 years is a primary aim of this unit of study. Students will gain the ability to design and implement a range of techniques alongside study of accepted current approaches (eg semiotic analysis, pitch set analysis, serial grid analysis, variant analysis).

MUED4601
Professional & Social Issues in Music Ed
Credit points: 6 Teacher/Coordinator: Dr Jennifer Rowley Session: Semester 2 Classes: 3 hour seminar per week. Prerequisites: MUED3602, MUED4602 Corequisites: MUED4611 Assumed knowledge: It is strongly recommended that students have completed MUED4602 Assessment: Action research project
Music skills

Aural perception

Aural Perception is taken as a sequence of either four or five semester units. On entry to the BMus, DipMus, BMusStudies and combined degree awards courses, students will – on the basis of a written test – be assigned either to AP1 or to AP1A and AP1B. Both options cover the same material and have the same exit standard, but while AP1 is a one semester unit, AP1A and AP1B extend over one year (two semesters) to enable students with limited experience or weakness to progress at a slower pace. Regardless of the results of the written test, students may request enrolment in AP1A and AP1B. Students who successfully complete AP1 in first semester progress to AP2 in second semester. Students who successfully complete AP1B at the end of second semester progress to AP2 in first semester of the following year. The AP units aim to foster musical understanding by developing the aural perception skills which are essential for any professional musician; The ability to recognise, memorise and note musical patterns heard (dictation and analysis work); and The ability to imagine in one’s ’inner ear’, and to reproduce vocally, musical patterns from notation (Solfege work). Students are encouraged to apply the ideas and procedures studied in class to their own musical pursuits. Within the Musicology unit, AP is integrated as closely as possible with the Harmony and Music History units. For further information contact the Aural Perception Co-ordinator, Christopher Coady (Musicology).

MCGY1000

Aural Perception 1

Credit points: 3 Teacher/Coordinator: Christopher Coady Session: Semester 1 Classes: One 1hr lab and one 1hr Solfege tut/wk Assumed knowledge: Ability to read music notation including treble and bass clefs. Knowledge of all tonal key signatures and standard time signatures. Assessment: Weekly Lab tests (25%); weekly Lab assignments (15%); Solfege class work assessment (15%); 1hr written examination (30%): 10 min Solfege examination (25%).

Students work on dictation and sight-singing exercises using diatonic pitch materials in all major and minor keys, and simple and compound metres, including rhythms using triplets and duplets. Sight-singing exercises use both moveable-’do’ sol-fa and letter-names systems. Dictation exercises emphasise the aural identification of tonic, pitch collection and metre.

Textbooks

MCGY1001

Aural Perception 1A

Credit points: 3 Teacher/Coordinator: Christopher Coady Session: Semester 1 Classes: One 1hr lab and one 1hr Solfege tut/wk Assumed knowledge: Ability to read music notation including treble and bass clefs. Knowledge of all tonal key signatures and standard time signatures. Assessment: Weekly Lab tests (25%); weekly Lab assignments (15%); Solfege tutorial assessment (15%); 1hr Lab examination (25%); 5 min Solfege examination (20%).

Students work on dictation and sight-singing exercises using diatonic pitch materials in all major and minor keys, and simple and compound metres. Sight-singing exercises use both moveable-’do’ sol-fa and letter-names systems. Dictation exercises emphasise the aural identification of tonic, pitch collection and metre.

Textbooks

MCGY1002

Aural Perception 1B

Credit points: 3 Teacher/Coordinator: Christopher Coady Session: Semester 2 Classes: One 1hr lab and one 1hr Solfege tut/wk Prerequisites: MCGY1001 Assessment: Weekly Lab tests (25%); weekly Lab assignments (15%); mid-semester written test (15%); Solfege class work assessment (15%); 1hr written examination (30%): 10 min Solfege examination (25%).
Students continue to working on dictation and sightsinging exercises using diatonic pitch materials in all major and minor keys, and rhythms using triplets and duplets. Sight singing exercises use both moveable-'do' sol-fa and letter-names systems. Dictation exercises emphasise the aural identification of tonic, pitch collection and metre.

Textbooks

MCGY1003
Aural Perception 2
Credit points: 3
Teacher/Coordinator: Christopher Coady
Session: Semester 1, Semester 2
Classes: One 1hr Lab and one 1hr Solfeggio tutorial/week
Prerequisites: MCGY1000 or MCGY1002
Assessment: Weekly Lab assignment (15%); 1hr mid-semester written test (15%); Solfeggio class work assessment (15%); 1hr written examination (30%); 10 min Solfeggio examination (25%).

Materials studied include diatonic harmony, species counterpoint, modes and rhythms using sub- and supertriplets.

Textbooks

MCGY2004
Aural Perception 3
Credit points: 3
Teacher/Coordinator: Christopher Coady
Session: Semester 1, Semester 2
Classes: One 1hr Lab and one 1hr Solfeggio tutorial/week
Prerequisites: MCGY1003
Assessment: Weekly Lab assignment (15%); 1hr mid-semester written test (15%); Solfeggio class work assessment (15%); 1hr written examination (30%); 10 min Solfeggio examination (25%).

Materials studied include more complex tonal melodies, chromatic tonal harmony, and rhythms using irregular division and small divisions.

Textbooks

MCGY2005
Aural Perception 4
Credit points: 3
Teacher/Coordinator: Christopher Coady
Session: Semester 1, Semester 2
Classes: One 1hr Lab and one 1hr Solfeggio tutorial/week
Prerequisites: MCGY2004
Assessment: Weekly Lab assignment (15%); 1hr mid-semester written test (15%); Solfeggio class work assessment (15%); 1hr written examination (30%); 10 min Solfeggio examination (25%).

Materials studied include more complex chromatic tonal harmony, atonal melodic and harmonic materials, and more complex rhythmic materials including irregular and mixed metres.

Textbooks

Additional textbooks as advised by the lecturer or on the course website.

Harmony & analysis

MCGY1008
Harmony and Analysis 1
Credit points: 3
Teacher/Coordinator: Lewis Cornwell
Session: Semester 1
Classes: 1 lecture, 1 tutorial/week
Assessment: Assignments (40%), examination (60%)

An understanding of the materials of tonal music is fundamental to all aspects of a student's musicianship. The acquisition of practical skills in harmony provides a means of examining in their essence issues of musical structure and technique that apply throughout the tonal repertoire. In the first semester students gain fluency in writing four-part harmonisations using diatonic vocabulary, learning the basic chord functions and voice-leading patterns that will provide a framework for later elaboration. Exercises in species counterpoint are included to assist in the comprehension of voice leading principles, and the linear conception of music is further explored through introductory exercises in analysis.

Textbooks

MCGY1009
Harmony and Analysis 2
Credit points: 3
Teacher/Coordinator: Lewis Cornwell
Session: Semester 1, Semester 2
Classes: 1 lecture, 1 tutorial/week
Prerequisites: MCGY1008
Assessment: Assignments (40%), examination (60%)

Having acquired basic skills in voice leading and an understanding of diatonic chord functions, students are introduced to more advanced concepts that are encountered frequently in the tonal repertoire. These include modulation, diatonic sequences and techniques for working with instrumental textures. Counterpoint studies are continued, both in practice and in analysis, where some aspects of Baroque musical forms are considered.

Textbooks

MCGY2010
Harmony and Analysis 3
Credit points: 3
Teacher/Coordinator: Lewis Cornwell
Session: Semester 1, Semester 2
Classes: 4 lectures and 6 keyboard tutorials/semester, 1 tutorial/week
Prerequisites: MCGY1009
Assessment: Assignments (30%), Keyboard assessments (30%), examination (40%)

In Semesters 1 and 2 some separation is maintained between studies in counterpoint and harmony but the emphasis here is upon drawing together those two aspects. An ideal model for this approach is offered by the chorales of J.S. Bach, which form a focus in Semester 3. Each topic is, however, extended to embrace later styles and assignments include the writing of short piano pieces, along with chorale settings and figured-bass exercises. With the benefit of a broader harmonic vocabulary, students will also investigate some aspects of fugal technique and sonata forms.

Textbooks

MCGY2011
Harmony and Analysis 4
Credit points: 3
Teacher/Coordinator: Lewis Cornwell
Session: Semester 1, Semester 2
Classes: 1 lecture, 1 tutorial/week
Prerequisites: MCGY2010
Assessment: Assignments (50%), examination (50%)

The study of pre-20th century tonal harmony is completed with a consideration of chromatic techniques, particularly those found in the music of the first half of the 19th century. An exhaustive study of later 19th century chromaticism is beyond the scope of a course at this level, but is intended that students will at least acquire the ability to look further into the music of that period as they encounter it. In keeping with the stylistic orientation of the course, emphasis is placed upon developing facility with instrumental textures and working with some of the smaller forms found in 19th century music.

Textbooks

Jazz music skills

JAZZ1621
Jazz Music Skills 1
Credit points: 6
Teacher/Coordinator: William Motzling /Matt McMahon
Session: Semester 1, Semester 2
Classes: 2 x 2 hr tutor/week
Corequisites: JAZZ1601 or JAZZ1631
Assessment: Harmony and Arranging Module: Written harmony test (50%), approved number of arrangements (50%) Aural Module: One test (20%), one 2 hour exam (80%)

Harmony and Arranging Module: Students review clefs, key signatures, note values, dynamics, articulation, and learn copying and rehearsal techniques. In addition, instruction will include the ranges of and
transpositions for the various instruments, chord symbols, scale-chord relationships, and rhythm section scoring. This unit deals with the study of the harmony of standard jazz repertoire. Students learn to understand and use basic harmonic rules and the typical harmonic devices, diatonic progression and chord patterns which are learned with a view to generating a creative sense of jazz harmony and the ability to write small combo arrangements. The harmonic techniques explored in this unit of study are used as the theoretical basis for Jazz improvisation. Students may be organised into ensemble-like groups and may be expected to bring their instruments to perform the works presented. Aural Module: Offers a systematic study of all simple intervals up to and including one octave, triadic harmony, four note chords in closed position and voice leading within these concepts, focusing on common harmonic movements that occur in the jazz repertoire.

Textbooks
The Chord Scale Theory & Jazz Harmony / Barrie Nettles; Richard Graf

JAZZ1622
Jazz Music Skills 2
Credit points: 6
Teacher/Coordinator: William Motzing, Matt McMahon
Session: Semester 2 Classes: 2 x 2 hr tuts/week Prerequisites: JAZZ1621 Corequisites: JAZZ1620 or JAZZ1632 Assessment: Harmony and Arranging Module: Written harmony test (50%), approved number of arrangements (50%) Aural Module: One test (20%), one 2 hour exam (80%)

Harmony and Arranging Module: In semester two, the voicing techniques for two to four horns stressing the most effective registers, harmonisation of passing tones, clusters and other techniques will be introduced. The harmonic techniques explored in this unit are used as the theoretical basis for Jazz improvisation. Students may be organised into ensemble-like groups and may be expected to bring their instruments to perform the works presented.

Aural Module: Consolidates and expands upon concepts and skills introduced in Jazz Music Skills 1, and introduces compound intervals, open voicings, the addition of upper extensions to all chord types, and increasingly complex harmonic structures.

Textbooks
The Chord Scale Theory & Jazz Harmony / Barrie Nettles; Richard Graf

JAZZ2623
Jazz Music Skills 3
Credit points: 6
Teacher/Coordinator: William Motzing, Matt McMahon
Session: Semester 1 Classes: 2 x 2 hr tuts/week Prerequisites: JAZZ2622 Corequisites: JAZZ2633 or JAZZ2631 Assessment: Harmony and Arranging Module: Written harmony test (50%), approved number of arrangements (50%) Aural Module: One test (20%), one 2 hour exam (80%)

Harmony and Arranging Module: Concentrates on more complex harmonic material that forms the basis for Jazz Improvisation 3 as well as learning arranging techniques for five horns and more complex ensemble music. Methods of reharmonisation of existing jazz and standard compositions will be introduced. Students will learn big band orchestration which will include ensemble scoring, sax soli, background writing, form and the related uses of counterpoint. There will be detailed analysis of scores of major composers and arrangers.

Aural Module: Consolidates and expands upon concepts and skills introduced in Jazz Music Skills 1 and 2, plus introducing advanced chord types, and increasingly complex harmonic structures.

Textbooks
The Chord Scale Theory & Jazz Harmony / Barrie Nettles; Richard Graf

JAZZ2624
Jazz Music Skills 4
Credit points: 6
Teacher/Coordinator: William Motzing, Matt McMahon
Session: Semester 2 Classes: 2 x 2 hr tuts/week Prerequisites: JAZZ2623 Corequisites: JAZZ2624 or JAZZ2634 Assessment: Harmony and Arranging Module: approved number of arrangements (100%) Aural Module: One test (20%), one 2 hour exam (80%)

Harmony and Arranging Module: Students learn big band orchestration including ensemble scoring, sax soli, background writing, form and the related uses of counterpoint. There will be detailed analysis of scores of major composers and arrangers. Selected arrangements may be rehearsed by a Big Band. Students may study contemporary techniques encompassing elements of polytonality, serial composition, extended instrumental effects Lydian technique and textural voicings. This subject also deals with the harmonic concepts used in Jazz Improvisation.

Aural Module: Consolidates all concepts from Jazz Music Skills 1, 2 and 3. By its conclusion, students will have systematically examined, over four semesters, aural concepts that are essential to creative musical interplay in jazz performance.

Textbooks
The Chord Scale Theory & Jazz Harmony / Barrie Nettles; Richard Graf

Music technology
MUED1002
Music Technology
Credit points: 3
Teacher/Coordinator: Dr Anthony Hood
Session: Semester 1, Semester 2
Teacher/Coordinator: Craig Scott
Class: 1 hr lecture and 1hr lab/studio/wk Assumed knowledge: Basic computer skills. Assessment: Music Technology Project (60%); Recording Fundamentals (40%)

This unit aims to develop a good understanding of concepts relating to music technology fundamentals, skills in using music software and hardware, and confidence in problem-solving. Students will be introduced to a range of audiovisual technologies through lectures, the website and a series of practical tasks. Students will gain a basic proficiency in sound recording, with a focus on the newer portable devices, sound editing and mixing, and an understanding of digital sound formats and PA systems. There will be an overview of software for notation / theory / aural training / sequencing, and students will have the opportunity to make a small web site that incorporates audio/video content.

Performance
Jazz improvisation
JAZZ1006
Jazz Improvisation 1
Credit points: 3
Teacher/Coordinator: Craig Scott
Session: Semester 1
Session: Semester 2
Class: 2hr tut/wk Prerequisites: JAZZ1005 Corequisites: JAZZ1602 Assessment: 3 class tests (60%), attendance and participation (40%)

This 2 hour combo-sized class meets once per week and will cover improvisation techniques including identification of key centres, selection of appropriate scales and other melodic considerations, rhythmic considerations and accuracy of time and pitch.

JAZZ1007
Jazz Improvisation 2
Credit points: 3
Teacher/Coordinator: Craig Scott
Session: Semester 1
Session: Semester 2
Class: 2hr tut/wk Prerequisites: JAZZ1006 Corequisites: JAZZ1602 Assessment: 3 class tests (60%), attendance and participation (40%)

This 2 hour combo-sized class meets once per week and will cover improvisation techniques including identification of key centres, selection of appropriate scales and other melodic considerations, rhythmic considerations and accuracy of time and pitch.

JAZZ2006
Jazz Improvisation 3
Credit points: 3
Teacher/Coordinator: Craig Scott
Session: Semester 1
Class: 2hr tut/wk Prerequisites: JAZZ1007 Corequisites: JAZZ2603 Assessment: 3 class tests (60%), attendance and participation (40%)

This 2 hour combo-sized class meets once per week and will cover improvisation techniques including identification of key centres, selection of appropriate scales and other melodic considerations, rhythmic considerations and accuracy of time and pitch.
Undergraduate units of study details

JAZZ2007
Jazz Improvisation 4
Credit points: 3
Teacher/Coordinator: Craig Scott
Session: Semester 1, 2
Class: 1hr/tut/wk
Assessment: Essay (2000w) or prac tests (100%)
Note: Department permission required for enrolment in the following sessions: Semester 2.
This 2 hour combo-sized class meets once per week and will cover improvisation techniques including identification of key centres, selection of appropriate scales and other melodic considerations, rhythmic considerations and accuracy of time and pitch.

Organ resources

ORGN1008
Organ Resources 1
Credit points: 3
Teacher/Coordinator: Philip Swanton
Session: Semester 1, 2
Classes: 1hr/tut/wk
Assessment: Essay (2000w) or prac tests (100%)
Note: Department permission required for enrolment in the following sessions: Semester 2.
The unit will focus on the development of essential practical skills for organists.

ORGN1009
Organ Resources 2
Credit points: 3
Teacher/Coordinator: Philip Swanton
Session: Semester 1, 2
Classes: 1hr/tut/wk
Assessment: ORGN1008 Essay (2000w) or prac tests (100%)
Note: Department permission required for enrolment in the following sessions: Semester 1.
Consolidation of concepts and skills introduced in Organ Resources 1.

ORGN2008
Organ Resources 3
Credit points: 3
Teacher/Coordinator: Philip Swanton
Session: Semester 1, 2
Classes: 1hr/tut/wk
Prerequisites: ORGN1009
Assessment: Essay (2000w) or prac tests (100%)
Note: Department permission required for enrolment in the following sessions: Semester 2.
The unit will focus on the development of essential practical skills for organists.

ORGN2009
Organ Resources 4
Credit points: 3
Teacher/Coordinator: Philip Swanton
Session: Semester 1, 2
Classes: 1hr/tut/wk
Prerequisites: ORGN2008
Assessment: Essay (2000w) or prac tests (100%)
Note: Department permission required for enrolment in the following sessions: Semester 1.
Consolidation of concepts and skills introduced in Organ Resources 3.

ORGN3008
Organ Resources 5
Credit points: 3
Teacher/Coordinator: Philip Swanton
Session: Semester 1, 2
Classes: 1hr/tut/wk
Prerequisites: ORGN2009
Assessment: Essay (2000w) or prac tests (100%)
Note: Department permission required for enrolment in the following sessions: Semester 2.
The unit will focus on the development of essential practical skills for organists.

ORGN3003
Organ Resources 6
Credit points: 3
Teacher/Coordinator: Philip Swanton
Session: Semester 1, 2
Classes: 1hr/tut/wk
Prerequisites: ORGN3008
Assessment: Essay (2000w) or prac tests (100%)
Note: Department permission required for enrolment in the following sessions: Semester 1.
Consolidation of concepts and skills introduced in Organ Resources 5.

ORGN4009
Organ Resources 7
Credit points: 3
Teacher/Coordinator: Philip Swanton
Session: Semester 1, 2
Classes: 1hr/tut/wk
Prerequisites: ORGN3003
Assessment: Essay (2000w) or prac tests (100%)
Note: Department permission required for enrolment in the following sessions: Semester 2.
The unit will focus on the development of essential practical skills for organists.

ORGN4010
Organ Resources 8
Credit points: 3
Teacher/Coordinator: Philip Swanton
Session: Semester 1, 2
Classes: 1hr/tut/wk
Prerequisites: ORGN4009
Assessment: Essay (2000w) or prac tests (100%)
Consolidation of concepts and skills introduced in Organ Resources 7.

Opera – movement & production

VSAO1631
Movement and Production 1
Credit points: 6
Teacher/Coordinator: Maree Ryan
Session: Semester 1, 2
Classes: 7 hours of classes per week (in production, acting, dance, stagecraft, opera performance class and theatre studies).
Assessment: Progressive assessment based on class/workshop activities and performance (100%).
Through Stagecraft, Dance, Performance Class and Theatre Studies, students will begin to explore the language and etiquette of theatre, basic dance discipline and the craft of the singer-actor, investigating the skills and techniques required for a convincing theatrical performance and developing the initiative to apply them. Spatial awareness, group dynamics, improvisation, motivation in relation to other performers, characteristics of period movement, elementary skills such as walking, standing, sitting, falling and handling props all provide a practical framework of basic skills, and the opportunity to apply these may be found in Opera Performance Class and the Autumn Chamber Opera production.

VSAO1632
Movement and Production 2
Credit points: 6
Teacher/Coordinator: Maree Ryan
Session: Semester 1, 2
Classes: 7 hours of classes per week (in production, acting, dance, stagecraft, opera performance class and theatre studies).
Prerequisites: VSAO1631
Assessment: Progressive assessment based on class/workshop activities and performance (100%)
Students will continue their development as opera performers in Stagecraft, Dance, Performance Class and Theatre Studies, increasing their confidence and learning to apply an expanding range of practical stagecraft skills to solo and ensemble repertoire. Exploring the physical response to music, the intellectual approach to text and the challenges of the performing environment, these classes also provide a forum for investigating specific staging requirements arising from the limited involvement of first year students as chorus in the Mainstage and Spring Chamber Opera productions. Students will also experience their first ‘role’ audition - for Semesters 3 and 4.

VSAO2633
Movement and Production 3
Credit points: 6
Teacher/Coordinator: Maree Ryan
Session: Semester 1, 2
Classes: 7 hours of classes per week (in production, acting, dance, stagecraft and opera performance class).
Prerequisites: VSAO1632
Assessment: Progressive assessment based on class/workshop activities and performance (100%)
With increasing strength, flexibility, intellectual awareness and confidence as performers, students will expand on the skills already developed in Stagecraft, Dance, Performance Class and Theatre Studies. With the introduction of Acting class these opportunities are
augmented, providing new outlets for performance in improvisation, acting games, dialogue, text analysis and development of character and role. Students in the second year of the diploma, having auditioned for principal roles in the Mainstage and Chamber Opera productions, will have provided themselves with specific material to address in class and in staging rehearsals.

**VSAO2634 Movement and Production 4**  
**Credit points:** 6  
**Teacher/Coordinator:** Maree Ryan  
**Session:** Semester 1, Semester 2  
**Classes:** 7 hours of classes per week (in production, acting, dance, stagecraft and opera performance class).  
**Prerequisites:** VSAO2633  
**Assessment:** Progressive assessment based on class/workshop activities and performance (100%).

This semester will provide students with their first major performance challenge: the extensive rehearsal period for the Mainstage production, combined with normal class activities, will test their stamina and motivation. Stagecraft skills will be refined and new challenges will be confronted with the demands of production. Time management and role preparation will require particular focus. The requirements of specific roles and the increasingly professional expectation of a fully staged production will provide much of the material for discussion and development in class.

**VSAO3635 Movement and Production 5**  
**Credit points:** 6  
**Teacher/Coordinator:** Maree Ryan  
**Session:** Semester 1, Semester 2  
**Classes:** 7 hours of classes per week (in production, acting, dance, stagecraft and opera performance class).  
**Prerequisites:** VSAO2634  
**Assessment:** Progressive assessment based on class/workshop activities and performance (100%).

Students will continue to investigate motivational and physical techniques for the development of character and role and will refine their capability as opera performers. Movement, dance and stagecraft skills will reflect the accumulation of performance experience over the past semesters, and will be reinforced through continued application. While stamina and professional demeanour will be expected, the individual strands of Dance, Acting and Stagecraft will continue to provide support and resources for the demands of production and performance. In these final stages of merging the actor and the singer, skills will be integrated in solo and ensemble work and in realising the performance potential of roles in public performance.

**VSAO3636 Movement and Production 6**  
**Credit points:** 6  
**Teacher/Coordinator:** Maree Ryan  
**Session:** Semester 1, Semester 2  
**Classes:** 7 hours of classes per week (in production, acting, dance, stagecraft and opera performance class).  
**Prerequisites:** VSAO3635  
**Assessment:** Progressive assessment based on class/workshop activities and performance (100%).

Final-year students are expected to display a professional approach and understanding of the production process and to have the ability to readily apply the techniques developed in past semesters. The requirements of staged performances will continue to provide topics for investigation in class and students will further the experience of learning to address the challenges of rehearsal and performance. On completion of this unit of study students should be collaborative opera performers with the movement, dance, stagecraft, acting skills and professional attitude expected of performers in opera companies of the 21st century.

**Opera –repertoire**

**VSAO1016 Opera Repertoire 1**  
**Credit points:** 3  
**Teacher/Coordinator:** Stephen Mould  
**Session:** Semester 1, Semester 2  
**Classes:** 1 hour coaching/wk per week; plus ensemble workshops and rehearsals  
**Assessment:** A final grade will be compiled from continual assessment of professional demeanour and ensemble skills demonstrated during rehearsals and performances (100%).

Note: Department permission required for enrolment in the following sessions:  
**Semester 2.**

Students are introduced to the dynamic between a repertoire coach and an opera singer. Their solo coaching hour should be supplemented by the formulation of a study plan so that they can learn roles that are assigned to them for performance in Conservatorium Opera. They develop their repertoire, in consultation with their teachers, by learning arias and roles which are commensurate with their stage of development. They perform this repertoire in Concert Practice and also in exams. In addition to the coaching element, issues of time management, workload planning and strategic career and development planning are introduced.

**VSAO2014 Opera Repertoire 2**  
**Credit points:** 3  
**Teacher/Coordinator:** Stephen Mould  
**Session:** Semester 1, Semester 2  
**Classes:** 1 hr coaching/wk, plus ensemble workshops and rehearsals  
**Prerequisites:** VSAO1016  
**Assessment:** A final grade will be compiled from continual assessment of professional demeanour and ensemble skills demonstrated during rehearsals and performances (100%).

Coaching continues, along with input about the realities of the professional life of an opera singer, getting the most out of coaches and coaching, making personal learning styles and difficulties clear to coaches, and the lines of demarcation between a singing teacher, a language coach and a repertoire coach. By the end of year 1 student should be well versed in how they can use repertoire coaches to the best advantage, and what best suits their learning styles.

**VSAO2015 Opera Repertoire 3**  
**Credit points:** 3  
**Teacher/Coordinator:** Stephen Mould  
**Session:** Semester 1, Semester 2  
**Classes:** 1 hr coaching/wk, plus ensemble workshops and rehearsals  
**Prerequisites:** VSAO2014  
**Assessment:** A final grade will be compiled from continual assessment of professional demeanour and ensemble skills demonstrated during rehearsals and performances (100%).

As students’ vocal development continues, repertoire is dealt with in terms of discussing and identifying future roles and general areas, development of a sense of Fach, where appropriate, and a sense of growing vocal identity. Students are encouraged not only to learn arias that are of interest to them, but learning them in the context of a working knowledge of the whole role. Emphasis continues on communication of dramatic situation, especially through text.

**VSAO3012 Opera Repertoire 4**  
**Credit points:** 3  
**Teacher/Coordinator:** Stephen Mould  
**Session:** Semester 1, Semester 2  
**Classes:** 1 hr coaching/wk, plus ensemble workshops and rehearsals  
**Prerequisites:** VSAO2015  
**Assessment:** A final grade will be compiled from continual assessment of professional demeanour and ensemble skills demonstrated during rehearsals and performances (100%).

Students are encouraged to deepen awareness of musical style, and to look for similarities and contrasts across the span of repertoire that they are developing. Attention is also paid to techniques of memorisation and speed learning. Projection of character and singing for a particular acoustic, or space are discussed.

**VSAO3313 Opera Repertoire 5**  
**Credit points:** 3  
**Teacher/Coordinator:** Stephen Mould  
**Session:** Semester 1, Semester 2  
**Classes:** 1 hour coaching per week  
**Prerequisites:** VSAO3012  
**Assessment:** A final grade will be compiled from continual assessment of professional demeanour and ensemble skills demonstrated during coaching, rehearsals and performance (100%).

By now students will have had experience preparing a number of operatic roles, and will have performed several in Conservatorium Opera performances. The will have developed analytic tools for making stylistic decisions about roles over a wide variety of styles, and will be continuing to learn with an awareness of the reality of one day performing on an operatic stage with a conductor and orchestra. Learning and development of repertoire continues with a deeper awareness of these concepts.
In this unit, the student will apply knowledge of the IPA to the pronunciation of all sounds in the German language with concentration specific to the language needs of singers. There will be an emphasis on the practice of drills, IPA transcriptions and performance of German songs in class. On completion of the unit students should be able to perform texts from German song repertoire with correct technical delivery whilst showing an understanding of the text.

VSAO3645
Diction for Performance 1
Credit points: 3  
Teacher/Coordinator: Nicole Dorigo  
Session: Semester 1  
Semester 2 Classes: 2 hours/week  
Prerequisites: VSAO2028 and VSAO2029  
Assessment: Students are required to pass all assessment tasks. Continuous assessment (20%), examination (30%), recital (50%). At the end of the semester, students will perform. The objective is to demonstrate their ability to assimilate all knowledge accumulated through the course, to understand the literary text with an emphasis on pronunciation and interpretation.

In this unit the students will concentrate on the specialist language needs of the vocal performer, with the objective of students achieving a professional command of diction in English, French, German, Italian and Spanish. The focus in this unit is producing performance in song repertoire that results from the appreciation of the text-music relationship. On completion of this unit students should be able to demonstrate correct interpretation and delivery of the text.

VSAO3646
Diction for Performance 2
Credit points: 3  
Teacher/Coordinator: Nicole Dorigo  
Session: Semester 1, Semester 2  
Prerequisites: VSAO3645  
Assessment: Students are required to pass all assessment tasks. Continuous assessment (20%), examination (30%), recital (50%). At the end of the semester, students will perform. The objective is to demonstrate their ability to assimilate all knowledge accumulated throughout the semester, and to understand the literary text with an emphasis on pronunciation and interpretation.

This unit the students will continue to develop specialist language skills required by singers, with the objective of students achieving a professional command of diction in the main languages of classical song repertoire. The focus in this unit is producing performance in song repertoire that results from a greater appreciation of the text-music relationship. On completion of this unit students should be able to further demonstrate correct delivery and expressive interpretation of the text.

VSAO4647
Diction for Performance 3
Credit points: 3  
Teacher/Coordinator: Nicole Dorigo  
Session: Semester 1  
Semester 2 Classes: 2 hours/week  
Prerequisites: VSAO3646  
Assessment: Students are required to pass all assessment tasks. Continuous assessment (20%), examination (20%), recital (60%). At the end of the semester, students will perform. The objective is to demonstrate their ability to assimilate all knowledge accumulated throughout the course, and to understand the literary text with an emphasis on pronunciation and interpretation.

In this unit the students will refine the specialist language needs of singers, with the objective of students achieving a professional command of diction in all major languages of classical song repertoire. On completion of this unit students should be able to deliver a professional delivery of the text in more demanding repertoire in a fluent, accurate and expressive performance of the sung text.

VSAO4648
Diction for Performance 4
Credit points: 3  
Teacher/Coordinator: Nicole Dorigo  
Session: Semester 1  
Semester 2 Classes: 2 hours/week  
Prerequisites: VSAO4647  
Assessment: Students are required to pass all assessment tasks. Continuous assessment (20%), examination (20%), recital (60%). At the end of the semester, students will perform. The objective is to demonstrate their ability to assimilate all knowledge accumulated throughout the course, and to understand the literary text with an emphasis on pronunciation and interpretation.

In this unit the students will bring together all language skills acquired during the diction program. Their command of diction in a number of languages including English, French, German, Italian and Spanish will be explored with a specific focus on the appreciation of the text-music relationship. On completion of this unit students should be
able to exhibit a high level of technical and expressive competence in public performances of professional standard.

**VSAO1621**  
**Opera Diction 1**  
**Credit points:** 6  
**Teacher/Coordinator:** Nicole Dorigo  
**Session:** Semester 1, Semester 2  
**Classes:** 2 hrs Italian, 2 hrs German/week  
**Assessment:** Students are required to pass all assessment tasks: Continuous assessment (20%); examination (50%); recital (30%). Students will perform a recitative and aria demonstrating the ability to understand the literary text with an emphasis on an accurate and fluent pronunciation of the specific language.

In this unit students will concentrate on the languages specific to the needs of singers in standard classical operatic repertoire. The rules of pronunciation, including the International Phonetic Alphabet (IPA) and basic grammar will be covered in order to facilitate comprehension, translation and exploration of the word-music relationship. Throughout the unit, knowledge and skills are cumulative, and material taught is determined by the needs of individual students and the requirements of current vocal repertoire, both solo and ensemble. The coaching of arias and ensembles drawing on standard operatic repertoire performed regularly around the world is a regular feature. On completion of this unit students should be able to demonstrate knowledge of basic language skills in French, German and Italian.

**VSAO1622**  
**Opera Diction 2**  
**Credit points:** 6  
**Teacher/Coordinator:** Nicole Dorigo  
**Session:** Semester 1, Semester 2  
**Classes:** 2 hrs Italian, 2 hrs German/week  
**Assessment:** Students are required to pass all assessment tasks: Continuous assessment (20%); examination (50%); recital (30%). Students will perform a recitative and aria demonstrating the ability to understand the literary text with an emphasis on an accurate and fluent pronunciation of the specific language.

In this unit students will continue to develop their understanding of language specific to the needs of singers in standard classical operatic repertoire. They will focus on grammar, comprehension, translation and exploration of the word-music relationship. On completion of this unit students should be able to demonstrate knowledge of more advanced language skills and begin to perform operatic texts in a fluent, accurate and expressive manner.

**VSAO2623**  
**Opera Diction 3**  
**Credit points:** 6  
**Teacher/Coordinator:** Nicole Dorigo  
**Session:** Semester 1, Semester 2  
**Classes:** 2 hrs Italian, 2 hrs German, 1.5 hrs French/week  
**Assessment:** Students are required to pass all assessment tasks: Continuous assessment (20%); examination (40%); recital (40%). At the end of the semester, students will perform a recitative and aria or ensemble. The objective is to demonstrate their ability to assimilate all knowledge accumulated throughout the course, and to understand the literary text with an emphasis on pronunciation and interpretation.

In this unit students will concentrate on advancing the language skills specific to the needs of singers in standard classical operatic repertoire. The unit will cover grammar, comprehension, translation, and recitative in more detail. On completion of this unit students should be able to demonstrate knowledge of more advanced language skills and be able to perform whilst expressing the text in a fluent, accurate and expressive manner.

**VSAO2624**  
**Opera Diction 4**  
**Credit points:** 6  
**Teacher/Coordinator:** Nicole Dorigo  
**Session:** Semester 1, Semester 2  
**Classes:** 2 hrs Italian, 2 hrs German, 1.5 hrs French/week  
**Assessment:** Students are required to pass all assessment tasks: Continuous assessment (20%); examination (40%); recital (40%). At the end of the semester, students will perform a recitative and aria or ensemble. The objective is to demonstrate their ability to assimilate all knowledge accumulated throughout the course, and to understand the literary text with an emphasis on pronunciation and interpretation.

In this unit students will further develop their understanding of language specific to the needs of singers in standard classical operatic repertoire. They will focus on more advanced grammatical concepts of language. On completion of this unit students should be able to demonstrate knowledge of not only diction and grammar, but also interpretative skills.

**VSAO3625**  
**Opera Diction 5**  
**Credit points:** 6  
**Teacher/Coordinator:** Nicole Dorigo  
**Session:** Semester 1, Semester 2  
**Classes:** 2 hrs Italian, 1.5 hrs French/week  
**Assessment:** Students are required to pass all assessment tasks. Seminar participation (20%), seminar presentation (20%), recital (60%). Students will perform a recitative and aria/ensemble. They will demonstrate their ability to assimilate all knowledge accumulated through the course, to understand the literary text with emphasis on pronunciation and interpretation.

In this unit students will refine their interpretative abilities through an awareness of the interaction of the text and music. The operatic libretto will be explored as a means to refining musical interpretation. On completion of this unit students should be able to demonstrate a fine knowledge of language in recitative, arias and ensembles in public performances.

**VSAO3626**  
**Opera Diction 6**  
**Credit points:** 6  
**Teacher/Coordinator:** Nicole Dorigo  
**Session:** Semester 1, Semester 2  
**Classes:** 2 hrs Italian, 1.5 hrs French/week  
**Assessment:** Students are required to pass all assessment tasks. Seminar participation (20%), seminar presentation (20%), recital (60%). Students will perform a recitative and aria/ensemble. They will demonstrate their ability to assimilate all knowledge accumulated through the course, to understand the literary text with emphasis on pronunciation and interpretation.

In this unit, students will assimilate all knowledge accumulated throughout the language program to understand the literary text with an accurate and expressive diction and interpretation. On completion of this unit students should be able to perform in all languages covered at a level expected of a professional singer.

### Vocal Performance Class

**VSAO1017**  
**Vocal Performance Class 1**  
**Credit points:** 3  
**Teacher/Coordinator:** Barry Ryan  
**Session:** Semester 1, Semester 2  
**Classes:** 2hr tutorial/wk  
**Assessment:** 3 performances per semester; class attendance and discussion (100%).

Note: Students enrolled in Principal Study (Advanced) units may not concurrently enrol in unit specific performance classes.

Classes in this series of units take the form of weekly workshops where performance skills are developed. The emphasis in this semester is the introduction of basic concert performance skills, posture, breathing and the development of communication skills. On completion of this unit students should be able to demonstrate a growing confidence in performance through reflecting on their own and their peer’s work.

**VSAO1018**  
**Vocal Performance Class 2**  
**Credit points:** 3  
**Teacher/Coordinator:** Barry Ryan  
**Session:** Semester 1, Semester 2  
**Classes:** 2hr tutorial/wk  
**Assessment:** 3 performances per semester; class attendance and discussion (100%).

Note: Students enrolled in Principal Study (Advanced) units may not concurrently enrol in unit specific performance classes.

This semester focuses on discussion between the connection of technique, musical and interpretative skills. Through open and appropriate discussion regarding performance development with peers, by the conclusion of the semester, students will gain necessary insights that will underpin their performance at higher levels.

### Elective Units

Other units of study listed in the Core section can also be taken as electives.
The following list is ordered alphabetically by area and contains all the non core elective units of study for all undergraduate degrees and diplomas.

Chamber music, ensembles and performance

Arts music concert performance

MUSC2612
Arts Music Concert Performance 1
Credit points: 6 Teacher/Coordinator: A/Prof Winsome Evans Session: Semester 1 Classes: 2 x 2 hr tutorials/week Prerequisites: MUSC2611 Assessment: 45 minute concert performance (repertoire not to be counted in any other performance course) (55%); Attendance at relevant classes, concerts and tutorials (10%); Programme notes (750 words) (20%); Tutorial presentation (15%).
Note: Department permission required for enrolment.

Performance on any instrument, in any style (classical, jazz, pop, traditional etc.) in lunch-time concerts in the Great Hall and the Old Darlington School. Students receive a written report, an advisory interview after each concert, peer student critiques and corrections to programme notes (all of which are meant to develop a scholarly, analytical research basis towards the practical performance of music).
It is advised that MUSC2612 and MUSC2613 be taken over two consecutive semesters.

MUSC2613
Arts Music Concert Performance 2
Credit points: 6 Teacher/Coordinator: A/Prof Winsome Evans Session: Semester 2 Classes: 2 x 2 hr tutorials/week Prerequisites: MUSC2612 Assessment: 45 minute concert performance (repertoire not to be counted in any other performance course) (55%); Attendance at relevant classes, concerts and tutorials (10%); Programme notes (850 words) (20%); Tutorial presentation (15%).

Performance on any instrument, in any style (classical, jazz, pop, traditional etc.) in lunch-time concerts in the Great Hall and the Old Darlington School. Students receive a written report, an advisory interview after each concert, peer student critiques and corrections to programme notes (all of which are meant to develop a scholarly, analytical research basis towards the practical performance of music).
It is advised that MUSC2612 and MUSC2613 be taken over two consecutive semesters.

MUSC3604
Arts Music Concert Performance 3
Credit points: 6 Teacher/Coordinator: A/Prof Winsome Evans Session: Semester 1 Classes: 2 x 2 hr tutorials/week Prerequisites: MUSC2613 Assessment: 50 minute concert performance (repertoire not to be counted in any other performance course) (55%); Attendance at relevant classes, concerts and tutorials (10%); Programme notes (1,000 words) (20%); Tutorial presentation (15%).

Advanced performance on any instrument in any style (classical, jazz, pop, traditional, etc.) in lunch-time concerts in the Great Hall, and the Old Darlington School. Students receive a written report, an advisory interview after each concert, peer student critiques and corrections to programme notes (all of which are meant to develop a scholarly, analytical research basis towards the practical performance of music).
It is advised that MUSC3604 and MUSC3605 be taken over two consecutive semesters.

MUSC3605
Arts Music Concert Performance 4
Credit points: 6 Teacher/Coordinator: A/Prof Winsome Evans Session: Semester 2 Classes: 2 x 2 hr tutorials/week Prerequisites: MUSC3604 Assessment: 55 minute concert performance (repertoire not to be counted in any other performance course) (55%); Attendance at relevant classes, concerts and tutorials (10%); Programme notes (1,200 words) (20%); Tutorial presentation (15%).

Advanced performance on any instrument, in any style (classical, jazz, pop, traditional etc.) in lunch-time concerts in the Great Hall, and the Old Darlington School. Students receive a written report, an advisory interview after each concert, peer student critiques and corrections to programme notes (all of which are meant to develop a scholarly, analytical research basis towards the practical performance of music).
It is advised that MUSC3604 and MUSC3605 be taken over two consecutive semesters.

Brass ensemble

BRSS1000
Brass Ensemble 1
Credit points: 3 Teacher/Coordinator: Steve Rosse Session: Semester 1, Semester 2 Classes: 2 hr rehearsal/wk Assessment: A final grade will be compiled from continual assessment of professional demeanour and ensemble skills demonstrated during rehearsals and performances (100%)
Note: Department permission required for enrolment. Note: Admission subject to audition

In these units, students will be expected to develop an increasing awareness and application of ensemble skills including intonation, blending, balance, and varying roles within the ensemble. Students will study repertoire of diverse genres and styles. On completion of this unit students will develop ensemble skills and repertoire knowledge.

BRSS1001
Brass Ensemble 2
Credit points: 3 Teacher/Coordinator: Steve Rosse Session: Semester 1, Semester 2 Classes: 2 hr rehearsal/wk Prerequisites: BRSS1000 Assessment: A final grade will be compiled from continual assessment of professional demeanour and ensemble skills demonstrated during rehearsals and performances (100%)
Note: Department permission required for enrolment. Note: Admission subject to audition

In these units, students will be expected to develop an increasing awareness and application of ensemble skills including intonation, blending, balance, and varying roles within the ensemble. Students will study repertoire of diverse genres and styles. On completion of this unit students will develop ensemble skills and repertoire knowledge.

BRSS2000
Brass Ensemble 3
Credit points: 3 Teacher/Coordinator: Steve Rosse Session: Semester 1, Semester 2 Classes: 2 hr rehearsal/wk Prerequisites: BRSS1001 Assessment: A final grade will be compiled from continual assessment of professional demeanour and ensemble skills demonstrated during rehearsals and performances (100%)
Note: Department permission required for enrolment. Note: Admission subject to audition

In these units, students will be expected to develop an increasing awareness and application of ensemble skills including intonation, blending, balance, and varying roles within the ensemble. Students will study repertoire of diverse genres and styles. On completion of this unit students will develop ensemble skills and repertoire knowledge.

BRSS2001
Brass Ensemble 4
Credit points: 3 Teacher/Coordinator: Steve Rosse Session: Semester 1, Semester 2 Classes: 2 hr rehearsal/wk Prerequisites: BRSS2000 Assessment: A final grade will be compiled from continual assessment of professional demeanour and ensemble skills demonstrated during rehearsals and performances (100%)
Note: Department permission required for enrolment. Note: Admission subject to audition

In these units, students will be expected to develop an increasing awareness and application of ensemble skills including intonation, blending, balance, and varying roles within the ensemble. Students will study repertoire of diverse genres and styles. On completion of
this unit students will develop ensemble skills and repertoire knowledge.

**BRSS3000**  
**Brass Ensemble 5**  
**Credit points:** 3  
**Teacher/Coordinator:** Steve Rosse  
**Session:** Semester 1, Semester 2  
**Classes:** 2hr rehearsal/wk  
**Prerequisites:** BRSS3000  
**Assessment:** A final grade will be compiled from continual assessment of professional demeanour and ensemble skills demonstrated during rehearsals and performances (100%)  
**Note:** Department permission required for enrolment. Note: Admission subject to audition.

In these units, students will be expected to develop an increasing awareness and application of ensemble skills including intonation, blending, balance, and varying roles within the ensemble. Students will study repertoire of diverse genres and styles. On completion of this unit students will develop ensemble skills and repertoire knowledge.

**BRSS3001**  
**Brass Ensemble 6**  
**Credit points:** 3  
**Teacher/Coordinator:** Steve Rosse  
**Session:** Semester 1, Semester 2  
**Classes:** 2hr rehearsal/wk  
**Prerequisites:** BRSS3000  
**Assessment:** A final grade will be compiled from continual assessment of professional demeanour and ensemble skills demonstrated during rehearsals and performances (100%)  
**Note:** Department permission required for enrolment. Note: Admission subject to audition.

In these units, students will be expected to develop an increasing awareness and application of ensemble skills including intonation, blending, balance, and varying roles within the ensemble. Students will study repertoire of diverse genres and styles. On completion of this unit students will develop ensemble skills and repertoire knowledge.

**BRSS4000**  
**Brass Ensemble 7**  
**Credit points:** 3  
**Teacher/Coordinator:** Steve Rosse  
**Session:** Semester 1, Semester 2  
**Classes:** 2hr rehearsal/wk  
**Prerequisites:** BRSS3000  
**Assessment:** A final grade will be compiled from continual assessment of professional demeanour and ensemble skills demonstrated during rehearsals and performances (100%)  
**Note:** Department permission required for enrolment. Note: Admission subject to audition.

In these units, students will be expected to develop an increasing awareness and application of ensemble skills including intonation, blending, balance, and varying roles within the ensemble. Students will study repertoire of diverse genres and styles. On completion of this unit students will develop ensemble skills and repertoire knowledge.

**BRSS4001**  
**Brass Ensemble 8**  
**Credit points:** 3  
**Teacher/Coordinator:** Steve Rosse  
**Session:** Semester 1, Semester 2  
**Classes:** 2hr rehearsal/wk  
**Prerequisites:** BRSS4000  
**Assessment:** A final grade will be compiled from continual assessment of professional demeanour and ensemble skills demonstrated during rehearsals and performances (100%)  
**Note:** Department permission required for enrolment. Note: Admission subject to audition.

In these units, students will be expected to develop an increasing awareness and application of ensemble skills including intonation, blending, balance, and varying roles within the ensemble. Students will study repertoire of diverse genres and styles. On completion of this unit students will develop ensemble skills and repertoire knowledge.

**Chamber music**  
**CHMB3305**  
**Chamber Music 5**  
**Credit points:** 3  
**Teacher/Coordinator:** David Miller  
**Session:** Semester 1, Semester 2  
**Classes:** Six 1 hr tutorials plus 3 seminar attendances and 2hr rehearsal/wk  
**Prerequisites:** CHMB2304  
**Assessment:** 70% Seminars, 30% Tutorials  
**Note:** Department permission required for enrolment. Note: Admission subject to audition.

Students will be expected to have reached more advanced levels of preparation, rehearsal and performance. They should be studying major repertoire including contemporary and Australian chamber works. Students will not be permitted to continue unless they are in an established group or are able to present a satisfactory group for approval.

**CHMB3306**  
**Chamber Music 6**  
**Credit points:** 3  
**Teacher/Coordinator:** David Miller  
**Session:** Semester 1, Semester 2  
**Classes:** Six 1 hr tutorials plus 3 seminar attendances and 2hr rehearsal/wk  
**Prerequisites:** CHMB3305  
**Assessment:** 70% Seminars, 30% Tutorials  
**Note:** Department permission required for enrolment. Note: Admission subject to audition.

Groups will be expected to show some initiative in liaising with the profession and the musical community outside the Conservatorium. Emphasis is placed on programming and audience communication through programming and stage performance techniques. Students will be encouraged to investigate new repertoire, commission new works, experiment with programming and promotion and seek out performance opportunities.

**CHMB4307**  
**Chamber Music 7**  
**Credit points:** 3  
**Teacher/Coordinator:** David Miller  
**Session:** Semester 1, Semester 2  
**Classes:** Six 1 hr tutorials plus 3 seminar attendances and 2hr rehearsal/wk  
**Prerequisites:** CHMB3306  
**Assessment:** 70% Seminars, 30% Tutorials  
**Note:** Department permission required for enrolment. Note: Admission subject to audition.

Students will be encouraged to investigate the depth and breadth of their repertoire and to remedy this where appropriate. The essential techniques of chamber music performance will be re-evaluated in the light of an extended period of study in the previous three years. Groups should seek out opportunities for residencies, festivals, recordings, master classes and other intensive programs. Many will now be in well-established combinations building a professional profile.

**CHMB4308**  
**Chamber Music 8**  
**Credit points:** 3  
**Teacher/Coordinator:** David Miller  
**Session:** Semester 1, Semester 2  
**Classes:** Six 1 hr tutorials plus 3 seminar attendances and 2hr rehearsal/wk  
**Prerequisites:** CHMB4307  
**Assessment:** 70% Seminars, 30% Tutorials  
**Note:** Department permission required for enrolment. Note: Admission subject to audition.

A final semester of study before students enter the profession or undertake periods of postgraduate study. Repertoire is further extended; works studied earlier may be revisited in the light of more greater experience and maturity. Established groups are encouraged to make their final performance a major public event providing a launch into the profession. Assistance may be given to achieve this.

**Choir and chamber choir**

**ENSE1015**  
**Choir 1**  
**Credit points:** 3  
**Teacher/Coordinator:** Dr Neil McEwan  
**Session:** Semester 1, Semester 2  
**Classes:** Three 1 hr classes  
**Prerequisites:** BRSS4000  
**Assessment:** A final grade will be compiled from continual assessment of professional demeanour and ensemble skills demonstrated during rehearsals and performances (100%).

This series of units of study covers both the SCM Choir and the Chamber Choir.

SCM Choir: Rehearsals prepare members for public concerts at the end of each semester. The music chosen covers oratorio and large choral works accompanied by the Sydney Conservatorium Symphony Orchestra, the Sydney Conservatorium Chamber Orchestra, or the early Music Ensemble. No auditions required.

SCM Chamber Choir: Rehearsals and performances, acquiring essential ensemble techniques in this unit of study. Prepare students for public concerts at the end of each semester. The music covers compositions from Gregorian chant to the present day, and may include the Sydney Conservatorium Chamber Orchestra or the
Early Music Ensemble. Sight-singing skills, style and historical performance practice will be an emphasis in preparation for performances. Auditions required.

**ENSE1002**

**Choir 2A**

**Credit points:** 3  
**Teacher/Coordinator:** Dr Neil McEwan  
**Session:** Semester 1, Semester 2  
**Classes:** 2 hrs of rehearsals/wk  
**Prerequisites:** ENSE1015  
**Assessment:** A final grade will be compiled from continual assessment of professional demeanour and ensemble skills demonstrated during rehearsals and performances (100%)  

This series of units of study covers both the SCM Choir and the Chamber Choir.

SCM Choir: Rehearsals prepare members for public concerts at the end of each semester. The music chosen covers oratorio and large choral works accompanied by the Sydney Conservatorium Symphony Orchestra, the Sydney Conservatorium Chamber Orchestra, or the early Music Ensemble. No auditions required.

SCM Chamber Choir: Rehearsals and performances, acquiring essential ensemble techniques in this unit of study, prepare students for public concerts at the end of each semester. The music chosen covers compositions from Gregorian chant to the present day, and may include the Sydney Conservatorium Chamber Orchestra or the Early Music Ensemble. Sight-singing skills, style and historical performance practice will be an emphasis in preparation for performances. Auditions required.

**ENSE1019**

**Choir 3A**

**Credit points:** 3  
**Teacher/Coordinator:** Dr Neil McEwan  
**Session:** Semester 1, Semester 2  
**Classes:** 3 hrs of rehearsals/wk  
**Prerequisites:** ENSE1002  
**Assessment:** A final grade will be compiled from continual assessment of professional demeanour and ensemble skills demonstrated during rehearsals and performances (100%)  

This series of units of study covers both the SCM Choir and the Chamber Choir.

SCM Choir: Rehearsals prepare members for public concerts at the end of each semester. The music chosen covers oratorio and large choral works accompanied by the Sydney Conservatorium Symphony Orchestra, the Sydney Conservatorium Chamber Orchestra, or the early Music Ensemble. No auditions required.

SCM Chamber Choir: Rehearsals and performances, acquiring essential ensemble techniques in this unit of study, prepare students for public concerts at the end of each semester. The music chosen covers compositions from Gregorian chant to the present day, and may include the Sydney Conservatorium Chamber Orchestra or the Early Music Ensemble. Sight-singing skills, style and historical performance practice will be an emphasis in preparation for performances. Auditions required.

**ENSE2003**

**Choir 4A**

**Credit points:** 3  
**Teacher/Coordinator:** Dr Neil McEwan  
**Session:** Semester 1, Semester 2  
**Classes:** 3 hrs of rehearsals/wk  
**Prerequisites:** ENSE1019  
**Assessment:** A final grade will be compiled from continual assessment of professional demeanour and ensemble skills demonstrated during rehearsals and performances (100%)  

This series of units of study covers both the SCM Choir and the Chamber Choir.

SCM Choir: Rehearsals prepare members for public concerts at the end of each semester. The music chosen covers oratorio and large choral works accompanied by the Sydney Conservatorium Symphony Orchestra, the Sydney Conservatorium Chamber Orchestra, or the early Music Ensemble. No auditions required.

SCM Chamber Choir: Rehearsals and performances, acquiring essential ensemble techniques in this unit of study, prepare students for public concerts at the end of each semester. The music chosen covers compositions from Gregorian chant to the present day, and may include the Sydney Conservatorium Chamber Orchestra or the Early Music Ensemble. Sight-singing skills, style and historical performance practice will be an emphasis in preparation for performances. Auditions required.

**ENSE2008**

**Choir 5A**

**Credit points:** 3  
**Teacher/Coordinator:** Dr Neil McEwan  
**Session:** Semester 1, Semester 2  
**Classes:** 3 hrs of rehearsals/wk  
**Prerequisites:** ENSE2003  
**Assessment:** A final grade will be compiled from continual assessment of professional demeanour and ensemble skills demonstrated during rehearsals and performances (100%)  

This series of units of study covers both the SCM Choir and the Chamber Choir.

SCM Choir: Rehearsals prepare members for public concerts at the end of each semester. The music chosen covers oratorio and large choral works accompanied by the Sydney Conservatorium Symphony Orchestra, the Sydney Conservatorium Chamber Orchestra, or the early Music Ensemble. No auditions required.

SCM Chamber Choir: Rehearsals and performances, acquiring essential ensemble techniques in this unit of study, prepare students for public concerts at the end of each semester. The music chosen covers compositions from Gregorian chant to the present day, and may include the Sydney Conservatorium Chamber Orchestra or the Early Music Ensemble. Sight-singing skills, style and historical performance practice will be an emphasis in preparation for performances. Auditions required.

**ENSE3016**

**Choir 6A**

**Credit points:** 3  
**Teacher/Coordinator:** Dr Neil McEwan  
**Session:** Semester 1, Semester 2  
**Classes:** 3 hrs of rehearsals/wk  
**Prerequisites:** ENSE2008  
**Assessment:** A final grade will be compiled from continual assessment of professional demeanour and ensemble skills demonstrated during rehearsals and performances (100%)  

This series of units of study covers both the SCM Choir and the Chamber Choir.

SCM Choir: Rehearsals prepare members for public concerts at the end of each semester. The music chosen covers oratorio and large choral works accompanied by the Sydney Conservatorium Symphony Orchestra, the Sydney Conservatorium Chamber Orchestra, or the early Music Ensemble. No auditions required.

SCM Chamber Choir: Rehearsals and performances, acquiring essential ensemble techniques in this unit of study, prepare students for public concerts at the end of each semester. The music chosen covers compositions from Gregorian chant to the present day, and may include the Sydney Conservatorium Chamber Orchestra or the Early Music Ensemble. Sight-singing skills, style and historical performance practice will be an emphasis in preparation for performances. Auditions required.

**ENSE2012**

**Choir 7A**

**Credit points:** 3  
**Teacher/Coordinator:** Dr Neil McEwan  
**Session:** Semester 1, Semester 2  
**Classes:** 3 hrs of rehearsals/wk  
**Prerequisites:** ENSE3016  
**Assessment:** A final grade will be compiled from continual assessment of professional demeanour and ensemble skills demonstrated during rehearsals and performances (100%)  

This series of units of study covers both the SCM Choir and the Chamber Choir.

SCM Choir: Rehearsals prepare members for public concerts at the end of each semester. The music chosen covers oratorio and large choral works accompanied by the Sydney Conservatorium Symphony Orchestra, the Sydney Conservatorium Chamber Orchestra, or the early Music Ensemble. No auditions required.

SCM Chamber Choir: Rehearsals and performances, acquiring essential ensemble techniques in this unit of study, prepare students for public concerts at the end of each semester. The music chosen covers compositions from Gregorian chant to the present day, and may include the Sydney Conservatorium Chamber Orchestra or the Early Music Ensemble. Sight-singing skills, style and historical performance practice will be an emphasis in preparation for performances. Auditions required.
performance practice will be an emphasis in preparation for performances. Auditions required.

**ENSE4020**
**Conducting 8A**

**Credit points:** 3  
**Teacher/Coordinator:** Dr Neil McEwan  
**Session:** Semester 1, Semester 2  
**Classes:** 3 hrs of rehearsals/week  
**Prerequisites:** ENSE2012  
**Assessment:** A final grade will be compiled from continual assessment of professional demeanour and ensemble skills demonstrated during rehearsals and performances (100%)

This series of units of study covers both the SCM Choir and the Chamber Choir.

SCM Choir: Rehearsals prepare members for public concerts at the end of each semester. The music chosen covers oratorio and large choral works accompanied by the Sydney Conservatorium Symphony Orchestra, the Sydney Conservatorium Chamber Orchestra, or the early Music Ensemble. No auditions required.

SCM Chamber Choir: Rehearsals and performances, acquiring essential ensemble techniques in this unit of study, prepare students for public concerts at the end of each semester. The music chosen covers compositions from Gregorian chant to the present day, and may include the Sydney Conservatorium Chamber Orchestra or the Early Music Ensemble. Sight-singing skills, style and historical performance practice will be an emphasis in preparation for performances. Auditions required.

**Conducting**

**PERF3000**
**Conducting 1**

**Credit points:** 3  
**Teacher/Coordinator:** Anthony Clarke  
**Session:** Semester 1  
**Classes:** 1.5 hr lecture/prac workshop/wk  
**Assessment:** Preparation/participation (20%), Continual progress (60%), Written assessment (20%)  
**Note:** Department permission required for enrolment. Note: Entry by audition only

Introduction to basic conducting technique: beating in simple, compound and asymmetric metres; preparatory beats, upbeats, dynamics and changes of tempo. Elementary score reading and instruction in rehearsal techniques. Understanding the difference between orchestral and choral conducting.

**PERF4000**
**Conducting 4**

**Credit points:** 3  
**Teacher/Coordinator:** Anthony Clarke  
**Session:** Semester 2  
**Classes:** 1.5 hr lecture/prac workshop/wk  
**Prerequisites:** PERF4000  
**Assessment:** Preparation/participation (20%), Continual progress (60%), Written assessment (20%)  
**Note:** Students must obtain the level of a credit or higher in Conducting 3 to gain admission

Expanding the repertoire through study of works by 19th and 20th century composers. Instructions in conducting opera, ballet and accompanying soloists. Developing skills of conducting and performing contemporary music.

**Early keyboard class**

**EMUS1661**
**Early Keyboard Class 1**

**Credit points:** 3  
**Teacher/Coordinator:** Dr Neal Peres Da Costa  
**Session:** Semester 1, Semester 2  
**Classes:** 13 one-hour group classes  
**Prerequisites:** EMUS1661  
**Assessment:** One 10-minute exam at end of semester - performance of three short works, realisation of a figured bass sequence and tuning and a 1000-word written assignment on a topic related to the repertoire (100%).

In this unit of Study students will develop musical ideas and basic technical skills to play harpsichord repertoire in a chosen program of study. Historical and stylistic awareness through research, discussion, and application will be a strong and on-going focus and students will also develop strategies in practice to be self-correcting. Students will also study and gain experience of counterpoint, figured-bass realisation, improvisation and tuning.

**EMUS1662**
**Early Keyboard Class 2**

**Credit points:** 3  
**Teacher/Coordinator:** Dr Neal Peres Da Costa  
**Session:** Semester 1, Semester 2  
**Classes:** 13 one-hour group classes  
**Prerequisites:** EMUS1661  
**Assessment:** One 10-minute exam at end of semester - performance of three short works, composition and performance of a classical cadenza and a 1000-word written assignment on a topic related to the repertoire (100%).

In this unit of study students will develop musical ideas and basic technical skills to play classical repertoire on the fortepiano in a chosen program of study. Historical and stylistic awareness through research, discussion, and application will be a strong and on-going focus and students will also develop strategies in practice to be self-correcting. Students will also study and gain experience of improvisation and cadenza writing.

**EMUS2663**
**Early Keyboard Class 3**

**Credit points:** 3  
**Teacher/Coordinator:** Dr Neal Peres Da Costa  
**Session:** Semester 1, Semester 2  
**Classes:** 13 one-hour group classes  
**Prerequisites:** EMUS1662  
**Assessment:** One 10-minute exam at end of semester - performance of three short works, realisation of a figured bass sequence and tuning and a 1000-word written assignment on a topic related to the repertoire (100%).

In this Unit of Study students will further develop musical ideas and technical skills to play harpsichord repertoire in an advanced chosen program of study. Historical and stylistic awareness through research, discussion, and application will be a strong and on-going focus and students will also develop strategies in practice to be self-correcting.

**EMUS2664**
**Early Keyboard Class 4**

**Credit points:** 3  
**Teacher/Coordinator:** Dr Neal Peres Da Costa  
**Session:** Semester 1, Semester 2  
**Classes:** 13 one-hour group classes  
**Prerequisites:** EMUS2663  
**Assessment:** One 10-minute exam at end of semester - performance of three short works, composition and performance of a classical cadenza and a 1000-word written assignment on a topic related to the repertoire (100%).

In this Unit of Study students will further develop musical ideas and basic technical skills to play classical repertoire on the fortepiano in an advanced chosen program of study. Historical and stylistic
awareness through research, discussion, and application will be a strong and on-going focus and students will also develop strategies in practice to be self-correcting.

Guitar ensemble

**STRG1039**  
**Guitar Ensemble 1**  
Credit points: 3  
Teacher/Coordinator: Raffaele Agostino  
Session: Semester 1, Semester 2  
Classes: 2hr rehearsal/wk  
Prerequisites: STRG1039  
Assessment: A final grade will be compiled from continual assessment of ensemble skills demonstrated during weekly rehearsals and all ensemble performances (100%).  
Students attend a weekly rehearsal/seminar involving sight-reading, new repertoire and preparation towards one or more guitar ensemble performances in the semester. Students will be required to attend all rehearsals/seminars within the semester and they will prepare and perform repertoire with the ensemble working under the direction of an ensemble leader.

**STRG1040**  
**Guitar Ensemble 2**  
Credit points: 3  
Teacher/Coordinator: Raffaele Agostino  
Session: Semester 1, Semester 2  
Classes: 2hr rehearsal/wk  
Prerequisites: STRG1039  
Assessment: A final grade will be compiled from continual assessment of ensemble skills demonstrated during weekly rehearsals and all ensemble performances (100%).  
Students attend a weekly rehearsal/seminar involving sight-reading, new repertoire and preparation towards one or more guitar ensemble performances in the semester. Students will be required to attend all rehearsals/seminars within the semester and they will prepare and perform repertoire with the ensemble working under the direction of an ensemble leader.

**STRG2035**  
**Guitar Ensemble 3**  
Credit points: 3  
Teacher/Coordinator: Raffaele Agostino  
Session: Semester 1, Semester 2  
Classes: 2 hour rehearsal/week  
Prerequisites: STRG1040  
Assessment: A final grade will be compiled from continual assessment of ensemble skills demonstrated during weekly rehearsals and all ensemble performances (100%).  
Students attend a weekly rehearsal/seminar involving sight-reading, new repertoire and preparation towards one or more guitar ensemble performances in the semester. Students will be required to attend all rehearsals/seminars within the semester and they will prepare and perform repertoire with the ensemble working under the direction of an ensemble leader.

**STRG2036**  
**Guitar Ensemble 4**  
Credit points: 3  
Teacher/Coordinator: Raffaele Agostino  
Session: Semester 1, Semester 2  
Classes: 2hr rehearsal/wk  
Prerequisites: STRG2035  
Assessment: A final grade will be compiled from continual assessment of ensemble skills demonstrated during weekly rehearsals and all ensemble performances (100%).  
Students attend a weekly rehearsal/seminar involving sight-reading, new repertoire and preparation towards one or more guitar ensemble performances in the semester. Students will be required to attend all rehearsals/seminars within the semester and they will prepare and perform repertoire with the ensemble working under the direction of an ensemble leader.

**STRG3037**  
**Guitar Ensemble 5**  
Credit points: 3  
Teacher/Coordinator: Raffaele Agostino  
Session: Semester 1, Semester 2  
Classes: 2hr rehearsal/wk  
Prerequisites: STRG2036  
Assessment: A final grade will be compiled from continual assessment of ensemble skills demonstrated during weekly rehearsals and all ensemble performances (100%).  
Students attend a weekly rehearsal/seminar involving sight-reading, new repertoire and preparation towards one or more guitar ensemble performances in the semester. Students will be required to attend all rehearsals/seminars within the semester and they will prepare and perform repertoire with the ensemble working under the direction of an ensemble leader.

**STRG3038**  
**Guitar Ensemble 6**  
Credit points: 3  
Teacher/Coordinator: Raffaele Agostino  
Session: Semester 1, Semester 2  
Classes: 2 hr rehearsal/week  
Prerequisites: STRG3037  
Assessment: A final grade will be compiled from continual assessment of ensemble skills demonstrated during weekly rehearsals and all ensemble performances (100%).  
Students attend a weekly rehearsal/seminar involving sight-reading, new repertoire and preparation towards one or more guitar ensemble performances in the semester. Students will be required to attend all rehearsals/seminars within the semester and they will prepare and perform repertoire with the ensemble working under the direction of an ensemble leader.

**STRG4041**  
**Guitar Ensemble 7**  
Credit points: 3  
Teacher/Coordinator: Raffaele Agostino  
Session: Semester 1, Semester 2  
Classes: 2hr rehearsal/wk  
Prerequisites: STRG3038  
Assessment: A final grade will be compiled from continual assessment of ensemble skills demonstrated during weekly rehearsals and all ensemble performances (100%).  
Students attend a weekly rehearsal/seminar involving sight-reading, new repertoire and preparation towards one or more guitar ensemble performances in the semester. Students will be required to attend all rehearsals/seminars within the semester and they will prepare and perform repertoire with the ensemble working under the direction of an ensemble leader.

**STRG4042**  
**Guitar Ensemble 8**  
Credit points: 3  
Teacher/Coordinator: Raffaele Agostino  
Session: Semester 1, Semester 2  
Classes: 2hr rehearsal/wk  
Prerequisites: STRG4041  
Assessment: A final grade will be compiled from continual assessment of ensemble skills demonstrated during weekly rehearsals and all ensemble performances (100%).  
Students attend a weekly rehearsal/seminar involving sight-reading, new repertoire and preparation towards one or more guitar ensemble performances in the semester. Students will be required to attend all rehearsals/seminars within the semester and they will prepare and perform repertoire with the ensemble working under the direction of an ensemble leader.

Jazz ensembles

**JAZZ1000**  
**Jazz Large Ensemble 1**  
Credit points: 3  
Teacher/Coordinator: Craig Scott  
Session: Semester 1, Semester 2  
Classes: 2hr Elective Jazz Orchestra or 3hr Big Band class  
Assessment: A final grade will be compiled from continual assessment of professional demeanour and ensemble skills demonstrated during rehearsals and performances (100%)  
Note: Department permission required for enrolment. Note: These units are only available to non-jazz students  
This unit of study covers all aspects of professional and creative ensemble performance, including: reading, improvisation, dynamics, tone, intonation, articulation, swing, time-feel, style and ensemble interaction. Enrolment is subject to audition.

**JAZZ1001**  
**Jazz Large Ensemble 2**  
Credit points: 3  
Teacher/Coordinator: Craig Scott  
Session: Semester 1, Semester 2  
Classes: 2hr Elective Jazz Orchestra or 3hr Big Band class  
Prerequisites: JAZZ1000  
Assessment: A final grade will be compiled from continual assessment of professional demeanour and ensemble skills demonstrated during rehearsals and performances (100%)  
This unit of study covers all aspects of professional and creative ensemble performance, including: reading, improvisation, dynamics, tone, intonation, articulation, swing, time-feel, style and ensemble interaction.
JAZZ2002
Jazz Large Ensemble 3
Credit points: 3  
Teacher/Coordinator: Craig Scott  
Session: Semester 1,  
Semester 2  
Classes: 2hr Elective Jazz Orchestra or 3hr Big Band class  
Prerequisites: JAZZ1001  
Assessment: A final grade will be compiled from continual assessment of professional demeanour and ensemble skills demonstrated during rehearsals and performances (100%)

This unit of study covers all aspects of professional and creative ensemble performance, including: reading, improvisation, dynamics, tone, intonation, articulation, swing, time-feel, style and ensemble interaction.

JAZZ2003
Jazz Large Ensemble 4
Credit points: 3  
Teacher/Coordinator: Craig Scott  
Session: Semester 1,  
Semester 2  
Classes: 2hr Elective Jazz Orchestra or 3hr Big Band class  
Prerequisites: JAZZ2002  
Assessment: A final grade will be compiled from continual assessment of professional demeanour and ensemble skills demonstrated during rehearsals and performances (100%)

This unit of study covers all aspects of professional and creative ensemble performance, including: reading, improvisation, dynamics, tone, intonation, articulation, swing, time-feel, style and ensemble interaction.

JAZZ3002
Jazz Large Ensemble 5
Credit points: 3  
Teacher/Coordinator: Craig Scott  
Session: Semester 1,  
Semester 2  
Classes: 2hr Elective Jazz Orchestra or 3hr Big Band class  
Prerequisites: JAZZ2003  
Assessment: A final grade will be compiled from continual assessment of professional demeanour and ensemble skills demonstrated during rehearsals and performances (100%)

This unit of study covers all aspects of professional and creative ensemble performance, including: reading, improvisation, dynamics, tone, intonation, articulation, swing, time-feel, style and ensemble interaction.

JAZZ3003
Jazz Large Ensemble 6
Credit points: 3  
Teacher/Coordinator: Craig Scott  
Session: Semester 1,  
Semester 2  
Classes: 2hr Elective Jazz Orchestra or 3hr Big Band class  
Prerequisites: JAZZ3002  
Assessment: A final grade will be compiled from continual assessment of professional demeanour and ensemble skills demonstrated during rehearsals and performances (100%)

This unit of study covers all aspects of professional and creative ensemble performance, including: reading, improvisation, dynamics, tone, intonation, articulation, swing, time-feel, style and ensemble interaction.

JAZZ4002
Jazz Large Ensemble 7
Credit points: 3  
Teacher/Coordinator: Craig Scott  
Session: Semester 1,  
Semester 2  
Classes: 2hr Elective Jazz Orchestra or 3hr Big Band class  
Prerequisites: JAZZ3003  
Assessment: A final grade will be compiled from continual assessment of professional demeanour and ensemble skills demonstrated during rehearsals and performances (100%)

This unit of study covers all aspects of professional and creative ensemble performance, including: reading, improvisation, dynamics, tone, intonation, articulation, swing, time-feel, style and ensemble interaction.

JAZZ4003
Jazz Large Ensemble 8
Credit points: 3  
Teacher/Coordinator: Craig Scott  
Session: Semester 1,  
Semester 2  
Classes: 2hr Elective Jazz Orchestra or 3hr Big Band class  
Prerequisites: JAZZ4002  
Assessment: A final grade will be compiled from continual assessment of professional demeanour and ensemble skills demonstrated during rehearsals and performances (100%)

This unit of study covers all aspects of professional and creative ensemble performance, including: reading, improvisation, dynamics, tone, intonation, articulation, swing, time-feel, style and ensemble interaction.

JAZZ1029
Jazz Small Ensemble 1
Credit points: 3  
Teacher/Coordinator: Craig Scott  
Session: Semester 1,  
Semester 2  
Classes: 2hr tut/wk  
Prerequisites: JAZZ1029  
Assessment: A final grade will be compiled from continual assessment of professional demeanour, improvisational and ensemble skills demonstrated during rehearsals and performances (100%)

Note: Department permission required for enrolment. Note: These units are only available to non-jazz students.

Each ensemble consists of a basic rhythmic section with one or more additional instruments to make up the traditional 'Combo' format. The musical content involves performance of small ensemble works and arrangements including original works by the students themselves in a nominated jazz ensemble. Enrolment is subject to audition, and availability of places.

JAZZ1030
Jazz Small Ensemble 2
Credit points: 3  
Teacher/Coordinator: Craig Scott  
Session: Semester 1,  
Semester 2  
Classes: 2hr tut/wk  
Prerequisites: JAZZ1030  
Assessment: A final grade will be compiled from continual assessment of professional demeanour, improvisational and ensemble skills demonstrated during rehearsals and performances (100%)

Each ensemble consists of a basic rhythmic section with one or more additional instruments to make up the traditional 'Combo' format. The musical content involves performance of small ensemble works and arrangements including original works by the students themselves in a nominated jazz ensemble. Enrolment is subject to audition, and availability of places.

JAZZ2026
Jazz Small Ensemble 3
Credit points: 3  
Teacher/Coordinator: Craig Scott  
Session: Semester 1,  
Semester 2  
Classes: 2hr tut/wk  
Prerequisites: JAZZ2026  
Assessment: A final grade will be compiled from continual assessment of professional demeanour, improvisational and ensemble skills demonstrated during rehearsals and performances (100%)

Each ensemble consists of a basic rhythmic section with one or more additional instruments to make up the traditional 'Combo' format. The musical content involves performance of small ensemble works and arrangements including original works by the students themselves in a nominated jazz ensemble. Enrolment is subject to audition, and availability of places.

JAZZ2027
Jazz Small Ensemble 4
Credit points: 3  
Teacher/Coordinator: Craig Scott  
Session: Semester 1,  
Semester 2  
Classes: 2hr tut/wk  
Prerequisites: JAZZ2027  
Assessment: A final grade will be compiled from continual assessment of professional demeanour, improvisational and ensemble skills demonstrated during rehearsals and performances (100%)

Each ensemble consists of a basic rhythmic section with one or more additional instruments to make up the traditional 'Combo' format. The musical content involves performance of small ensemble works and arrangements including original works by the students themselves in a nominated jazz ensemble. Enrolment is subject to audition, and availability of places.

JAZZ3012
Jazz Small Ensemble 5
Credit points: 3  
Teacher/Coordinator: Craig Scott  
Session: Semester 1,  
Semester 2  
Classes: 2hr tut/wk  
Prerequisites: JAZZ3012  
Assessment: A final grade will be compiled from continual assessment of professional demeanour, improvisational and ensemble skills demonstrated during rehearsals and performances (100%)

Each ensemble consists of a basic rhythmic section with one or more additional instruments to make up the traditional 'Combo' format. The musical content involves performance of small ensemble works and arrangements including original works by the students themselves in a nominated jazz ensemble. Enrolment is subject to audition, and availability of places.
Undergraduate units of study details

JAZZ3013
Jazz Small Ensemble 6
Credit points: 3
Teacher/Coordinator: Craig Scott
Session: Semester 1, Semester 2
Classes: 2hr tut/wk
Prerequisites: JAZZ3112
Assessment: A final grade will be compiled from continual assessment of professional demeanour, improvisational and ensemble skills demonstrated during rehearsals and performances (100%)
Each ensemble consists of a basic rhythmic section with one or more additional instruments to make up the traditional 'Combo' format. The musical content involves performance of small ensemble works and arrangements including original works by the students themselves in a nominated jazz ensemble. Enrolment is subject to audition, and availability of places.

JAZZ4014
Jazz Small Ensemble 7
Credit points: 3
Teacher/Coordinator: Craig Scott
Session: Semester 1, Semester 2
Classes: 2hr tut/wk
Prerequisites: JAZZ3013
Assessment: A final grade will be compiled from continual assessment of professional demeanour, improvisational and ensemble skills demonstrated during rehearsals and performances (100%)
Each ensemble consists of a basic rhythmic section with one or more additional instruments to make up the traditional 'Combo' format. The musical content involves performance of small ensemble works and arrangements including original works by the students themselves in a nominated jazz ensemble. Enrolment is subject to audition, and availability of places.

JAZZ4015
Jazz Small Ensemble 8
Credit points: 3
Teacher/Coordinator: Craig Scott
Session: Semester 1, Semester 2
Classes: 2hr tut/wk
Prerequisites: JAZZ4014
Assessment: A final grade will be compiled from continual assessment of professional demeanour, improvisational and ensemble skills demonstrated during rehearsals and performances (100%)
Each ensemble consists of a basic rhythmic section with one or more additional instruments to make up the traditional 'Combo' format. The musical content involves performance of small ensemble works and arrangements including original works by the students themselves in a nominated jazz ensemble. Enrolment is subject to audition, and availability of places.

Jazz piano

JAZZ1025
Jazz Piano 1
Credit points: 3
Teacher/Coordinator: Julie Spithill
Session: Semester 1
Classes: 1hr tut/wk
Assessment: 15 min technical exam (100%)
Note: This course is only available to non-Jazz majors.
This streamled course is available to all Conservatorium students as a free choice. The course will focus on basic keyboard technique as well as jazz chord progressions and voicings in small classes with students of like abilities. Students are assessed on their rate of progress by demonstrating successful completion of pieces and exercises. At the end of year examinations, students are required to demonstrate scales, chords, voicings, bass lines and comping.

JAZZ1026
Jazz Piano 2
Credit points: 3
Teacher/Coordinator: Julie Spithill
Session: Semester 2
Classes: 1hr tut/wk
Prerequisites: JAZZ1025
Assessment: 15 min technical exam (100%)
Note: This course is only available to non-Jazz majors.
Consolidation and development of concepts and skills introduced in Jazz Piano 1.

JAZZ2022
Jazz Piano 3
Credit points: 3
Teacher/Coordinator: Julie Spithill
Session: Semester 1
Classes: 1hr tut/wk
Prerequisites: JAZZ1026 or JAZZ1612
Assessment: 15 min technical exam (100%)
Consolidation and further development of concepts and skills introduced in Jazz Piano 2.

Jazz vocal workshop

JAZZ2030
Jazz Vocal Workshop 1
Credit points: 3
Teacher/Coordinator: Judy Bailey
Session: Semester 1
Classes: 2hr tut/wk
Assessment: A final grade will be compiled from continual assessment of professional demeanour, improvisational and ensemble skills demonstrated during classes (100%)
This course aims to help students develop their skills with listening, part-singing (SATB), pitch awareness, intervalic accuracy, internal balance, use of dynamics, breathing, posture, general musicianship and performance.

JAZZ2031
Jazz Vocal Workshop 2
Credit points: 3
Teacher/Coordinator: Judy Bailey
Session: Semester 2
Classes: 2hr tut/wk
Prerequisites: JAZZ2030
Assessment: A final grade will be compiled from continual assessment of professional demeanour, improvisational and ensemble skills demonstrated during classes (100%)
Consolidation and development of content introduced in Jazz Vocal Workshop 1.

Orchestral studies for specialised instruments

ENSE1018
Orchestral Studies 1
Credit points: 3
Teacher/Coordinator: Prof Imre Pallo
Session: Semester 1, Semester 2
Classes: Up to 6 hrs/wk - sectional classes, ensemble rehearsals and 2 public performances
Corequisites: Principal Study 1 in a non-orchestral instrument
Assessment: Tutor/conductor assessment based on attendance, participation, performance and preparation (100%). Further details in the Orchestral Studies & Large Ensembles Program Handbook.
Note: This unit of study is only open for pianists and other specialised instruments
In these units of study, through a wide range of repertoire, students will learn the necessary skills for orchestral and ensemble performance including refining intonation, tone control, working with a conductor, ethics and professional conduct of an orchestral musician.

ENSE1022
Orchestral Studies 2
Credit points: 3
Teacher/Coordinator: Prof Imre Pallo
Session: Semester 1, Semester 2
Classes: Up to 6 hrs/wk - sectional classes, ensemble rehearsals and 2 public performances
Corequisites: Principal Study 2 in a non-orchestral instrument
Assessment: Tutor/conductor assessment based on attendance, participation, performance and preparation (100%). Further details in the Orchestral Studies & Large Ensembles Program Handbook.
Note: This unit of study is only open for pianists and other specialised instruments
In these units of study, through a wide range of repertoire, students will learn the necessary skills for orchestral and ensemble performance including refining intonation, tone control, working with a conductor, ethics and professional conduct of an orchestral musician.

Recital preparation

ACCP3611
Recital Preparation 1
Credit points: 3
Teacher/Coordinator: Dr Jeanell Carrigan
Session: Semester 1, Semester 2
Classes: 8 hrs per semester
Assessment: Based on attendance, participation, performance and preparation (100%)
Note: Department permission required for enrolment.
The purpose of each of the independent recital preparation units of study is to develop the range of skills that musicians must possess to
prepare them to be professional performers particularly in an ensemble situation. Students will receive training/instruction in all aspects of collaborative recital preparation. Through recital repertoire chosen by the student and the principal study teacher at the beginning of the semester, students will learn practical application of elements of recital preparation and performance including appropriate recital structure, issues in collaborative performance, strategies for improvement of accuracy of rhythmic and intonation control, ethics and professional conduct of a musician. Students must abide by the recital preparation attendance and rehearsal policy of the Accompaniment and Chamber Music Unit. The objectives of this Unit of Study are to develop: the ability to concentrate and perform with commitment; teamwork; the ability to work effectively with another musician.

**ACCP3612 Recital Preparation 2**

**Credit points:** 3  
**Teacher/Coordinator:** Dr Jeanell Carrigan  
**Session:** Semester 1, Semester 2  
**Classes:** 8 hrs per semester  
**Assessment:** Based on attendance, participation, performance and preparation (100%)  
**Note:** Department permission required for enrolment.

The purpose of each of the independent recital preparation units of study is to develop the range of skills that musicians must possess to prepare them to be professional performers, particularly in an ensemble situation. Students will receive training/instruction in all aspects of collaborative recital preparation. Students must abide by the recital preparation attendance and rehearsal policy of the Accompaniment and Chamber Music Unit.

**ACCP3613 Recital Preparation 3**

**Credit points:** 3  
**Teacher/Coordinator:** Dr Jeanell Carrigan  
**Session:** Semester 1, Semester 2  
**Classes:** 8 hrs per semester  
**Assessment:** Based on attendance, participation, performance and preparation (100%)  
**Note:** Department permission required for enrolment.

The purpose of each of the independent recital preparation units of study is to develop the range of skills that musicians must possess to prepare them to be professional performers, particularly in an ensemble situation. Students will receive training/instruction in all aspects of collaborative recital preparation. Students must abide by the recital preparation attendance and rehearsal policy of the Accompaniment and Chamber Music Unit.

**Saxophone orchestra**

**WIND1016 Saxophone Orchestra 1**

**Credit points:** 3  
**Teacher/Coordinator:** Dr Michael Duke  
**Session:** Semester 1, Semester 2  
**Classes:** 2hr rehearsal/wk  
**Assessment:** A final grade will be compiled from continual assessment of professional demeanour and ensemble skills demonstrated during rehearsals and performances (100%).  
**Note:** Department permission required for enrolment.

This Unit will help to develop ensemble skills that are essential for saxophonists playing in any conducted ensemble. The aim of this series of units is that the saxophonist will learn how to follow a conductor, listen to others, learn how to blend with other saxophonists and be able to play in a variety of styles.

**WIND1017 Saxophone Orchestra 2**

**Credit points:** 3  
**Teacher/Coordinator:** Dr Michael Duke  
**Session:** Semester 1, Semester 2  
**Classes:** 2hr rehearsal/wk  
**Prerequisites:** WIND1016  
**Assessment:** A final grade will be compiled from continual assessment of professional demeanour and ensemble skills demonstrated during rehearsals and performances (100%).

This Unit will help to develop ensemble skills that are essential for saxophonists playing in any conducted ensemble. The aim of this series of units is that the saxophonist will learn how to follow a conductor, listen to others, learn how to blend with other saxophonists and be able to play in a variety of styles.

**WIND2016 Saxophone Orchestra 3**

**Credit points:** 3  
**Teacher/Coordinator:** Dr Michael Duke  
**Session:** Semester 1, Semester 2  
**Classes:** 2hr rehearsal/wk  
**Prerequisites:** WIND1017  
**Assessment:** A final grade will be compiled from continual assessment of professional demeanour and ensemble skills demonstrated during rehearsals and performances (100%).

This Unit will help to develop ensemble skills that are essential for saxophonists playing in any conducted ensemble. The aim of this series of units is that the saxophonist will learn how to follow a conductor, listen to others, learn how to blend with other saxophonists and be able to play in a variety of styles.

**WIND2017 Saxophone Orchestra 4**

**Credit points:** 3  
**Teacher/Coordinator:** Dr Michael Duke  
**Session:** Semester 1, Semester 2  
**Classes:** 2hr rehearsal/wk  
**Prerequisites:** WIND2016  
**Assessment:** A final grade will be compiled from continual assessment of professional demeanour and ensemble skills demonstrated during rehearsals and performances (100%).

This Unit will help to develop ensemble skills that are essential for saxophonists playing in any conducted ensemble. The aim of this series of units is that the saxophonist will learn how to follow a conductor, listen to others, learn how to blend with other saxophonists and be able to play in a variety of styles.

**WIND3018 Saxophone Orchestra 5**

**Credit points:** 3  
**Teacher/Coordinator:** Dr Michael Duke  
**Session:** Semester 1, Semester 2  
**Classes:** 2hr rehearsal/wk  
**Prerequisites:** WIND3017  
**Assessment:** A final grade will be compiled from continual assessment of professional demeanour and ensemble skills demonstrated during rehearsals and performances (100%).

This Unit will help to develop ensemble skills that are essential for saxophonists playing in any conducted ensemble. The aim of this series of units is that the saxophonist will learn how to follow a conductor, listen to others, learn how to blend with other saxophonists and be able to play in a variety of styles.

**WIND3019 Saxophone Orchestra 6**

**Credit points:** 3  
**Teacher/Coordinator:** Dr Michael Duke  
**Session:** Semester 1, Semester 2  
**Classes:** 2hr rehearsal/wk  
**Prerequisites:** WIND3018  
**Assessment:** A final grade will be compiled from continual assessment of professional demeanour and ensemble skills demonstrated during rehearsals and performances (100%).

This Unit will help to develop ensemble skills that are essential for saxophonists playing in any conducted ensemble. The aim of this series of units is that the saxophonist will learn how to follow a conductor, listen to others, learn how to blend with other saxophonists and be able to play in a variety of styles.

**WIND4030 Saxophone Orchestra 7**

**Credit points:** 3  
**Teacher/Coordinator:** Dr Michael Duke  
**Session:** Semester 1, Semester 2  
**Classes:** 2hr rehearsal/wk  
**Prerequisites:** WIND3019  
**Assessment:** A final grade will be compiled from continual assessment of professional demeanour and ensemble skills demonstrated during rehearsals and performances (100%).

This Unit will help to develop ensemble skills that are essential for saxophonists playing in any conducted ensemble. The aim of this series of units is that the saxophonist will learn how to follow a conductor, listen to others, learn how to blend with other saxophonists and be able to play in a variety of styles.

**WIND4031 Saxophone Orchestra 8**

**Credit points:** 3  
**Teacher/Coordinator:** Dr Michael Duke  
**Session:** Semester 1, Semester 2  
**Classes:** 2hr rehearsal/wk  
**Prerequisites:** WIND4030  
**Assessment:** A final grade will be compiled from continual assessment of professional demeanour and ensemble skills demonstrated during rehearsals and performances (100%).
This unit will help to develop ensemble skills that are essential for saxophonists playing in any conducted ensemble. The aim of this series of units is that the saxophonist will learn how to follow a conductor, listen to others, learn how to blend with other saxophonists and be able to play in a variety of styles.

Strings performance class

STRG1015

Strings Performance Class 1

Credit points: 3  
Teacher/Coordinator: A/Prof Alice Waten, Gregory Pikler, Alex Henery  
Session: Semester 1, Semester 2  
Classes: One 2hr class/wk  
Assessment: 1. A minimum of 2 performances per semester (80%); 2. Attendance/ Participation (20%)

Note: Students enrolled in Principal Study (Advanced) units may not concurrently enrol in unit specific performance classes.

Success in string performance requires frequent exposure to performance opportunity. Strings Performance Class offers the opportunity for students to perform work in progress and receive qualified feedback from lecturers and guests especially invited to the class. The class aims to create a focused and supportive environment in which students can take performance risks. In response to performances the class is invited to discuss technical and musical observations relevant to string playing. All students enrolling in Strings Performance Class must be concurrently enrolled in Principal Study in a string instrument.

STRG1016

Strings Performance Class 2

Credit points: 3  
Teacher/Coordinator: A/Prof Alice Waten, Gregory Pikler, Alex Henery  
Session: Semester 1, Semester 2  
Classes: One 2hr class/wk  
Assessment: 1. A minimum of 2 performances per semester (80%); 2. Attendance/ Participation (20%)

Note: Students enrolled in Principal Study (Advanced) units may not concurrently enrol in unit specific performance classes.

Success in string performance requires frequent exposure to performance opportunity. Strings Performance Class offers the opportunity for students to perform work in progress and receive qualified feedback from lecturers and guests especially invited to the class. The class aims to create a focused and supportive environment in which students can take performance risks. In response to performances the class is invited to discuss technical and musical observations relevant to string playing. All students enrolling in Strings Performance Class must be concurrently enrolled in Principal Study in a string instrument.

STRG2014

Strings Performance Class 3

Credit points: 3  
Teacher/Coordinator: A/Prof Alice Waten, Gregory Pikler, Alex Henery  
Session: Semester 1, Semester 2  
Classes: One 2hr class/wk  
Prerequisites: STRG1016 Assessment: 1. A minimum of 2 performances per semester (80%); 2. Attendance/ Participation (20%)

Note: Students enrolled in Principal Study (Advanced) units may not concurrently enrol in unit specific performance classes.

Success in string performance requires frequent exposure to performance opportunity. Strings Performance Class offers the opportunity for students to perform work in progress and receive qualified feedback from lecturers and guests especially invited to the class. The class aims to create a focused and supportive environment in which students can take performance risks. In response to performances the class is invited to discuss technical and musical observations relevant to string playing. All students enrolling in Strings Performance Class must be concurrently enrolled in Principal Study in a string instrument.

STRG2015

Strings Performance Class 4

Credit points: 3  
Teacher/Coordinator: A/Prof Alice Waten, Gregory Pikler, Alex Henery  
Session: Semester 1, Semester 2  
Classes: One 2hr class/wk  
Prerequisites: STRG2014 Assessment: 1. A minimum of 2 performances per semester (80%); 2. Attendance/ Participation (20%)

Note: Students enrolled in Principal Study (Advanced) units may not concurrently enrol in unit specific performance classes.

Success in string performance requires frequent exposure to performance opportunity. Strings Performance Class offers the opportunity for students to perform work in progress and receive qualified feedback from lecturers and guests especially invited to the class. The class aims to create a focused and supportive environment in which students can take performance risks. In response to performances the class is invited to discuss technical and musical observations relevant to string playing. All students enrolling in Strings Performance Class must be concurrently enrolled in Principal Study in a string instrument.

STRG3018

Strings Performance Class 5

Credit points: 3  
Teacher/Coordinator: A/Prof Alice Waten, Gregory Pikler, Alex Henery  
Session: Semester 1, Semester 2  
Classes: One 2hr class/wk  
Prerequisites: STRG2015 Assessment: 1. A minimum of 2 performances per semester (80%); 2. Attendance/ Participation (20%)

Note: Students enrolled in Principal Study (Advanced) units may not concurrently enrol in unit specific performance classes.

Success in string performance requires frequent exposure to performance opportunity. Strings Performance Class offers the opportunity for students to perform work in progress and receive qualified feedback from lecturers and guests especially invited to the class. The class aims to create a focused and supportive environment in which students can take performance risks. In response to performances the class is invited to discuss technical and musical observations relevant to string playing. All students enrolling in Strings Performance Class must be concurrently enrolled in Principal Study in a string instrument.

STRG3019

Strings Performance Class 6

Credit points: 3  
Teacher/Coordinator: A/Prof Alice Waten, Gregory Pikler, Alex Henery  
Session: Semester 1, Semester 2  
Classes: One 2hr class/wk  
Prerequisites: STRG2016 Assessment: 1. A minimum of 2 performances per semester (80%); 2. Attendance/ Participation (20%)

Note: Students enrolled in Principal Study (Advanced) units may not concurrently enrol in unit specific performance classes.

Success in string performance requires frequent exposure to performance opportunity. Strings Performance Class offers the opportunity for students to perform work in progress and receive qualified feedback from lecturers and guests especially invited to the class. The class aims to create a focused and supportive environment in which students can take performance risks. In response to performances the class is invited to discuss technical and musical observations relevant to string playing. All students enrolling in Strings Performance Class must be concurrently enrolled in Principal Study in a string instrument.

STRG4016

Strings Performance Class 7

Credit points: 3  
Teacher/Coordinator: A/Prof Alice Waten, Gregory Pikler, Alex Henery  
Session: Semester 1, Semester 2  
Classes: One 2hr class/wk  
Prerequisites: STRG3019 Assessment: 1. A minimum of 2 performances per semester (80%); 2. Attendance/ Participation (20%)

Note: Students enrolled in Principal Study (Advanced) units may not concurrently enrol in unit specific performance classes.

Success in string performance requires frequent exposure to performance opportunity. Strings Performance Class offers the opportunity for students to perform work in progress and receive qualified feedback from lecturers and guests especially invited to the class. The class aims to create a focused and supportive environment in which students can take performance risks. In response to performances the class is invited to discuss technical and musical observations relevant to string playing. All students enrolling in Strings Performance Class must be concurrently enrolled in Principal Study in a string instrument.
STRG4017
Strings Performance Class 8
Credit points: 3
Teacher/Coordinator: A/Prof Alice Waten, Gregory Pikler, Alex Henery
Session: Semester 1, Semester 2
Classes: One 2hr tutorial/wk
Prerequisites: STRG4016 Assessment: 1. A minimum of 2 performances per semester (80%); 2. Attendance/Participation (20%)

String performance requires frequent exposure to performance opportunity. Strings Performance Class offers the opportunity for students to perform work in progress and receive qualified feedback from lecturers and guests specially invited to the class. The class aims to create a focused and supportive environment in which students can take performance risks. In response to performances the class is invited to discuss technical and musical observations relevant to string playing. All students enrolling in Strings Performance Class must be concurrently enrolled in Principal Study in a string instrument.

Vocal performance class
VSAO2037
Vocal Performance Class 3
Credit points: 3
Teacher/Coordinator: Barry Ryan
Session: Semester 1, Semester 2
Classes: 2hr tutorial/wk
Prerequisites: VSAO1018 Assessment: 3 performances per semester plus class attendance and discussion (100%).
Note: Students enrolled in Principal Study (Advanced) units may not concurrently enrol in unit specific performance classes.

In this unit, students work in close collaboration with each other gaining experience of peer learning and creative expression. Detailed work on the major singing languages will further develop the ability to interpret in a variety of styles and genres. By the conclusion of this semester, students should be able to demonstrate growing technical competence and some individual interpretative distinctiveness.

VSAO2038
Vocal Performance Class 4
Credit points: 3
Teacher/Coordinator: Barry Ryan
Session: Semester 1, Semester 2
Classes: One 2hr tutorial/wk
Prerequisites: VSAO2037 Assessment: 3 performances per semester plus class attendance and discussion (100%).
Note: Students enrolled in Principal Study (Advanced) units may not concurrently enrol in unit specific performance classes.

In this semester, students will develop more advanced concert performance skills. Imagination will be encouraged as well as additional detailed text development and understanding. By the completion of the semester, students will be able to interact more successfully with the audience through this increased knowledge of the text and its interpretation.

VSAO3037
Vocal Performance Class 5
Credit points: 3
Teacher/Coordinator: Barry Ryan
Session: Semester 1, Semester 2
Classes: 2hr tutorial/wk
Prerequisites: VSAO2038 Assessment: 3 performances per semester plus class attendance and discussion (100%).
Note: Students enrolled in Principal Study (Advanced) units may not concurrently enrol in unit specific performance classes.

Students in this unit will refine their technical foundation, reinforce their awareness of stylistic variety, and reveal a growing confidence in ensemble with the piano. Performance will focus on successful presentation between time periods and styles of the studied material. At the conclusion of the semester, students will present with more authority and confidence in a variety of styles.

VSAO3038
Vocal Performance Class 6
Credit points: 3
Teacher/Coordinator: Barry Ryan
Session: Semester 1, Semester 2
Classes: One 2hr tutorial/wk
Prerequisites: VSAO3037 Assessment: 3 performances per semester plus class attendance and discussion (100%).
Note: Students enrolled in Principal Study (Advanced) units may not concurrently enrol in unit specific performance classes.

This unit of study introduces the development of advanced concert presentation skills, with the application of technique at a high level of skill. By the end of the semester, tonal and dynamic variety in relation to the interpretative concept will develop effective communication to further develop individual performance.

VSAO4037
Vocal Performance Class 7
Credit points: 3
Teacher/Coordinator: Barry Ryan
Session: Semester 1, Semester 2
Classes: One 2 hr tutorial/wk
Prerequisites: VSAO3038 Assessment: 3 performances per semester plus class attendance and discussion (100%).
Note: Students enrolled in Principal Study (Advanced) units may not concurrently enrol in unit specific performance classes.

Students are encouraged to reflect on their individual performance strengths and weaknesses in preparation for recitals. They will utilise the workshop to develop their recital repertoire using peer feedback to elevate their performance skills. At the completion of this unit, students should be able to demonstrate some individual creativity through the use of sound technique, with musical and interpretative understanding.

VSAO4038
Vocal Performance Class 8
Credit points: 3
Teacher/Coordinator: Barry Ryan
Session: Semester 1, Semester 2
Classes: One 2hr tutorial/wk
Prerequisites: VSAO4037 Assessment: 3 performances per semester plus class attendance and discussion (100%).
Note: Students enrolled in Principal Study (Advanced) units may not concurrently enrol in unit specific performance classes.

In this unit, students will receive additional refinement in order to be at the appropriate level of performance for graduation. At the conclusion, students should be able to perform with confidence and authority, showing technical facility, a sense of style, effective vocal and visual communication, artistry and empathy with other performers.

Woodwind class
WIND2018
Woodwind Class 1
Credit points: 3
Teacher/Coordinator: Ngaire de Korte
Session: Semester 1, Semester 2
Classes: One 1 hr tutorial/wk
Prerequisites: WIND2019 Assessment: Masterclass performances, class participation (100%).
Note: Students enrolled in Principal Study (Advanced) units may not concurrently enrol in unit specific performance classes.

This series of units gives students an opportunity to perform regularly at masterclasses. Students will be expected to discuss and critique each other's performances in an articulate and constructive manner. Detailed analysis of musical style, breathing, posture and performance techniques will be covered.

WIND2019
Woodwind Class 2
Credit points: 3
Teacher/Coordinator: Ngaire de Korte
Session: Semester 1, Semester 2
Classes: One 1 hr tutorial/wk
Prerequisites: WIND2018 Assessment: Masterclass performances, class participation (100%).
Note: Students enrolled in Principal Study (Advanced) units may not concurrently enrol in unit specific performance classes.

This series of units gives students an opportunity to perform regularly at masterclasses. Students will be expected to discuss and critique each other's performances in an articulate and constructive manner. Detailed analysis of musical style, breathing, posture and performance techniques will be covered.

WIND3020
Woodwind Class 3
Credit points: 3
Teacher/Coordinator: Ngaire de Korte
Session: Semester 1, Semester 2
Classes: One 1 hr tutorial/wk
Prerequisites: WIND2019 Assessment: Preparation of class material, masterclass performances, class participation (100%).
Note: Students enrolled in Principal Study (Advanced) units may not concurrently enrol in unit specific performance classes.

This series of units gives students an opportunity to perform regularly at masterclasses. Students will be expected to discuss and critique
Undergraduate units of study details

For each student's performances, detailed analysis of musical style, breathing, posture, and performance techniques will be covered.

**WIND3021 Woodwind Class 4**
- Credit points: 3
- Teacher/Coordinator: Ngaire de Korte
- Session: Semester 1, Semester 2
- Class: 1 hr tut/wk
- Prerequisites: WIND3020
- Assessment: Preparation of class material, masterclass performances, class participation (100%)

Note: Students enrolled in Principal Study (Advanced) units may not concurrently enrol in unit specific performance classes.

This series of units gives students an opportunity to perform regularly at masterclasses. Students will be expected to discuss and critique each other's performances in an articulate and constructive manner. Detailed analysis of musical style, breathing, posture and performance techniques will be covered.

**WIND3036 Woodwind Class 5**
- Credit points: 3
- Teacher/Coordinator: Ngaire de Korte
- Session: Semester 1, Semester 2
- Class: 1 hr tut/wk
- Prerequisites: WIND3021
- Assessment: Preparation of class material, masterclass performances, class participation (100%)

Note: Students enrolled in Principal Study (Advanced) units may not concurrently enrol in unit specific performance classes.

This series of units gives students an opportunity to perform regularly at masterclasses. Students will be expected to discuss and critique each other's performances in an articulate and constructive manner. Detailed analysis of musical style, breathing, posture and performance techniques will be covered.

**WIND3037 Woodwind Class 6**
- Credit points: 3
- Teacher/Coordinator: Ngaire de Korte
- Session: Semester 1, Semester 2
- Class: 1 hr tut/wk
- Prerequisites: WIND3036
- Assessment: Masterclass performances, class participation (100%)

Note: Students enrolled in Principal Study (Advanced) units may not concurrently enrol in unit specific performance classes.

This series of units gives students an opportunity to perform regularly at masterclasses. Students will be expected to discuss and critique each other's performances in an articulate and constructive manner. Detailed analysis of musical style, breathing, posture and performance techniques will be covered.

**JAZZ3631 Music Business Skills**
- Credit points: 6
- Teacher/Coordinator: David Theak
- Session: Semester 1
- Class: 2hr lect/wk
- Assessment: Press Kit (25%), Tour Plan (50%), Business Plan (25%)

Music Business Skills is designed to prepare graduating students for the non-musical aspects of their forthcoming career. The unit is designed as an overview of the many different facets of the music industry, including setting up a small music business (including GST/taxation overview and responsibilities), funding sources and alternatives, tour planning and budgeting, producing and designing promotional tools, dealing with record company's/music publishing, and other essential techniques and requirements of running a successful music business in today's competitive arts environment.

**MCGY3627 Paleography of Music**
- Credit points: 6
- Teacher/Coordinator: Dr Kathleen Nelson
- Session: Semester 1
- Class: One 2-hour seminar per week
- Prerequisites: Students in Bachelor of Music or Bachelor of Music Studies degree will normally have taken 12 credit points of Music History. Assumed knowledge: Knowledge of current musical notation is essential. MCGY2611 Music from the Middle Ages to the Baroque or introductory reading in music of the medieval and renaissance periods is recommended. Assessment: Assignments (50%); 2-hour examination (50%).

Paleography of Music introduces principles and issues of some different types of western musical notation in use during the Middle Ages and Renaissance, and contributes to the development of an understanding of original sources of music of these eras. Through studying original notations and sources, students can develop an understanding of the characteristics and problems of medieval and renaissance musical repertories not otherwise available. Students will transcribe from the original notations studied into modern musical notation. Among the notations to be studied are several chant notations including that of the musical sources of Hildegard of Bingen; white mensural notation as used in sources of fifteenth and sixteenth vocal polyphony with examples likely to include music by Dufay, Ockeghem and Byrd; French and Italian lute tablatures; and German keyboard tablatures.

**MCGY3629 Romanticism and The Fantastic**
- Credit points: 6
- Teacher/Coordinator: Dr David Larkin
- Session: Semester 1
- Class: 2hr seminar/week
- Prerequisites: It is recommended that students have some knowledge of harmonic and formal practices up to 1850. Assessment: Written assignments (60%); In-class presentation (30%), Seminar participation (10%)

This unit will explore the fantastic as a central aspect of romanticism in its various manifestations, including the uncanny, the daemonic and the playful. In music, this meshes fruitfully with the older tradition of the fantasy, a genre which is similarly dependent on the imagination and the evasion of clear boundaries. A range of Lieder, operas, symphonic and solo works by composers such as Schumann, Berlioz, Liszt, Mendelssohn and Schubert will be studied against the backdrop of literary and artistic innovations by Goethe, Hoffmann, Byron, and Friedrich. Theories of the fantastic by Todorov, Freud and others will also be examined.

**MCGY3636 Classicism and Transformation**
- Credit points: 6
- Teacher/Coordinator: Dr Alan Maddox
- Session: Semester 1
- Class: 2hr seminar/week
- Prerequisites: It is strongly recommended that students have completed MCGY2612, or have a sound knowledge of the Viennese Classical repertoire. Assessment: Essay (2,500-3,000 words) (50%), Seminar presentation (30%), critical reading assignment (1,000 words) (20%)

This unit enables students to explore topics that will deepen and extend their understanding of the style, repertoire and performance traditions of the classical era, c.1770-1828 and particularly the music of Haydn, Mozart, Beethoven and Schubert. Participants will explore important repertoire, research one topic in depth, engage with the research of other class members, and study a selection of critical writings about the classical period. Specific topics will be negotiated early in the semester based on students’ scholarly and instrumental specialities.
MCGY3639
The Moderns: Strauss, Mahler, Schoenberg
Credit points: 6
Teacher/Coordinator: Dr David Larkin
Session: Semester 2
2 Classes: 2hr lecture and 1 hr tut/week
Assumed knowledge: It is expected that students will have some knowledge of late 19th-century harmonic practices. Assessment: Essay (30%); Written assignments (20%); Listening test (20%); In-class presentation (20%); Seminar participation (10%)
This unit will focus on the years 1889 to 1914, a seminal period in European modernism. The music of Strauss, Mahler and Schoenberg will be explored to see how it expresses the cultural concerns of the time, and how it relates to contemporary trends in visual art, literature and philosophy. From an analytical perspective, particular attention will be paid to each composer's harmonic and formal strategies, and how these contributed to the disintegration of the tonal system. Works to be studied include selections from Strauss's tone poems, Mahler's symphonies and Schoenberg's chamber music, as well as Lieder by all three composers and a number of operas.

MUED3031
Survey of Jazz History
Credit points: 3
Teacher/Coordinator: Dr Michael Webb/Kevin Hunt
Session: Semester 1
2 Classes: 1 hr lecture, 1 hr workshop/wk
Assessment: live gig report (10%), teaching sequence and tut presentation (60%), exam (30%)
Note: This unit is not available for Jazz Performance students unless they are enrolled in BMus (Music Education).

MUSC1506
Music in Western Culture
Credit points: 6
Teacher/Coordinator: Prof Anne Boyd
Session: Semester 2
2 Classes: 2hr lecture and 1 hr tut/wk
Assumed knowledge: The ability to follow a musical score while listening to the music and some prior knowledge of elementary music theory. Assessment: Tutorial work (40%), 2000 word essay (40%), 60 minute exam (20%)
An historical study of Western music from the Classical Greeks to the present day focussing upon the problems of canon formation and the impact of music notation upon musical performance and composition throughout the ages. Analytical study of a number of works by major composers shows how musical meaning is constructed in relation to the development of tonality and other stylistic conventions.

MUSC1507
Sounds, Screens, Speakers: Music & Media
Credit points: 6
Teacher/Coordinator: Dr Charles Fairchild
Session: Semester 1
2 Classes: 2hr lecture and 1 tut/wk
Assessment: Two 1,000 word assignments (2x25%); one 500 word test (10%); one 2,000 word assignment (30%), attendance and participation (10%).
Music has been dramatically shaped and reshaped by every major change in communications technology in the 20th century from vinyl discs to MP3s. In this unit of study we will analyse such issues as the ways in which the early recording industry transformed jazz, the blues and country music, how the presentation of music on radio and television changed how the music industry created new musical celebrities, and the challenges the music industry faces as digital technology transforms the creation, distribution and consumption of music.

MUSC2631
Music and Everyday Life
Credit points: 6
Teacher/Coordinator: Dr Charles Fairchild
Session: Semester 1
2 Classes: 2 hour lecture/week
Prerequisites: 12 junior music credit points or MUSC2693
Assessment: Fieldwork project paper (4000 words) (40%); ethnographic description of a musical event (1000 words) (25%); critical response paper (1000 words) (25%), class presentations and participation (10%).
Note: Students will normally have completed either MUSC1501 Concepts of Music or MUSC1504 Fundamentals of Music II or MUSC2693 Advanced Fundamentals of Music.

This unit is a prerequisite for MUSC4011 Music Honour A (for BA Hons in Music). What can we learn from non-textual approaches to understanding music? The primary goal of this unit of study is to study music not as a composer, producer, performer, listener or audience member, but as an ethnographer. That is, analysing music through an observational, experiential and intellectual understanding of how people make and take meaning from music.

MUSC2651
Re-presenting Australia in Music
Credit points: 6
Teacher/Coordinator: Prof Anne Boyd
Session: Semester 1
2 Classes: 2 hour lecture and 1 hr tut/week
Prerequisites: 18 junior credit points
Assumed knowledge: An ability to read music at a basic level and an understanding of fundamental musical terminology would be an advantage in this unit of study but is not essential. Assessment: One 3000 word essay, or individual project (60%); a listening test 750 words (15%); 3 on-line quizzes (15%); attendance and participation (10%)
This unit of study is concerned with how Australian music reflects, and may, to some extent, shape our national identity. We will ask how Australia sounds itself as a nation. What stories about ourselves does our music tell? What are the characteristics of Australian music that are different and unique? How does our music situate Australians in a globalised community?

MUSC2663
Survey of Film Music
Credit points: 6
Teacher/Coordinator: Dr James Wierzbicki
Session: Semester 2
2 Classes: 2 hour lecture and 1 hour tut/week
Prerequisites: 18 junior credit points
Assessment: Review assignments 2,000 wd (30%), final paper 2,500 wd (50%), participation (20%)
This unit is an introductory survey of the history and aesthetics of film music from the late 1890s to the present day. Topics for discussion will include the dramatic function of music as an element of cinematic narrative, the codification of musical iconography in cinematic genres, the symbolic use of pre-existing music, and the evolving musical styles of film composers.

MUSC2664
Popular Music and the Moving Image
Credit points: 6
Teacher/Coordinator: Dr Charles Fairchild
Session: Semester 1
1 Class: 1 hr lecture, 1 hr tut/week
Prerequisites: 18 junior credit points
Prohibitions: MUSC2662
Assessment: Musical analysis (20%), industrial critique (20%), Listening and viewing test (20%), Final Project 3,000 wd (30%), Participation (10%).
The range of media channels through which we experience popular music has proliferated in recent years. The emotive power of music is used to tell stories, sell products and connect people to one another. This unit of study will analyse the use of popular music in a broad range of multimedia forms from film and television to video games and the use of digital media to disseminate a multitude of musical multimedia productions.

MUSC2685
Music of Bach
Credit points: 6
Teacher/Coordinator: A/Prof Winsome Evans
Session: Semester 1
2 Classes: 2 hr lecture and 1 hr tut/week
Prerequisites: 12 junior music credit points or MUSC2693, or with the permission of the coordinator
Assessment: 2 listening tests equivalent to 500 words (20%), 2 essays 2,000 words each (70%), attendance and tutorial participation (10%) 
This course will study the life and works of J.S.Bach. Detailed analysis of a selected number of Bach's compositions, as well as those of his sons, will be combined with a study of the musical culture in which they worked and lived. Reception, performance practice issues (including embellishment), transcriptions (by Bach and others) will also be studied.
What do we study when we study music? What kinds of stories do we tell about the history of music? What are the central issues, questions, and concerns that drive the study of music? This unit of study will begin to answer these questions and provide an overview of historical musicology as an academic discipline. In addition, students will also learn and practice the research skills necessary to find and evaluate sources, and to define and develop an area of interest. These skills will provide a solid foundation for the independent research work necessary in the Honours year.

MUSC3622 Musical Alchemy
Credit points: 6 Teacher/Coordinator: A/Prof Winsome Evans Session: Semester 2 Classes: 2 hr lecture and 1 hr tut/week. Prerequisites: 18 junior credit points Assessment: Tutorial paper (30%), Essay 2,000 wd (40%), Listening test (30%)

Arrangements, covers, remixes, transcriptions, reworkings, recycling, borrowing: the history of reusing existing material to create new music is one that can be traced from the medieval period to the present day. This unit of study will examine the variety of approaches taken to creative transformation in music by composers and musicians in various musical traditions in high art and popular music genres. Ability to read music notation is required.

MUSC3639 Music Journalism
Credit points: 6 Teacher/Coordinator: Dr James Wierzbicki Session: Semester 1 Classes: 1 hr lecture, 1 hr tut/week Prerequisites: 18 junior credit points Assessment: Exercises in music journalism and reviewing, 4,000 wd (50%), final paper 2,000 wd (30%), participation (20%)

Even as the 'Age of Newspapers' seems to be coming to an end, human beings' need for authoritative commentary on music remains as strong as ever. Along with surveying the history of music journalism from the early eighteenth century up to the present day, this unit of study offers participants the chance to try their hands at various forms of music journalism.

MUSC3640 Rhythms and Sounds of Latin America
Credit points: 6 Teacher/Coordinator: Daniel Rojas Session: Semester 2 Classes: 2 hr lecture, 1 hr tut/week Prerequisites: 18 junior credit points Assessment: Essay 2,500 wd or creative project with reflective statement (50%), Listening assessment (20%), Exam (30%)

Latin American music has become a powerful force in today's music industry, but its rich diversity and cultural contexts are not always acknowledged. This unit of study surveys a number of Latin American popular, folk and indigenous musical traditions in terms of their cultural milieu and historical development. Various musical, historical, and cultural concerns are examined with a practical and creative involvement with these styles. Particular emphasis will be placed on the compositional characteristics and the repertoire pertinent to these traditions.

MUSC3699 Understanding Music: Modes of Hearing
Credit points: 6 Teacher/Coordinator: Dr James Wierzbicki Session: Semester 2 Classes: 2 hr lecture, 1 hr tut/week. Prerequisites: 18 junior credit points Assessment: Analyses eq. 1,500 words (30%), final paper 3,000 words (50%), tutorial participation (20%)

This unit of study deals with the different ways in which we comprehend music and with the different ways in which that comprehension might be explained. It deals with modes of hearing and musical analysis for the purpose of leading students towards a deeper knowledge of how music in various genres (ranging from the classical mainstream to the twentieth-century avant-garde, from Tin Pan Alley songs to punk rock and hip-hop) is understood. A good working knowledge of musical terminology and vocabulary is required, to the level as covered in MUSC2699. This is the required unit of study for a music major in an Arts degree.

Music skills

CMPN2006 Sound Recording Fundamentals
Credit points: 3 Teacher/Coordinator: John Bassett Session: Semester 1 Classes: 2hr studio class/wk. Prerequisites: MUED1002 Assessment: Live Stereo Recording (40%), Solo Studio Recording (40%), WebCT Online Exam (20%)

This unit of study examines the theory of sound and acoustics, microphone design, stereo microphone techniques, mixing console operation, application of signal modifiers, digital audio recording and CD creation. Students will experience prac-based recording sessions to gain a comprehensive understanding of the recording technology on offer at the Sydney Conservatorium. Jazz students should have completed Jazz Performance 6 before enrolling in this unit of study.

JAZZ1015 Jazz Ear Training 1
Credit points: 3 Teacher/Coordinator: Matt McMahon Session: Semester 1 Classes: 2hr t/wk Assessment: One test (20%), one 2 hr examination (80%)
Note: Department permission required for enrolment. Note: These units are only available to non-jazz students

This unit offers a systematic study of all simple intervals up to and including one octave, triadic harmony, four note chords in closed position and voice leading within these concepts, focusing on common harmonic movements that occur in the jazz repertoire.

JAZZ1016 Jazz Ear Training 2
Credit points: 3 Teacher/Coordinator: Matt McMahon Session: Semester 2 Classes: 2hr t/wk Prerequisites: JAZZ1015 Assessment: One test (20%), plus one 2 hour examination (80%)
Note: Department permission required for enrolment. Note: These units are only available to non-jazz students

This unit consolidates and expands upon concepts and skills introduced in Jazz Ear Training 1, plus introducing compound intervals, open voicings, the addition of all upper extensions to all chord types, and increasingly complex harmonic structures.

JAZZ2038 Jazz Ear Training 3
Credit points: 3 Teacher/Coordinator: Matt McMahon Session: Semester 1 Classes: 2hr t/wk Prerequisites: JAZZ1016 Assessment: Two tests (2x20%), one 2 hour examination (60%)
Note: Department permission required for enrolment. Note: These units are only available to non-jazz students

This unit consolidates and expands upon concepts and skills introduced in Jazz Ear Training 1 and 2, plus introducing advanced chord types, and increasingly complex harmonic structures.

JAZZ2039 Jazz Ear Training 4
Credit points: 3 Teacher/Coordinator: Matt McMahon Session: Semester 2 Classes: 2hr t/wk Prerequisites: JAZZ2038 Assessment: Two tests (2x20%), one 2 hour examination (60%)
Note: Department permission required for enrolment. Note: These units are only available to non-jazz students

This unit consolidates all concepts from Jazz Ear Training 1, 2 and 3. By its conclusion, students will have systematically examined, over four semesters, aural concepts that are essential to creative musical interplay in jazz performance.
JAZZ1019
Jazz Harmony and Arranging 1
Credit points: 3
Teacher/Coordinator: William Motzing
Session: Semester 1
Classes: 2 hr tut/wk
Prerequisites: JAZZ1019
Assessment: Written harmony test (50%), approved number of arrangements (50%)
Note: Department permission required for enrolment. These units are only available to non-jazz students

Students review clefs, key signatures, note values, dynamics, articulation, and learn copying and rehearsal techniques. In addition, instruction will include the ranges of and transpositions for the various instruments, chord symbols, scale-chord relationships, and rhythm section scoring. This unit deals with the study of the harmony of standard jazz repertoire. Students will learn to understand and use basic harmonic rules and the typical harmonic devices, diatonic progression and chord patterns with a view to generating a creative sense of jazz harmony and the ability to write small combo arrangements. Legibility in copying is an assessable aspect. The harmonic techniques explored in this unit are used as the theoretical basis for Jazz Improvisation. Students may be organised into ensemble-like groups and may be expected to bring their instruments to perform the works presented.

JAZZ1020
Jazz Harmony and Arranging 2
Credit points: 3
Teacher/Coordinator: William Motzing
Session: Semester 1
Classes: 2 hr tut/wk
Prerequisites: JAZZ1019
Assessment: Written harmony test (50%), approved number of arrangements (50%)
Note: Department permission required for enrolment. These units are only available to non-jazz students

In this unit voicing techniques for two to four horns stressing the most effective registers, harmonisation of passing tones, clusters and other techniques will be introduced. The harmonic techniques explored are used as the theoretical basis for Jazz Improvisation. Students may be organised into ensemble-like groups and may be expected to bring their instruments to perform the works presented.

JAZZ2016
Jazz Harmony and Arranging 3
Credit points: 3
Teacher/Coordinator: William Motzing
Session: Semester 1
Classes: 2 hr tut/wk
Prerequisites: JAZZ1020
Assessment: Approved number of arrangements and compositions (50%), written harmony test (50%)
Note: Department permission required for enrolment. These units are only available to non-jazz students

This unit concentrates on more complex harmonic material that forms the basis for Jazz Improvisation, as well as learning arranging techniques for five horns and more complex ensemble music. Methods of reharmonisation of existing jazz and standard compositions will be introduced. Students learn big band orchestration which includes ensemble scoring, sax soli, background writing, form and the related uses of counterpoint. There will be detailed analysis of scores of major composers and arrangers.

JAZZ2017
Jazz Harmony and Arranging 4
Credit points: 3
Teacher/Coordinator: William Motzing
Session: Semester 1
Classes: 2 hr tut/wk
Prerequisites: JAZZ2016
Assessment: Approved number of arrangements for big band (100%)
Note: Department permission required for enrolment. These units are only available to non-jazz students

Students learn big band orchestration including ensemble scoring, sax soli, background writing, form and the related uses of counterpoint. There will be detailed analysis of scores of major composers and arrangers. Selected arrangements may be rehearsed by a Big Band. Students may study contemporary techniques encompassing elements of polytonality, serial composition, extended instrumental effects Lydian technique and textural voicings. This subject also deals with the harmonic concepts used in Jazz Improvisation.

JAZZ2008
Jazz Advanced Arranging 1
Credit points: 3
Teacher/Coordinator: David Panichi
Session: Semester 1
Classes: 2 hr tut/wk
Prerequisites: JAZZ2624 or JAZZ2017
Assessment: Assignments (50%), Exam (50%)

The aim of this unit is to encourage students to explore creative approaches in arranging/composing for a large jazz ensemble. The course explores various contemporary compositional practises and concepts, including 20th century harmony, counterpoint and orchestration and looks at various ways these techniques can be used and developed in the modern jazz ensemble. Students will complete at least one original work each semester for a large jazz ensemble (10 piece minimum). Availability is subject to sufficient numbers.

JAZZ2009
Jazz Advanced Arranging 2
Credit points: 3
Teacher/Coordinator: David Panichi
Session: Semester 2
Classes: 2 hr tut/wk
Prerequisites: JAZZ2008
Assessment: Assignments (50%), Exam (50%)

The aim of this unit is to expand on concepts introduced in Jazz Advanced Arranging 1 and to further explore creative approaches in arranging/composing for a large jazz ensemble. The unit explores various contemporary compositional practises and concepts, including 20th century harmony, counterpoint and orchestration and looks at various ways these techniques can be used and developed in the modern jazz ensemble. Students will complete at least one original work each semester for a large jazz ensemble (10 piece minimum). Availability is subject to sufficient numbers.

MCGY2600
Advanced Harmony
Credit points: 6
Teacher/Coordinator: Lewis Cornwell
Session: Semester 2
Classes: 2 hour seminar/wk
Prerequisites: MCGY2011
Assessment: Four 25-bar musical assignments (75%); 30 minute seminar presentation (25%)

Students in this unit will observe in detail a selection of Western musical styles and the work of particular composers, applying the knowledge thus gained by writing short compositions in the relevant styles. For the student with some creative inclinations, the activity of stylistic imitation offers unique insights into the music of any period. Topics for study will be selected according to the interests of the group, taking into account the need for a coherent and cumulative course structure.

MCGY3600
Advanced Aural
Credit points: 6
Teacher/Coordinator: Christopher Coady
Session: Semester 1
Classes: 2 hour seminar/wk
Prerequisites: MCGY2005
Assessment: Four listening tests/assignments (4x15%); one solfège test (10%); final exam (30%)

This unit builds on the techniques studied in Aural Perception 1-4 and aims to develop listening and sight-singing skills to a more advanced level. The course will strike a balance between analytical, dictation and solfège exercises across a wide range of repertoire. Students will also have the opportunity to suggest particular types of work they would like to pursue.

MUED1002
Music Technology
Credit points: 3
Teacher/Coordinator: Dr Anthony Hood
Session: Semester 1
Classes: 1 hr lecture and 1 hr lab/studio/wk
Assumed knowledge: Basic computer skills. Assessment: Music Technology Project (60%); Recording Fundamentals (40%)

This unit aims to develop a good understanding of concepts relating to music technology fundamentals, skills in using music software and hardware, and confidence in problem-solving. Students will be introduced to a range of audiovisual technologies through lectures, the website and a series of practical tasks. Students will gain a basic proficiency in sound recording, with a focus on the newer portable devices, sound editing and mixing, and an understanding of digital sound formats and PA systems. There will be an overview of software for notation / theory / aural training / sequencing, and students will
have the opportunity to make a small web site that incorporates audio/video content.

MUSC1501
Concepts of Music
Credit points: 6
Teacher/Coordinator: A/Prof Winsome Evans
Session: Semester 1
Classes: 2 hour lecture & 1 tutorial/wk
Prerequisites: At least 67% in the NSW HSC Music 2 or Music Extension, IB High Level Music or the equivalent skills as determined by the Chair of Unit
Prohibitions: MUSC1503, MUSC1504, MUSC2693
Assessment:
Seven composition exercises (60%), two aural tests plus class work assessment in weekly aural tutorials (40%).
Note: The Arts Music Unit holds a diagnostic test in the week before Semester 1 begins for those students who have not passed the prescribed HSC courses yet believe they have the equivalent aural and harmonic skills to attend Concepts of Music. Please contact the Unit for details by mid February.

Research-based analysis of fundamental compositional concepts in a wide range of Western and non-Western musical styles (classical, popular, traditional, etc.) in order to complete set exercises in musical composition, complemented by integrated aural tutorials. The course will focus on aspects of melody, harmony and rhythm. All exercises are to be presented in neat, hand-written notation in book format.

MUSC1503
Fundamentals of Music I
Credit points: 6
Teacher/Coordinator: A/Prof Dr Matthew Hindson, Daniel Rojas
Session: Semester 1, Semester 2
Classes: 1hr lecture and 2 x 1hr tutorials (aural & written)/wk
Prohibitions: MUSC1501
Assessment:
Written and online music theory assessment (30%); aural assessment (20%); attendance and participation (10%); exam (40%).

An introduction to basic music literacy skills, including learning to read and write music, and an understanding of fundamental aspects of its structure and composition. The material covered in this unit of study concentrates upon the basics of music theory and listening to ensure that participants have a solid grounding for a firm understanding of music notation and organisation.

MUSC1504
Fundamentals of Music II
Credit points: 6
Teacher/Coordinator: A/Prof Dr Matthew Hindson, Daniel Rojas
Session: Semester 2
Classes: 1hr lecture and 2 x 1hr tutorials (aural & written)/wk
Prohibitions: MUSC1501
Assumed knowledge:
Material covered in MUSC1503. Students interested in taking this unit who have not completed MUSC1503 are advised to see the co-ordinator beforehand to ascertain that they have the required knowledge.
Assessment:
Written and online music theory assessment including final exam (80%); aural assessment including final exam (30%); attendance and participation (10%).

A more advanced exploration of music literacy skills. The material covered in this course ranges from the broad to the specific: from an examination of musical elements and the way they are used in a variety of musical genres through to specific compositional aspects such as four-part writing or analysis of melody writing across musical cultures. Listening skills are developed in this unit of study.

MUSC2615
Advanced Concepts
Credit points: 6
Teacher/Coordinator: A/Prof Winsome Evans
Session: Semester 2
Classes: 2 hour lecture & 1 tutorial/wk
Prerequisites:
MUSC1501 or MUSC1504 or MUSC2693
Assessment:
Six composition exercises (60%), two aural tests plus class work assessment in tutorials (40%).

This unit of study is one possible prerequisite for MUSC4011 Music Honours A. Analysis of compositional concepts in melody and harmony (demonstrated by students in compositional output presented in neat, hand-written notation). Music from a wide range of Western and non-Western musical styles is studied. Aural training tutorials complement these studies.

MUSC2653
Introduction to Digital Music Techniques
Credit points: 6
Teacher/Coordinator: A/Prof Matthew Hindson
Session: Semester 1
Classes: 3hr lecture/demonstration/week
Prerequisites: 18 Junior credit points Assessment:
Sound recording and editing assignment (40%); creative assignments (40%); class presentation, online assessments, attendance and participation (20%).

Note: An ability to read music at a basic level and an understanding of fundamental musical terminology as covered in MUSC2699 is an advantage in this unit of study but is not essential.

This unit is an introduction to the use of digital sound and music in creative and multimedia contexts. It is a practical course in which students are introduced to tools of sound creation and manipulation. Students will undertake creative projects as a means to approach learning. In addition, participants will be exposed to a number of approaches to electroacoustic music creation across the 20th and 21st centuries.

MUSC2693
Advanced Fundamentals of Music
Credit points: 6
Teacher/Coordinator: A/Prof Winsome Evans
Session: Semester 1
Classes: 2 hr lect/wk and 1 hr tut/week
Prerequisites: MUSC1504 or advanced music theory qualifications (eg Grade 6 musicianship, IB high level music)
Prohibitions: MUSC1501, MUSC2615
Assumed knowledge:
Material covered in MUSC1504 Fundamentals of Music 2
Assessment:
Seven compositional exercises (sometimes subdivided into smaller components); 3 aural tests (100%).

Research-based analysis of fundamental compositional concepts in a wide range of Western and non-Western musical styles (classical, popular, traditional, etc.) in order to complete set exercises in musical composition, complemented by integrated aural tutorials. The course will focus on aspects of melody, harmony and rhythm. All exercises are to be presented in neat, hand-written notation in book format.

MUSC2699
The Language of Music
Credit points: 6
Teacher/Coordinator: Dr James Wierzbicki
Session: Semester 1
Classes: 2 hr lecture, 1 hr tut/week
Prerequisites: 18 junior credit points
Prohibitions: MUSC1501, MUSC1503, MUSC1504, MUSC2611, MUSC2693, JAZZ1621, MCGY1008
Assessment:
Exams (35%), tutorial and online assessment (35%), two in-class listening tests (20%), attendance and participation (10%)

This unit of study is designed for students who wish to obtain a firm grasp of technical terms used to describe music. Basic music notation and aural (listening) skills will also form part of this unit of study. It is appropriate for senior level students who may wish to undertake other music units of study and contribute to these with a solid and informed understanding of musical terminology.

MUSC3611
Composition Workshop 2
Credit points: 6
Teacher/Coordinator: Daniel Rojas
Session: Semester 1
Classes: 2 hr workshop/week
Prerequisites: MUSC2614
Assessment:
Attendance and participation in classes and concerts (30%); composition portfolio and process diary (60%); aural and/or written presentations (10%)

In this unit of study, students will further develop their skills in music composition under the instruction of the co-ordinator. Students will build upon compositional skills and structures explored in MUSC2614, at a higher level. The workshop encourages public performance term concerts of new music composed by workshop participants.
Pedagogy

JAZZ1661
Jazz Pedagogy
Credit points: 3  Teacher/Coordinator: Saul Richardson  Session: Semester 2
Classes: 2hr lect/week  Assessment: oral presentation (30%), written assignment (40%), classwork (30%)

This unit of study is designed to provide students with knowledge about educational approaches and strategies for teaching jazz to individuals and small and large groups. Topics will include approaches to teaching jazz articulation, improvisation, and style; performance practices including set up regarding OH&S; and jazz resources for teaching.

KEYB3002
Pedagogy Pianoforte 1
Credit points: 3  Teacher/Coordinator: Dr Bernadette Harvey  Session: Semester 1
Classes: 1hr lec/wk  Prerequisites: KEYB2634 or EMUS2604
Assessment: Two assignments (100%)
Note: Available for students of Pianoforte and Harpsichord Principal Study and Jazz Performance students only.

The study of piano teaching from elementary to intermediate levels, with particular attention to technical development, including rhythm, touch and reading skills, as well as practice methods and repertoire. This unit is available for students enrolled in Keyboard Principal Study including Jazz students.

PRCN2006
Resource Class - Percussion
Credit points: 3  Teacher/Coordinator: Steve Machamer  Session: Semester 1
Classes: 1.5hr lec/wk  Assessment: Weekly assignments and class participation (50%), viva voce exam (20%), practical assignment (30%)
Note: This unit is not available for Percussion students enrolled in a BMus degree.

This unit provides students with an introduction to and performance experience on a wide range of percussion instruments. The aim of this unit is to: introduce students to performance techniques on orchestral, latin, ethnic and commercial percussion instruments; provide students with historical information about instruments in the percussion family; and enable students to assemble and perform basic maintenance on school percussion instruments.

STRG3010
Pedagogy Guitar 1
Credit points: 3  Teacher/Coordinator: Gregory Pikler  Session: Semester 2
Classes: 1hr tut/wk  Assessment: Regular class presentations (50%) and exam (50%).
Note: Department permission required for enrolment.

This unit introduces players to the art and craft of instrumental teaching through the analysis of various pedagogical methods and approaches. Topics covered include: philosophies underlying some important and innovative teaching methods; repertoire and resources for beginning students; integration of aural training, note reading and memory training.

STRG3012
Pedagogy Strings 1
Credit points: 3  Teacher/Coordinator: A/Prof Goetz Richter  Session: Semester 1
Classes: One 1hr lect/week four practical sessions as assigned.
Assessment: One essay (50%); curriculum outline (30%), viva voce exam (20%)

This unit of study offers an introduction to the basic principles of teaching and learning bowed instruments. Topics covered include the of principles of movement, posture and set-up, bow hold, bow strokes, principles of left hand development and coordination. The emphasis is on pedagogical practices and methods and the development of foundational instrumental and interpretative skills. Students are expected to research some main teaching methods, literature and pedagogical repertoire relevant to topics covered. Opportunity to develop practical teaching skills will be provided and forms part of the semester workload.

VSAO3014
Pedagogy Voice 1
Credit points: 3  Teacher/Coordinator: Dr Rowena Cowley  Session: Semester 1
Classes: 1 hr class/wk  Assessment: Oral work (40%), written work (60%).

This unit aims to promote awareness of the main elements of the pedagogy of voice. It provides a basis for learning about the physiology and acoustics of the singing voice, approaches to posture, breathing, and phonation (onset, range and tessitura, dynamic controls, vibrato, register). Learning strategies, stages of vocal development, bases for vocal health and the process of performance preparation are discussed. Assessment includes micro-teaching modules, readings, round table discussions, comparative reports and written tests. On completion of this unit, students will have knowledge and experience of the bases of physiology of voice, and of a variety of approaches to singing and teaching.

WIND3010
Pedagogy Woodwind 1
Credit points: 3  Teacher/Coordinator: Ngaire de Korte  Session: Semester 1
Classes: 1hr tut/wk  Assessment: Written assignment (50%), class participation (20%), class presentation (30%).

To provide students with knowledge about educational approaches and strategies for teaching wind instruments to individuals and small groups. Topics will include creative teaching of beginner to advanced wind players.
The Sydney Conservatorium of Music offers two types of graduate degree programs: coursework degrees and research degrees. At the University of Sydney, coursework degrees are fee paying and research degrees are funded under the Federal Government’s Research Training Scheme.

Research at the Sydney Conservatorium of Music includes creative work in performance and composition, music-related scholarship in the fields of western musicology, ethnomusicology and music education, and experimental research in music performance and production.

How to apply
Applicants for coursework, research or preliminary programs must lodge an appropriate form with the Conservatorium of Music. All candidates are expected to attend a live audition and/or interview.

Contacts
Student Administration Office
Level 3, Room 3013 in the Greenway Building, Macquarie Street, Sydney
Phone: +61 2 9351 1216
Fax: +61 2 9351 1200
Email: con.info@sydney.edu.au
sydney.edu.au/music

Postgraduate Coordinator
Timothy Crowe
Phone: +61 2 9351 1206
Email: timothy.crowe@sydney.edu.au

Application deadlines
Entry in Semester 1, 2011
Deadline: Monday 31 October, 2010

Entry in Semester 2, 2011
Deadline: Friday 29 April, 2011

International students
International students should contact the International Office on +61 2 8627 8300 (outside Australia) or 1800 899 376 (within Australia) or at io.info@sydney.edu.au for all initial inquiries.

You are not an international student if you are:
• an Australian citizen
• a dual citizen of Australia and any other country
• an Australian permanent resident
• a New Zealand citizen.

Graduate Coursework Degrees

<table>
<thead>
<tr>
<th>Course Code</th>
<th>CRICOS Code</th>
<th>Course Name</th>
<th>Duration (years)</th>
<th>Entry (March/July)</th>
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<tbody>
<tr>
<td>QC037</td>
<td>058358B</td>
<td>Master of Music Studies (Conducting)</td>
<td>2</td>
<td>M/J</td>
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<tr>
<td>QF005</td>
<td>008448C</td>
<td>Graduate Diploma in Music (Opera)</td>
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Graduate Research Degrees

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<td>QC083</td>
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<td>Master of Music (Applied Research in Music Performance)</td>
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<td>QC082</td>
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<td>056976C</td>
<td>Master of Music (Preliminary)</td>
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</table>
The Master of Music Studies (Conducting) is a four semester postgraduate coursework degree for the training of conductors to a level that allows them to seek professional placement with music ensembles. The degree program combines detailed study of conducting techniques, in-house experience of working with ensembles and conductors, and supporting academic units of study to produce comprehensively prepared conductors.

Language requirements for international candidates
An IELTS level of 7.0 with no component below 6.5 is required for entry to this degree.

Course structure
Candidature includes: lessons, master classes and workshops in conducting; participation in seminar subjects selected to support the training of conductors; design and implementation of an individual student project, research methodology, and performances as required. Students may apply to the course coordinator to take a language study in place of one or two units of study.

The program of study culminates in the 4th semester examined performance, a concert of 30 to 45 minutes to be conducted by the candidate (PERF5035).

Typical enrolment pattern
The following table shows a typical full-time enrolment in a Master of Music Studies (Conducting) degree.

<table>
<thead>
<tr>
<th>Master of Music Studies (Conducting)</th>
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<tr>
<td>Sem 1</td>
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<tr>
<td>PERF5026 Conducting 1</td>
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<td>PERF5030 Keyboard Skills</td>
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<td>PERF5023 Graduate Aural Perception</td>
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<td>PERF5027 Conducting 2</td>
<td>Perf5028 Ensemble Experience 1</td>
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<td>McGY5610 Research Skills for Music</td>
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<td>PERF5034 Conducting 3</td>
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<td>PERF5032 Individual Project 1</td>
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<td>PERF5035 Conducting 4</td>
<td>Perf5036 Ensemble Experience 3</td>
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<tr>
<td>PERF5033 Individual Project 2</td>
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</table>

Master of Music Studies (Conducting)
These resolutions must be read in conjunction with applicable University By-laws, Rules and policies including (but not limited to) the University of Sydney (Coursework) Rule 2010 (the 'Coursework Rule'), the Resolutions of the Faculty, the University of Sydney (Student Appeals against Academic Decisions) Rule 2006 (as amended) and the Academic Board policies on Academic Dishonesty and Plagiarism.

Course resolutions
1 Course codes

<table>
<thead>
<tr>
<th>Code</th>
<th>Course and stream title</th>
</tr>
</thead>
<tbody>
<tr>
<td>QC037</td>
<td>Master of Music Studies (Conducting)</td>
</tr>
</tbody>
</table>

2 Attendance pattern
The attendance pattern for this course is full time or part time according to candidate choice.

3 Master's type
This master's degree is an advanced learning master's course, as defined by the Coursework Rule.

4 Admission to candidature
(1) Available places will be offered to qualified applicants in the order in which complete applications are received, according to the following admissions criteria.
(2) Admission to candidature requires:
   (a) a master's degree in an appropriate discipline as determined by the faculty; or
   (b) a pass bachelor's degree with a credit average, or an honours bachelor's degree from the University of Sydney, or equivalent qualification in an appropriate discipline as determined by the faculty; or
   (c) an award of graduate diploma from the University of Sydney, or equivalent qualification in an appropriate discipline as determined by the faculty; or
   (d) completion of the requirements of an embedded graduate diploma or graduate certificate in an appropriate discipline from the University of Sydney, or equivalent qualification; and
   (e) successful completion of an audition; test of aural skills and musical capabilities; and an interview.

5 Requirements for award
(1) The units of study that may be taken for the course are set out in the Table Music Studies (Conducting).
(2) To qualify for the award of the Master of Music Studies (Conducting) a candidate must complete 96 credit points, including:
   (a) Core advanced units of study; and
   (b) A capstone experience as defined in the table of units of study.
   (c) Candidates may also apply to undertake an optional 12 credit points of research as part of their degree.

6 Examination
For each semester of the degree the Faculty shall appoint an examination panel comprising three members (excluding the Principal Study teacher) to assess the candidate's performance in principal study units.

7 Transitional provisions
(1) These resolutions apply to students who commenced their candidature after 1 January, 2011 and students who commenced their candidature prior to 1 January, 2011 who elect to proceed under these resolutions.
(2) Candidates who commenced prior to 1 January, 2011 may complete the requirements in accordance with the resolutions in force at the time of their commencement, provided that requirements are completed by 1 January, 2016. The Faculty may specify a later date for completion or specify alternative requirements for completion of candidatures that extend beyond this time.
Graduate Diploma (Opera)/Master of Music Studies (Opera)

The study of opera within the Master of Music Studies and Graduate Diploma (Opera) is designed to meet the needs of graduate opera students who wish to extend their technical knowledge of the repertoire and performance practice. It is intended for graduates and professional singers who wish to enhance those skills required on the opera and music theatre stage.

Language requirements for international candidates
An IELTS level of 7.0 with no component below 6.5 is required for entry to these degrees.

Course structure
These courses aim to develop and refine the technical and interpretive qualities of the student’s voice as an operatic instrument with emphasis on developing self-sufficiency in role selection, concert repertoire and program building.

It includes a focus on text-related matters in various kinds of vocal music to foster the development of skills as an interpreter in all the major operatic languages. Candidates also study language structure, poetry, and operatic text within a cultural and historical context and will focus on increasing awareness of the word/music relationship.

The degrees include a series of master classes, ensemble rehearsals, workshops and concert and/or staged performances to develop skills as an operatic performer, with particular emphasis on character and role building, movement and gesture, the understanding of emotional context and general communication skills.

The Opera Performance Portfolio units in the Master’s degree require selection of particular aspects of operatic specialisation for an extensive exploration. This investigation may focus on the historical, cultural, and political contexts of the operas or could explore unifying thematic or stylistic elements of selected roles. The final presentation of all the roles studied is accompanied by a written reflective element. The program culminates in the final performance taking place in the 4th semester (VSAO6001).

Students enrolled in the Graduate Diploma of Music (Opera) may apply for admission to the Master of Music Studies (Opera) at the end of Semester Two if they wish to continue and do not take out the Graduate Diploma.

Typical enrolment patterns
These programs are normally available only for full-time study. The following tables show the normal full-time enrolment pattern for the Master of Music Studies and Graduate Diploma in Music (Opera).

### Graduate Diploma in Music (Opera)

<table>
<thead>
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<th>Semester</th>
<th>Course Code</th>
<th>Course Title</th>
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<td>Sem 1</td>
<td>VSAO5006</td>
<td>Principal Study (Opera) 1</td>
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<tr>
<td></td>
<td>VSAO5030</td>
<td>Language and Interpretation 1</td>
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<tr>
<td></td>
<td>VSAO5008</td>
<td>Graduate Production 1</td>
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<tr>
<td></td>
<td>VSAO6004</td>
<td>Opera Performance Repertoire 1</td>
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<tr>
<td>Sem 2</td>
<td>VSAO5007</td>
<td>Principal Study (Opera) 2</td>
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<td>VSAO5031</td>
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<td>VSAO5009</td>
<td>Graduate Production 2</td>
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<td>VSAO6005</td>
<td>Opera Performance Repertoire 2</td>
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</table>

### Master of Music Studies (Opera)

<table>
<thead>
<tr>
<th>Semester</th>
<th>Course Code</th>
<th>Course Title</th>
</tr>
</thead>
<tbody>
<tr>
<td>Sem 1</td>
<td>VSAO5006</td>
<td>Principal Study (Opera) 1</td>
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<td></td>
<td>VSAO5030</td>
<td>Language and Interpretation 1</td>
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<td>VSAO6004</td>
<td>Opera Performance Repertoire 1</td>
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<tr>
<td>Sem 2</td>
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<td>Principal Study (Opera) 2</td>
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<td>VSAO5031</td>
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<td>VSAO6005</td>
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<td>VSAO6007</td>
<td>Opera Performance Portfolio 2</td>
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</table>

### Graduate Diploma in Music (Opera) Master of Music Studies (Opera)

These resolutions must be read in conjunction with applicable University By-laws, Rules and policies including (but not limited to) the University of Sydney (Coursework) Rule 2010 (the ‘Coursework Rule’), the Resolutions of the Faculty, the University of Sydney (Student Appeals against Academic Decisions) Rule 2006 (as amended) and the Academic Board policies on Academic Dishonesty and Plagiarism.

#### Course resolutions

1. **Course codes**

<table>
<thead>
<tr>
<th>Code</th>
<th>Course and stream title</th>
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<tbody>
<tr>
<td>QF005</td>
<td>Graduate Diploma in Music (Opera)</td>
</tr>
<tr>
<td>QC033</td>
<td>Master of Music Studies (Opera)</td>
</tr>
</tbody>
</table>

2. **Attendance pattern**

   The attendance pattern for these courses is normally full time. Part time study may be permitted upon successful application.

3. **Master’s type**

   The master's degree in these resolutions is an advanced learning master's course, as defined by the Coursework Rule.

4. **Embedded courses in this sequence**

   (1) The embedded courses in this sequence are:  
       (a) the Graduate Diploma in Music (Opera)  
       (b) the Master of Music Studies (Opera)

   (2) Providing candidates satisfy the admission requirements for each stage, a candidate may progress to the award of any of the courses in this sequence. Only the longest award completed will be conferred.

5. **Admission to candidature**

   (1) Available places will be offered to qualified applicants in the order in which complete applications are received, according to the following admissions criteria.

   (2) Admission to the Graduate Diploma in Music (Opera) requires:
(a) a bachelor’s degree of higher award from the University of Sydney, or equivalent qualification, in an appropriate discipline as determined by the faculty; or
(b) a graduate certificate from the University of Sydney, or equivalent qualification, in an appropriate discipline as determined by the faculty; or
(c) completion of the requirements of an embedded graduate certificate in an appropriate discipline, as determined by the faculty, from the University of Sydney, or equivalent qualification; or
(d) in exceptional circumstances the Dean may admit applicants without these qualifications who, in the opinion of the faculty, have qualifications and evidence of experience and achievement sufficient to successfully undertake the award; and
(e) successful completion of an audition and an interview.
(3) Admission to the Master of Music Studies (Opera) requires:
(a) a master’s degree in an appropriate discipline as determined by the faculty; or
(b) a pass bachelor’s degree with a credit average, or an honours bachelor’s degree from the University of Sydney, or equivalent qualification in an appropriate discipline as determined by the faculty; or
(c) an award of graduate diploma from the University of Sydney, or equivalent qualification in an appropriate discipline as determined by the faculty; or
(d) completion of the requirements of the embedded graduate diploma in this discipline from the University of Sydney, or equivalent qualification; and
(e) successful completion of an audition and an interview.

6 Requirements for award

(1) The units of study that may be taken for the course are set out in the Table for Music Studies (Opera).
(2) To qualify for the award of the Graduate Diploma in Music Opera a candidate must complete 48 credit points of prescribed core units of study.
(3) To qualify for the award of the Master of Music Studies (Opera) a candidate must complete 96 credit points, including:
   (a) Core advanced units of study; and
   (b) A capstone experience as described in the handbook.
   (c) Candidates may also apply to undertake an optional 12 credit points of research as part of their degree.

7 Examination

For each semester of the degree the Faculty shall appoint an examination panel comprising three members (excluding the Principal Study teacher) to assess the candidate’s performance in principal study units.

8 Course Transfer

A candidate for the master's degree may elect to discontinue study and graduate with a shorter award from this embedded sequence, with the approval of the Dean, and provided the requirements of the shorter award have been met.

9 Transitional provisions

(1) These resolutions apply to students who commenced their candidature after 1 January, 2011 and candidates who commenced their candidature prior to 1 January, 2011 who elect to proceed under these resolutions.
(2) Candidates who commenced prior to 1 January, 2011 may complete the requirements in accordance with the resolutions in force at the time of their commencement, provided that requirements are completed by 1 January, 2016. The Faculty may specify a later date for completion or specify alternative requirements for completion of candidatures that extend beyond this time.
Graduate Diploma in Music (Performance)/Master of Music Studies (Performance)

The Master of Music Studies and Graduate Diploma in Music (Performance) are designed to extend candidates’ technical mastery of their instrument or voice while deepening their knowledge of repertoire and performance practice. These programs may be taken in any of the Conservatorium’s instrumental areas including orchestral and solo instruments, early music and jazz.

Language requirements for International candidates
An IELTS level of 6.0 with no component below 6.0 is required for entry to these degrees.

Course structures
The required units of study for these awards indicate the practical focus placed on performance as both a soloist and member of a musical ensemble.

Candidature for the Master of Music Studies (Performance) includes: recitals, participation in conducted ensembles and chamber groups, and attendance at required seminars. The program of study culminates in the public performance given in PERF5621 Graduate Recital 2.

Candidature for the Graduate Diploma of Music (Performance) includes: one recital, participation in conducted ensembles and chamber groups, and attendance at required seminars.

Accompaniment and Repetiteur streams
The Accompaniment stream is designed to provide high quality experience in accompaniment for those students who have begun to work towards a career as an accompanist. Students gain experience in chamber music, instrumental duo, vocal accompaniment, choral accompaniment and orchestral keyboard, with a wide range of repertoire studied.

Students auditioning for the Accompaniment stream are expected to demonstrate ability and experience in accompanying and ensemble playing, some familiarity with standard keyboard and instrumental literature, as well as proficiency in sight reading.

The Repetiteur stream allows accomplished pianists to develop the knowledge skills which professional opera companies require of repetiteurs: repertoire, score reading, languages, vocal coaching, and where appropriate work with singers and producers in opera encounters and production as part of the ensemble program.

Students auditioning for the Repetiteur stream are expected to demonstrate both solo performance and accompaniment skills, vocal coaching ability, and show an understanding of the roles and responsibilities of a repetiteur.

Typical enrolment patterns
The following tables show normal full-time enrolment patterns for the Graduate Diploma in Music and Master of Music Studies (Performance).

Graduate Diploma in Music (Performance)

<table>
<thead>
<tr>
<th>Sem 1</th>
<th>Sem 2</th>
</tr>
</thead>
<tbody>
<tr>
<td>PERF5005 Principal Study 1</td>
<td>PERF5622 Principal Study 2</td>
</tr>
<tr>
<td>ENSE5330 Graduate Chamber Music 1</td>
<td>PERF5620 Graduate Recital 1</td>
</tr>
<tr>
<td>ENSE5320 Ensemble 1</td>
<td>ACCP5300 Graduate Recital Preparation 1 OR KEYB5301 Collaborative Piano 1 OR ENSE5331 Graduate Chamber Music 2</td>
</tr>
<tr>
<td>MCGY5610 Research Skills for Music Performance</td>
<td>ENSE5321 Ensemble 2</td>
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</table>

Graduate Diploma in Music (Performance) - Accompaniment, Repetiteur and Jazzstreams

<table>
<thead>
<tr>
<th>Sem 1</th>
<th>Sem 2</th>
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<tbody>
<tr>
<td>PERF5005 Principal Study 1</td>
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<tr>
<td>ENSE5015 Graduate Ensemble 1</td>
<td>PERF5620 Graduate Recital 1</td>
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<td>MCGY5610 Research Skills for Music Performance</td>
<td>ENSE5016 Graduate Ensemble 2</td>
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<td>ENSE5017 Graduate Ensemble 3 OR Elective</td>
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Master of Music Studies (Performance)

<table>
<thead>
<tr>
<th>Sem 1</th>
<th>Sem 2</th>
<th>Sem 3</th>
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<tbody>
<tr>
<td>PERF5005 Principal Study 1</td>
<td>PERF5622 Principal Study 2</td>
<td>PERF5623 Principal Study 3</td>
</tr>
<tr>
<td>ENSE5330 Graduate Chamber Music 1</td>
<td>PERF5620 Graduate Recital 1</td>
<td>PERF5621 Graduate Recital 5</td>
</tr>
<tr>
<td>ENSE5320 Ensemble 1</td>
<td>ACCP5300 Graduate Recital Preparation 1 OR KEYB5301 Collaborative Piano 1 OR ENSE5331 Graduate Chamber Music 2</td>
<td>ACCP5301 Graduate Recital Preparation 2 OR KEYB5302 Collaborative Piano 2 or Elective</td>
</tr>
<tr>
<td>MCGY5610 Research Skills for Music Performance</td>
<td>ENSE5321 Ensemble 2</td>
<td>ENSE5322 Ensemble 3</td>
</tr>
<tr>
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</tbody>
</table>

Graduate Diploma in Music (Performance)
Master of Music Studies (Performance)

These resolutions must be read in conjunction with applicable University By-laws, Rules and policies including (but not limited to) the University of Sydney (Coursework) Rule 2010 (the ‘Coursework Rule’), the Resolutions of the Faculty, the University of Sydney (Student Appeals against Academic Decisions) Rule 2006 (as amended) and the Academic Board policies on Academic Dishonesty and Plagiarism.

To view the latest updates, or to purchase or search a handbook, please visit the website: sydney.edu.au/handbooks
Course resolutions

1 Course codes

<table>
<thead>
<tr>
<th>Code</th>
<th>Course and stream title</th>
</tr>
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<tr>
<td>QF009</td>
<td>Graduate Diploma in Music (Performance)</td>
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<tr>
<td>QC036</td>
<td>Master of Music Studies (Performance)</td>
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</table>

2 Attendance pattern

The attendance pattern for this course is normally full time. Part time study may be permitted upon successful application.

3 Master's type

The master's degree in these resolutions is an advanced learning master's course, as defined by the Coursework Rule.

4 Embedded courses in this sequence

(1) The embedded courses in this sequence are:
   (a) the Graduate Diploma in Music (Performance)
   (b) the Master of Music Studies (Performance)

(2) Providing candidates satisfy the admission requirements for each stage, a candidate may progress to the award of any of the courses in this sequence. Only the longest award completed will be conferred.

5 Streams

(1) The Graduate Diploma in Music (Performance) is available in the following streams:
   (a) Performance
      (i) Instrumental (solo and orchestral)
      (ii) Voice (classical)
      (iii) Jazz Studies
   (b) Repetiteur
   (c) Accompaniment

6 Admission to candidature

(1) Available places will be offered to qualified applicants in the order in which complete applications are received, according to the following admissions criteria.

(2) Admission to the Graduate Diploma in Music (Performance) requires:
   (a) a bachelor's degree of higher award from the University of Sydney, or equivalent qualification in an appropriate discipline as determined by the faculty; or
   (b) a graduate certificate from the University of Sydney, or equivalent qualification in an appropriate discipline as determined by the faculty; or
   (c) completion of the requirements of an embedded graduate certificate in an appropriate discipline, as determined by the faculty, from the University of Sydney, or equivalent qualification; or
   (d) in exceptional circumstances the Dean may admit applicants without these qualifications who, in the opinion of the faculty, have qualifications and evidence of experience and achievement sufficient to successfully undertake the award; and
   (e) successful completion of an audition.

(3) Admission to the Master of Music Studies (Performance) requires:
   (a) a master's degree in an appropriate discipline as determined by the faculty; or
   (b) a pass bachelor's degree with a credit average, or an honours bachelor's degree from the University of Sydney, or equivalent qualification in an appropriate discipline as determined by the faculty; or
   (c) an award of graduate diploma from the University of Sydney, or equivalent qualification in an appropriate discipline as determined by the faculty; or
   (d) completion of the requirements of the embedded graduate diploma in this discipline from the University of Sydney, or equivalent qualification; and
   (e) successful completion of an audition.

7 Requirements for award

(1) The units of study that may be taken for these courses are set out in the Table for Music Studies (Performance).

(2) To qualify for the award of the Graduate Diploma in Music (Performance) a candidate must complete 48 credit points, including:
   (a) 42 credit points of core units of study; and
   (b) six credit points of elective units of study.

(3) To qualify for the award of the Master of Music Studies (Performance) a candidate must complete 72 credit points, comprising:
   (a) 60 credit points of core units of study; and
   (b) 12 credit points of elective units of study; and
   (c) a capstone experience as described in the handbook.

   Candidates may also apply to undertake an optional 12 credit points of research as part of their degree.

8 Examination

For each Graduate Recital of the degree the Conservatorium shall appoint an examination panel comprising three members (excluding the Principal Study teacher) to assess the candidate's performance.

9 Course Transfer

A candidate for the master's degree may elect to discontinue study and graduate with a shorter award from this embedded sequence, with the approval of the Dean, and provided the requirements of the shorter award have been met.

10 Transitional provisions

(1) These resolutions apply to students who commenced their candidature after 1 January, 2011 and students who commenced their candidature prior to 1 January, 2011 who elect to proceed under these resolutions.

(2) Candidates who commenced prior to 1 January, 2011 may complete the requirements in accordance with the resolutions in force at the time of their commencement, provided that requirements are completed by 1 January, 2016. The Faculty may specify a later date for completion or specify alternative requirements for completion of candidatures that extend beyond this time.
Master of Music

The Master of Music research degrees can be taken in the following disciplines:

- Master of Music (Applied Research in Music Performance)
- Master of Music (Composition)
- Master of Music (Music Education)
- Master of Music (Musicology)
- Master of Music (Performance)

Language requirements for international candidates

An IELTS level of 7.0 with no component below 6.5 is normally required for entry to all Master of Music degrees.

Master of Music (Applied Research in Music Performance)

The Master of Music (Applied Research in Music Performance) offers candidates broad opportunities for interdisciplinary research at the Conservatorium in the areas of music performance, which may include psychology of music, music perception and acoustics as well as other fields. This research degree may stand alone or serve as preliminary to PhD study in the discipline.

Course structure

The aim is to provide training and supervision to students undertaking research into physiological, psychological, sociological, organisational, economic, industrial, perceptual, acoustic or other interdisciplinary aspects of music performance. The degree aims to encourage interdisciplinary approaches to research into music performance and, where appropriate, to foster links with the music profession and arts industry with the aim of promoting excellence in music performance. It can be completed in either four semesters of full-time study or eight semesters of part-time study.

Candidate includes:

- enrolment in appropriate research methods units
- enrolment in nominated seminar topics
- supervised research on an approved topic
- presentation of research findings at faculty research forums and other conferences as relevant, and
- submission of a thesis of 40,000 words embodying the results of the research.

Candidates complete the following units of study

- PERF5600 Research Methods
- PERF5611 Graduate Seminar 1
- PERF5612 Graduate Seminar 2
- PERF6613 Graduate Seminar 3

Master of Music (Composition)

The Master of Music (Composition) offers candidates the opportunity to facilitate the development of advanced compositional skills and to work on compositions of a length and complexity not possible during undergraduate award programs.

Candidates are exposed to theoretical, philosophical and sociological aspects of composition, and given a deep background knowledge of the possibilities of electronic technology in music to enable them to play a part in the revolutionary changes which this technology is bringing about in the music profession.

Candidates can specialise in electronic, electroacoustic, ensemble/orchestral or musical theatre composition, and are encouraged to develop skills in, and an understanding of all aspects in the successful completion of a composition project.

Course structure

The Master of Music (Composition) can be completed either in four semesters of full-time study or eight semesters of part-time study. There is an expectation that work on both composition portfolio and thesis will be pursued concurrently and at an even rate across the duration of the candidature. Demands of candidates in terms of craft skills and imaginative writing are high.

Candidate includes:

- enrolment in nominated seminar topics
- supervised research on an approved topic
- presentations at the Composition Seminar
- presentation of a 10,000 to 15,000 word essay/thesis associated with the candidate's composition portfolio, and
- submission of a substantial body of original compositions.

The following are benchmark examples of portfolio size, and should be referred to by intending students writing the 500 word research summary when applying for entry into the course.

Candidates specialising in Ensemble/Orchestral or Musical Theatre Composition

- Four chamber works of 12-15 minutes duration for approximately 8 players.
- Two chamber works as above plus one orchestral or concerto work of 20 minutes.
- One chamber work as above plus one musical theatre work of 45-60 minutes.
- One musical theatre/opera work of 90 minutes.

Candidates specialising in Electroacoustic Composition

- Four chamber works of 12-15 minutes duration for approximately 8 players.
- Two chamber works as above plus one orchestral or concerto work of 20 minutes.
- One chamber work as above plus one musical theatre work of 45-60 minutes.

Candidates specialising in Electronic Composition

A number of electronic compositions that have a collective duration of 12 minutes of music per each full-time semester of the candidature, (that is 48 minutes for entire candidature) or the equivalent of software creation.

Where software creation is a significant component of the work then a balance between music composition and software creation shall be negotiated with the supervisor, but a minimum of two (2) 12 minute works will be required under any circumstance.

Candidates normally complete the following units of study

- CMPN5001 Principal Study (Composition) 1
- CMPN5002 Principal Study (Composition) 2
- CMPN6003 Principal Study (Composition) 3
- CMPN6004 Principal Study (Composition) 4
• PERF5600 Research Methods
• PERF5611 Graduate Seminar 1
• PERF5612 Graduate Seminar 2

Master of Music (Music Education)
The Master of Music (Music Education) program consists of two streams of study. The first stream of study consists of two seminars selected from a range of fields relevant to music teaching and learning, including: Foundations of Music Education; Comparative Music Education; Curriculum Design; Technology in Music Education; Multicultural Studies; Sociology of Music Education; Musical Ability; and Psychology of Music. A concurrently running research stream provides instruction in research methodology which underpins the writing of a thesis, the major component of the degree. The term ‘thesis’ is interpreted loosely in this context, and refers to any form of research-based work approved by the Conservatorium.

Course structure
The Master of Music (Music Education) degree can be completed in either four semesters of full-time study or six to eight semesters of part-time study. The emphasis in the first year is primarily on the development of research skills. In the second year, it focuses on the writing of a thesis.

Candidature includes
• enrolment in the Music Education Research Method courses
• enrolment in two seminars
• supervised research on an approved topic, and
• submission of a thesis of 25,000–40,000 words embodying the results of the research.

Candidates normally complete the following Units of Study
• MUED5008 Music Education Research Methods 1
• MUED5016 Music Education Research Methods 2
• PERF5611 Graduate Seminar 1
• PERF5612 Graduate Seminar 2

Master of Music (Musicology)
The Master of Music (Musicology) aims to train students to become independent scholars in musicology and to communicate their findings in appropriate written and spoken forms. This research degree may stand alone or serve as preliminary to PhD study in the discipline. Students in this course carry out research in a variety of fields able to be supported by the staff of the faculty.

Course structure
The Master of Music (Musicology) can be completed in either four semesters of full-time study or eight semesters of part-time study.

Candidature includes
• enrolment in appropriate research methods units
• enrolment in nominated seminar topics
• attendance at the Musicology Research Workshop and, as required, at Musicology Workshop.
• workshops supplement classes and individual research and provide a forum for discussion.
• candidates will be required to present reports of their research in the Research Workshop
• supervised research on an approved topic, and
• submission of a thesis of 40,000 words embodying the results of the research.

At the end of the first year candidates may be required to take a qualifying examination. This examination is designed to test a number of aspects of the progress of the candidate and to assess his/her preparedness and ability to undertake the intellectual demands of independent research. Candidates will not be permitted to proceed to the thesis without being able to demonstrate that they have integrated and can apply what they have learned thus far in the course, and that their methodological base is sound.

Candidates normally complete the following units of study
• PERF5600 Research Methods
• PERF5611 Graduate Seminar 1
• PERF5612 Graduate Seminar 2
• PERF6613 Graduate Seminar 3.

Master of Music (Performance)
On successful completion of the Master of Music (Performance), candidates will be able to organise and present performances which demonstrate independence of thought, critical awareness and interpretative capacities, and high potential as a musician and scholar. Candidates will be able to articulate the contribution which their performance makes towards extending the boundaries of the discipline of performance through such means as expanded stylistic or interpretative horizons, investigation of historical performance practice, development of new performance modes, relationships and techniques, or through enhance critical, historical or analytical perspectives.

Applicants should be prepared to present an audition comprising a 50-minute recital of works at an advanced level of difficulty to a high standard of excellence. The audition panel retains the right to curtail the performance and select excerpts of the works presented as it sees fit. At the interview, candidates should be prepared to discuss their proposed area of research and its relationship to their performance work.

Course structure
The Master of Music (Performance) course is normally completed in two years of full-time study and comprises a major study in an instrument or voice, and academic skills. The academic studies component assumes that candidates have a sound basic knowledge of the history and harmonic practice of western music from at least the Baroque era to the present day.

Candidature includes
• Development and presentation of one 50-80 minute recital or performance project which demonstrates originality and which investigates and expands the boundaries of the discipline of performance. The performance is accompanied by critical notes which articulate the aim of the performance and its place in the area of the student’s research enquiry. (This is the degree recital, where the examination panel must include an external examiner).
• Candidates can apply for up to 8 hours of rehearsal time plus the recital with a staff accompanist.
• Submission (by week 15 of the semester) of a thesis of 15,000 to 20,000 words on a topic relevant to the performance interest, developed with the supervisors.

Candidates normally complete the following units of study
• PERF5001 Principal Study (MMus) 1
• PERF5002 Principal Study (MMus) 2
• PERF6000 Principal Study (MMus) 3
• PERF5600 Research Methods
• MCGY6602 Performance Thesis
• PERF5611 Graduate Seminar 1
• PERF5612 Graduate Seminar 2.
Master’s preliminary course

Candidates who demonstrate through audition, interview and/or portfolio of work that they have a capacity to undertake the Master of Music degree in Performance, Composition, Musicology, Applied Research in Music Performance or Music Education, but whose prior learning is deficient in a specific area may, on the advice of the Graduate Studies Committee be admitted to the Master’s Preliminary Course.

Students normally undertake:
- programs within the master’s preliminary courses drawn from existing undergraduate units of study within the Conservatorium,
- programs delivered by the Student Learning Centre at the University of Sydney,
- preliminary research projects in the student’s area of research interest (designed to give the student basic research competencies).

Programs are designed around the individual needs of particular students on the advice of the admission panel. The course normally represents 15 credit points per semester and is subject to pro-rata fee payment. Assessment in this course consists of the following:
- completion of assessment requirements of specified undergraduate units of study and Student Learning Centre units as stipulated by the Associate Dean, and
- an essay of 5000 words on a negotiated topic, demonstrating competence in research and academic writing.

The Master’s preliminary units of study are
- PREL4001 Project 1 (6cp)
- PREL4002 Project 2 (6cp)
- PREL4003 Elective A (3cp)
- PREL4004 Elective B (3cp)
- PREL4005 Elective C (3cp)
- PREL4006 Elective D (3cp).

Master of Music

Course resolutions

1 Course codes

<table>
<thead>
<tr>
<th>Code</th>
<th>Course and stream title</th>
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<tbody>
<tr>
<td>QC083</td>
<td>Master of Music (Applied Research in Music Performance)</td>
</tr>
<tr>
<td>QC082</td>
<td>Master of Music (Composition)</td>
</tr>
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<td>QC007</td>
<td>Master of Music (Music Education)</td>
</tr>
<tr>
<td>QC081</td>
<td>Master of Music (Musicology)</td>
</tr>
<tr>
<td>QC080</td>
<td>Master of Music (Performance)</td>
</tr>
</tbody>
</table>

2 Award of the degree

(1) The degree of Master of Music shall be awarded in the following subject areas:
- Performance
- Musicology
- Music Education
- Composition
- Applied Research in Music Performance

3 Eligibility for admission

(1) An applicant for admission to the Master of Music (Performance) will:
- have gained a Bachelor of Music degree with a major in Performance from the Sydney Conservatorium of Music; or
- have completed studies deemed by the Conservatorium to be equivalent to the standard of knowledge and ability required for the award of the degree of Bachelor of Music; or
- in exceptional circumstances, if the Conservatorium determines that such applicant, although not meeting the requirements of 3(1)(a) or 3(1)(b), have exceptional qualifications and the aptitude required for undertaking the award program; and
- present a program on their principal instrument in audition at graduating undergraduate recital standard; and
- present a 500-word summary of their proposed area of research/creative work and attend an interview.

(2) An applicant for admission to the Master of Music (Musicology) will:
- have gained a Bachelor of Music degree from the Sydney Conservatorium of Music; or
- have completed studies deemed by the Conservatorium to be equivalent to the standard of knowledge and ability required for the award of the degree of Bachelor of Music; or
- in exceptional circumstances, if the Conservatorium determines that such applicant, although not meeting the requirements of 3(2)(a) or 3(2)(b), have exceptional qualifications and the aptitude required for undertaking the award program; and
- present a 500-word summary of their proposed area of research and attend an interview.

(3) An applicant for admission to the Master of Music (Music Education) will:
- have gained a Bachelor of Music degree with a major in Music Education from the Sydney Conservatorium of Music; or
- have completed studies deemed by the Conservatorium to be equivalent to the standard of knowledge and ability required for the award of the degree of Bachelor of Music; or
- in exceptional circumstances, if the Conservatorium determines that such applicant, although not meeting the requirements of 3(3)(a) or 3(3)(b), have exceptional qualifications and the aptitude required for undertaking the award program; and
- present a 500-word summary of their proposed area of research and attend an interview.

(4) An applicant for admission to the Master of Music (Composition) will:
- have gained a Bachelor of Music degree with a major in Composition from the Sydney Conservatorium of Music; or
- have completed studies deemed by the Conservatorium to be equivalent to the standard of knowledge and ability required for the award of the degree of Bachelor of Music; or
- in exceptional circumstances, if the Conservatorium determines that such applicant, although not meeting the requirements of 3(4)(a) or 3(4)(b), have exceptional qualifications and the aptitude required for undertaking the award program; and
- submit a folio of original compositions; and
- present a 500-word summary of their proposed area of research/creative work and attend an interview.

(5) An applicant for admission to the Master of Music (Applied Research in Music Performance) will:
- have gained a Bachelor of Music degree from the Sydney Conservatorium of Music; or
- have completed studies deemed by the Conservatorium to be equivalent to the standard of knowledge and ability required for the award of the degree of Bachelor of Music; or
- in exceptional circumstances, if the Conservatorium determines that such applicant, although not meeting the requirements of 3(5)(a) or 3(5)(b), have exceptional qualifications and the aptitude required for undertaking the award program; and
- submit a 500-word summary of their proposed area of research; and
- attend an interview.
4 Availability

(1) Admission to candidature for any master's degree or any program within a master's degree may be limited by quota.

(2) In determining any quota the University will take into account:
   (a) availability of resources including space, library, equipment and computing facilities; and
   (b) availability of adequate and appropriate supervision.

(3) In considering an application for admission to candidature the Conservatorium shall take account of any quota; and

(4) will select in preference applicants who are most meritorious in terms of the admission criteria.

(5) Before recommending the admission of any applicant the Conservatorium shall ensure that the extent of the resources and supervision available is known to and understood by the applicant and is appropriate to the applicant's proposed area of study and research.

5 Preliminary studies

(1) An applicant may be required to undertake preliminary or qualifying studies; and

(2) complete such preliminary examinations as the Conservatorium may prescribe, before admission to candidature.

(3) Such an applicant shall complete the preliminary studies:
   (a) in not less than one semester; and
   (b) in not greater than the Conservatorium may prescribe; but
   (c) in any case in not longer than four semesters.

6 Probationary admission

(1) A candidate may be accepted by the Conservatorium on a probationary basis for a period not exceeding two semesters (full-time or part-time); and upon completion of this period the Conservatorium shall review the candidate’s work, and either:
   (a) confirm the candidate’s status with effect from the date of the original acceptance; or
   (b) terminate the candidature.

7 Method of progression

(1) Candidates shall proceed primarily by research; incorporating performances, creative work and portfolios in composition; and thesis; as set out in the Conservatorium Handbook.

(2) Candidates may be required to undertake coursework as determined by the Assistant principal on the advice of the relevant postgraduate coordinator

8 Time limits

(1) A candidate may be admitted to proceed on either a full-time basis or a part-time basis.

(2) Except with the permission of the Conservatorium as provided in section 8(4) below:
   (a) a full-time candidate shall complete the requirements:
       (i) not earlier than the end of the fourth semester; and
       (ii) not later than the end of the fourth semester of candidature;
   (b) a part-time candidate shall complete the requirements:
       (i) not earlier than the end of the eighth semester; and
       (ii) not later than the end of the eighth semester of candidature.

(3) The Conservatorium may, in special circumstances:
   (a) extend a candidate's maximum period of candidature by one semester for full-time candidates and two semesters for part-time candidates; and
   (b) prescribe special conditions to be fulfilled by the candidate.

(4) The Conservatorium, at the time of admission to candidature, may permit a candidate proceeding primarily by research and thesis who holds a bachelor's degree with first or second class honours from the University of Sydney or an equivalent qualification, to complete the requirements:
   (a) not earlier than the end of the second semester of candidature if a full-time candidate; and
   (b) not earlier than the end of the fourth semester of candidature if a part-time candidate.

9 Credit

(1) The Conservatorium may, in respect of a candidate who before admission to candidature has spent time in advanced study or research in the University of Sydney or in another university or institution:
   (a) deem such time to have been spent after admission to candidature; and
   (b) grant credit towards the degree on the basis of a course or courses regarded as equivalent in workload and academic standard; provided that:
      (i) the time recognised or the credit granted represents no more than half of the total candidature; and
      (ii) any attendance requirements as may be prescribed by resolution of the Conservatorium are met.

10 Supervision

(1) The Conservatorium shall appoint a full-time or fractional member of the academic staff of the Conservatorium to act as supervisor of each candidate and may appoint, for each such candidate, an associate supervisor.

(2) The Conservatorium may appoint from amongst appropriately qualified persons, an associate supervisor to assist in the supervision of any candidate.

11 Enrolment

(1) A candidate shall, unless otherwise permitted by the Conservatorium, enrol each semester until the requirements for the degree are completed or the candidature terminated, subject to section 10(1) above.

(2) A candidate readmitted to candidature after an absence of more than two semesters shall complete the degree under such conditions as the Conservatorium shall determine.

12 Requirements for the degree

(1) A candidate for the degree of Master of Music (Performance) shall, unless otherwise permitted by the Conservatorium:
   (a) complete the units of study for the degree as prescribed by the Conservatorium and set out in the Conservatorium Handbook (such units of study shall normally comprise introductory seminars in research method, and other seminars relevant to the candidate’s field of inquiry); and
   (b) prepare performances and/or recordings as required; and
   (c) carry out research on a thesis topic which has been approved by the Conservatorium on the recommendation of the head of the school or centre concerned no later than the end of the second semester of the full-time candidature or the fourth semester of part-time candidature; and
   (d) give performances on their principal instrument; and
   (e) write a thesis embodying the results of the research and/or recordings.

(2) A candidate for the degree of Master of Music (Composition) shall, unless otherwise permitted by the Conservatorium:
   (a) complete the units of study for the degree as prescribed by the Conservatorium and set out in the Conservatorium Handbook (such units of study shall normally comprise introductory seminars in research method, and other seminars relevant to the candidate’s field of inquiry); and
   (b) carry out composition and research on a thesis topic which has been approved by the Conservatorium on the recommendation of the head of the school or centre concerned no later than the end of the second semester of the full-time candidature or the fourth semester of part-time candidature; and
   (c) compose a substantial portfolio of works; and
(d) write a thesis embodying the results of the research.

(3) A candidate for the degree of Master of Music (Music Education) shall, unless otherwise permitted by the Conservatorium:

(a) complete the units of study for the degree as prescribed by the Conservatorium and set out in the Conservatorium Handbook (such units of study shall normally comprise introductory seminars in research method, and other seminars relevant to the candidate's field of inquiry); and

(b) carry out supervised research on a topic which has been approved by the Conservatorium on the recommendation of the head of the school or centre concerned no later than the end of the second semester of the full-time candidature or the fourth semester of part-time candidature; and

(c) write a thesis embodying the results of the research.

(4) A candidate for the degrees of Master of Music (Musicology) and Master of Music (Applied Research in Music Performance) shall, unless otherwise permitted by the Conservatorium:

(a) complete units of study for the degree as prescribed by the Conservatorium and set out in the Conservatorium Handbook (such units of study shall normally comprise introductory seminars in research method, and other seminars relevant to the candidate's field of inquiry); and

(b) carry out supervised research on a topic which has been approved by the Conservatorium on the recommendation of the head of the school or centre concerned no later than the end of the second semester of the full-time candidature or the fourth semester of part-time candidature; and

(c) write a thesis embodying the results of the research.

(5) All theses, and the portfolios for Composition, must be submitted in the format prescribed by the Conservatorium from time to time.

(6) The degree shall not be awarded until the candidate has caused at least two copies of the thesis (containing any corrections or amendments that may be required) to be bound in a hard cover and lodged in the library (except in the case of Performance candidates in which case the thesis shall be lodged with the Conservatorium).

(7) The candidate shall state in the thesis:

(a) the sources from which the information was derived; and

(b) the extent to which the work of others has been used; and

(c) the portion of the work claimed as original.

(8) The thesis and portfolio for Composition shall be accompanied by a statement from the supervisor stating whether, in the supervisor's opinion, the form of presentation of the portfolio and thesis is satisfactory.

(9) A candidate may not present as the thesis a work which has been presented for a degree in this or another university;

(10) but will not be precluded from incorporating such in the thesis provided that in presenting the thesis the candidate indicates the part of the work which has been so incorporated.

13 Examination

(1) On completion of requirements for the degree, the Conservatorium will make the following arrangements:

(a) Master of Music (Performance)

(i) For the final public recital of the degree the Conservatorium shall appoint an examination panel to assess the candidate's performance and/or recording.

(ii) For the final public recital or recording at least one of the examiners shall not be a member of the academic staff of the Conservatorium.

(iii) On completion of the requirements for the degree, the Conservatorium, on the recommendation of the head of the school or centre concerned, shall appoint two examiners, of whom one shall not be a member of the academic staff of the Conservatorium, to examine and report on the thesis.

(b) Master of Music (Composition)

On completion of the requirements for the thesis, the Conservatorium, on the recommendation of the head of the school or centre concerned, shall appoint two examiners, of whom one shall not be a member of the academic staff of the Conservatorium, to examine and report on the portfolio and thesis.

(c) Master of Music (Musicology), Master of Music (Music Education) and Master of Music (Applied Research in Music Performance)

On completion of the requirements for the thesis, the Conservatorium, on the recommendation of the head of the school or centre concerned, shall appoint two examiners, of whom one shall not be a member of the academic staff of the Conservatorium, to examine and report on the thesis.

(2) All examiners shall be furnished with a copy of the course description and course requirements as published in the Conservatorium Handbook, and be required to award marks/grades of Fail, Pass, Credit, Distinction and High Distinction for the thesis, portfolio, performance or recording according to the criteria prescribed by the Conservatorium.

(3) The reports of the examiners shall be made available to the head of the school or centre concerned who shall consult with the supervisor.

(4) The head of the school or centre concerned shall report the result of the examination of the candidate together with a recommendation concerning the award of the degree to the Dean.

(5) In special cases the Conservatorium may, on the recommendation of the Head of School or centre concerned, require the candidate to make emendations as specified by the Dean and advised by the Conservatorium which shall determine the final result.

(6) The Conservatorium may permit an unsuccessful candidate to revise and resubmit the thesis (and portfolio for Composition) for re-examination if, in the opinion of the Head of School, the candidate's work is of sufficient merit and may prescribe special conditions to be fulfilled by the candidate.

14 Progress

(1) The Conservatorium will assess the progress of candidates as follows:

(a) Master of Music (Performance)

(i) A report on the progress towards completion of the requirements for the degree of Master of Music (Performance) shall be prepared by the assigned supervisor at least annually.

(ii) The report shall be shown to the candidate and the candidate shall sign the report as having sighted the contents.

(iii) The report, after signature by the candidate, shall be forwarded to the Dean.

(b) Master of Music (Musicology), Master of Music (Music Education), Master of Music (Composition) and Master of Music (Applied Research in Music Performance)

(i) A report on the progress towards completion of the requirements for the degree shall be prepared by the appointed supervisor at least annually for each candidate.

(ii) The report shall be shown to the candidate and the candidate shall sign the report as having sighted the contents.

(iii) The report, after signature by the candidate, shall be forwarded to the Dean.

(2) The Conservatorium may, on the recommendation of the Dean, call upon any candidate to show cause why that candidate should not be terminated by reason of unsatisfactory progress towards completion of the degree; and where, in the opinion of the Conservatorium, the candidate does not show good cause, terminate the candidature.
Doctor of Musical Arts

The Doctor of Musical Arts program is designed to meet the need for a professional doctorate in music performance, in particular the need to prepare musicians to participate in the professional research culture of a university environment. More broadly, it is designed to assist musicians to prepare for, or advance a career as an innovative and research-based performer. The course combines high-level performance with rigorous scholarship and writing.

Language requirements for international candidates
An IELTS level of 7.0 with no component below 6.5 is normally required for entry to this degree.

Course structure
The Doctor of Musical Arts can be completed either in three to four years of full-time study or six to eight years of part-time study. As a research degree, the coursework credit points represent one third of the degree structure. The research program, culminating in submission of a thesis and performance, comprises two-thirds of the degree. Students need only enrol in units of study for the coursework component.

Candidature includes:
- successful completion of coursework units of study giving credit for a total of 48 credit points
- during the first full-time year of candidature, or its equivalent part-time, successfully complete the required coursework units of study, obtaining a weighted average mark of 75 per cent for all these units of study
- presentation of performances including (i) the final assessment of Performance Project 2 in the first year of full-time study; (ii) a substantial recital at or by the conclusion of the second year of full-time study, or equivalent; and (iii) the final substantial public performance for the degree. Candidates may apply for up to 8 hours rehearsal time plus the performance with an SCU staff accompanist for each recital.
- participation and presentation at research seminars, and
- successful completion of a program of supervised research leading to a substantial public performance and a thesis of 25,000-30,000 words, both of which will be an original contribution to the field concerned.

Candidates normally complete the following units of study
- PERF5600 Research Methods
- PERF5601 Performance Project 1
- PERF5602 Performance Project 2
- PERF6611 Graduate Seminar 1
- PERF6612 Graduate Seminar 2
- PERF6613 Graduate Seminar 3
- PERF6614 Graduate Seminar 4.

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2 Admission
(1) Except as provided in part 9, Section 47 of the University of Sydney (Amendment) Act Rule 1999 as amended, an applicant for admission to candidature shall:
   (a) submit with the application a research proposal satisfactorily addressing criteria specified by the Faculty and which, in the opinion of the Faculty, is appropriate for study at the doctoral level; and
   (b) successfully perform at an audition in the principal study receiving a minimum audition mark of 80%; and
   (c) hold one of the following degrees:
      (i) Bachelor of Music (Performance), or the degree of Bachelor in a related area of study, from the University of Sydney, or equivalent institution, with first or second class (first division) honours; or
      (ii) Master of Music (Performance) from the University of Sydney; or
      (iii) Master of Music Studies, by coursework, from the University of Sydney, or equivalent institution, with a weighted average mark of at least 75% for the performance research components including at least Distinction for the final written research component, or equivalent published research-based work of a substance and standard acceptable to the Faculty; or
      (d) complete any additional qualifying courses prescribed by the Faculty.

(2) The Faculty may, in accordance with Part 9, section 47 of the University of Sydney (Amendment Act) Rule 1999 (as amended), admit as a candidate for the degree an applicant holding qualifications which, in the opinion of the Faculty, are equivalent to those prescribed in subsection 2(1)(c) and such candidate shall proceed to the degree under such conditions as the Faculty may prescribe.

3 Probationary admission and conditions of candidature
(1) Candidates admitted pursuant to Section 2 above will be admitted on a probationary basis for one year and:
   (a) during the first full-time year of candidature, or its part-time equivalent, successfully complete the required coursework units of study, obtaining a weighted average mark of 75% for all these units of study; and
   (b) at the end of the first complete year of candidature, or its part-time equivalent, attend an annual review interview during which he or she will present and defend as required a research plan for the following two years, or the part-time equivalent, which extends...
the research proposal submitted in the candidate's original application for admission.

(2) Subject to the fulfilment of the requirements specified in Section 3(1) to the satisfaction of the Faculty, the candidature for the degree of Doctor of Musical Arts will be confirmed.

4 Supervision

Candidates will be appointed a supervisory team consisting of a Supervisor, Associate Supervisor(s) and a performance teacher who may be the Supervisor or Associate Supervisor, or who may be in addition to the Supervisor and Associate Supervisor(s).

5 Method of Progression

A candidate for the degree shall proceed by advanced coursework and research in accordance with Section 7 and as described in the Sydney Conservatorium of Music Handbook.

6 Units of Study

The units of study which are prescribed for the award of the Doctor of Musical Arts are set out in the Sydney Conservatorium of Music Handbook.

7 Requirements for the award of the Doctor of Musical Arts

(1) Candidates shall, unless otherwise permitted by the Faculty:

(a) successfully complete coursework units of study giving credit for a total of 48 credit points and in accordance with the specifications in the Sydney Conservatorium of Music Handbook; and

(b) present performances and at research seminars in accordance with the specifications in the Sydney Conservatorium of Music Handbook.

(c) successfully complete a program of supervised research leading to a substantial public performance and a thesis of 25,000-30,000 words, both of which shall be an original contribution to the field concerned and in accordance with the specifications in the Sydney Conservatorium of Music Handbook.

8 Examination of the research

(1) A candidate shall notify the Faculty in writing of his or her intention to present the final public performance and his or her intention to submit the thesis three months prior to the date of the performance or submission of the thesis, whichever is the earlier.

(2) The procedures for examination of the research incorporating both final performance and thesis shall be as prescribed by the Academic Board for the degree of Doctor of Philosophy; and

(a) the performance shall be recorded and presented to the examiners for examination together with the thesis; and

(b) where possible the examiners will also attend the performance.

(3) The designated Faculty Officer shall report the result of the examination of the final public performance and thesis to the Faculty, which shall then make a recommendation in accordance with the resolutions of the Academic Board on the Examination of the Doctor of Philosophy.

9 Satisfactory Progress

(1) At the end of each year each candidate shall provide evidence of progress and attend a progress review interview to the satisfaction of the Faculty.

(2) If a candidate fails to submit evidence of progress or if the Faculty considers that the evidence submitted does not indicate satisfactory progress, the Faculty may call upon that candidate to show cause why that candidature should not be terminated by reason of unsatisfactory progress towards completion of the degree and where, in the opinion of the Faculty, the candidate does not show good cause the Faculty may terminate that candidature or may impose conditions on the continuation of that candidature.

10 Time Limits

(1) A candidate may proceed on either a full-time or on a part-time basis:

(a) A full-time candidate shall not submit a thesis for examination earlier than at the end of six semesters of candidature from the date of first enrolment and, unless otherwise determined by Faculty, not later than at the end of eight consecutive semesters of candidature from the date of first enrolment;

(b) Subject to section 12, the Faculty may permit a candidate to submit the thesis for examination after a period of time greater than the maximum periods specified provided that an acceptable, formal written request is made;

(c) The earliest and latest dates for completion of requirements for award of the degree shall be adjusted for those candidates wishing to proceed on a part-time basis following their admission to candidature on a full-time basis, and vice versa;

(d) Time spent by a candidate in advanced study before admission to candidature at the University of Sydney, or another University, or at another institution which may be deemed by the Faculty to be equivalent, may be deemed by the Faculty to be time spent after such admission.

11 Suspension of candidature

(1) A candidate must be enrolled in each semester in which he or she is actively completing the requirements for the award. A candidate who wishes to suspend his or her candidature must first obtain approval in writing from the Faculty.

(2) The candidature must be deemed to have lapsed where a candidate has not re-enrolled in accordance with subsection 11(1) and has not obtained written approval from the Faculty for suspension of the candidature.

(3) A candidate whose candidature has lapsed must apply in writing to the Faculty for re-admission. If re-admitted to candidature, the candidate shall complete the degree requirements under such conditions as may be determined by the Faculty and shall proceed under such by-laws, rules and resolutions as prevail at the time of the re-enrolment.

(4) Except where the Faculty determines otherwise in any particular case, a candidate who re-enrolls after a suspension of candidature for any period shall proceed under the by-laws and resolutions in force at the time of re-enrolment.

12 Lapse of candidature

(1) Unless the Faculty otherwise determines in any particular case, candidature will be deemed to have lapsed if a candidate has:

(a) not completed all the requirements for award of the degree in accordance with Section 7; or

(b) not re-enrolled for the degree as required in accordance with Section 11.

(2) A candidate whose candidature has been deemed to have lapsed in accordance with subsection 11(2) shall not be permitted to re-enrol as a candidate for the degree unless again selected for admission.
13 Application of Rules

(1) Where no specific intention of the Faculty appears in these resolutions in respect of any matters affecting or governing any aspect of a candidature, these resolutions shall be subject to the provisions of the Rules, resolutions and by-laws specified in Section 1 of the Resolutions of the Senate governing the degree; and

(2) in any case where the provisions of these Rules, resolutions and by-laws might equally apply, the provisions of the Coursework Rule shall apply to coursework components of the degree and the PhD Rule shall apply to the research components of the degree.
Doctor of Musical Arts
Doctor of Philosophy

The degree of Doctor of Philosophy is a research degree awarded for a thesis considered to be a substantially original contribution to the subject concerned. The Doctor of Philosophy is offered in all faculties of the University and is governed by the resolutions of the Senate and the Academic Board of the University of Sydney for the degree of Doctor of Philosophy. The normal minimum period of candidature is six full-time semesters (or the part-time equivalent), while the normal maximum length of full-time PhD candidature is eight semesters.

Full-time candidates for research degrees do not keep to the normal semesters but work continuously throughout the year except for a period of four weeks' annual recreation leave.

For the rules and guidelines pertaining to the degree and candidature, students should refer to the following:

- University Postgraduate Studies handbook:
  sydney.edu.au/handbooks/postgrad_hb/pg_welcome.shtml
- University of Sydney (Doctor of Philosophy (PhD) Rule 2004:
  sydney.edu.au/senate/policies/PhD_Rule.pdf

PhD candidature at the Conservatorium

At the Conservatorium candidates may undertake supervised research in composition, ethnomusicology, music education, musicology, performance, applied and interdisciplinary research.

On completion of a course of advanced study and research, candidates present the results of the work undertaken for examination in a thesis that demonstrates an original contribution to knowledge. The thesis shall take the form of either:

1. a thesis that represents a sustained investigation of a single topic
2. a thesis consisting of a portfolio of compositions with an exegesis of up to 25,000 words or
3. a thesis comprising a dissertation that includes a critical and appropriate historical and theoretical discussion plus a substantial body of creative work.

The normal upper limit of a PhD thesis is 80,000 words. This may be exceeded with the permission of the Conservatorium Graduate Studies Committee; however, the absolute upper limit is 100,000 words. In the case of options 2 and 3, the normal upper limit will be the equivalent of 80,000 words.

Some coursework may be required during the candidature but this is not a major component. Candidates are normally expected to present and discuss their research in an appropriate seminar each year. The University's rules of Annual Review and progression apply.

Admission

The minimum admission requirement for the Doctor of Philosophy (PhD) is the possession of a relevant master's degree or a relevant bachelor's degree with first or upper second class honours. Alternatively, an applicant may be admitted having passed a qualifying examination at a standard equivalent to the bachelor's degree with first or upper second class honours. This qualifying examination could be completion of a period of advanced study and research towards a relevant master's degree at the University of Sydney, at such a standard as would demonstrate to the satisfaction of the faculty that the candidate is suitably prepared in the particular field of study to undertake candidature for a PhD. See University of Sydney (Doctor of Philosophy (PhD) Rule 2004 at:

sydney.edu.au/senate/policies/PhD_Rule.pdf

In addition to these academic requirements, the Conservatorium must be satisfied that your proposed course of advanced study and research is appropriate and acceptable to the faculty; that you have in addition to the academic qualifications the necessary training and ability to pursue the proposed course of study and research; and that there are sufficient supervisory and other resources and facilities available to enable your candidature to be completed successfully.

Faculties are particularly concerned to ensure before admission to PhD candidature that there is the likelihood of a successful outcome. At the Conservatorium admission to candidature involves the acceptance of a research proposal presented as part of the application. This proposal needs to be 1500 to 2000 words in length with additional bibliography, and should include at least the following: identification of the topic, an introductory literature review, an outline of the research program and a rough schedule for the research. Following admission, PhD candidature is probationary for the first twelve months of enrolment.

Language requirements

An IELTS level of 7.0 with no component below 6.5 is required for entry to PhD candidature.

How to apply

Intending candidates should refer to the admission and degree requirements in the University of Sydney Calendar and the University of Sydney Postgraduate Studies Handbook. They should discuss their application and intended research with the Chair of the relevant Unit and the Associate Dean (Research). Research Supervisor Connect provides information on Supervisors and their research fields.
# Table of Graduate Units of Study

## Master of Music Studies (Conducting)

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* See MCGY5610 Research Skills for Music Performance and PERF5023 Graduate Aural Perception which are also included in this program.

## Graduate Diploma in Music (Opera)

### Master of Music Studies (Opera)

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<td>VSAO6005 Language and Interpretation 4</td>
<td>4 P VSAO6004</td>
<td>Semester 1</td>
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<tr>
<td>VSAO6006 Opera Performance Portfolio 1</td>
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<tr>
<td>VSAO6007 Opera Performance Portfolio 2</td>
<td>4 P VSAO6006</td>
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</table>

* See MCGY5610 Research Skills for Music Performance and PERF5023 Graduate Aural Perception which are also included in this program.
## Graduate Diploma in Music (Performance)

### Master of Music Studies (Performance)

<table>
<thead>
<tr>
<th>Unit of study</th>
<th>Credit points</th>
<th>Session</th>
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</thead>
<tbody>
<tr>
<td>PERF5005</td>
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<td>PERF5622</td>
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<td>Students requiring staff accompanists for their recital must enrol in ACCP5300 Graduate Recital Preparation 1</td>
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<td>PERF5621</td>
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<td>Students requiring staff accompanists for their recital must enrol in ACCP5300 Graduate Recital Preparation 2</td>
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<td>ACCP5300</td>
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<td>This unit must be taken by all students in Graduate Diploma and Master of Music Studies who require staff accompanists for their recital.</td>
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<td>ACCP5301</td>
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<tr>
<td>ENSE5320</td>
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<tr>
<td>ENSE5321</td>
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<tr>
<td>ENSE5322</td>
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<td>Ensemble 3</td>
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<tr>
<td>ENSE5330</td>
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<tr>
<td></td>
<td>Graduate Chamber Music 1</td>
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<tr>
<td>ENSE5331</td>
<td>3 P ENSE5330</td>
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<tr>
<td></td>
<td>Graduate Chamber Music 2</td>
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</tr>
<tr>
<td>ENSE5015</td>
<td>6</td>
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<td></td>
<td>Note: Department permission required for enrolment</td>
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<tr>
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<td>These ensemble units are available only to students enrolled in the Accompaniment, Repetiteur or Jazz students streams.</td>
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<td>ENSE5016</td>
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<tr>
<td>KEYB5301</td>
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<tr>
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<td>Collaborative Piano 1</td>
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<tr>
<td>KEYB5302</td>
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<td>Collaborative Piano 2</td>
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<tr>
<td>MCGY5618</td>
<td>6 P MCGY5610 or other approved study</td>
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<td></td>
<td>or other approved study. Permission from the Associate Dean (Graduate Studies) is required to enrol.</td>
<td>Semester 2</td>
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<tr>
<td></td>
<td>Either before or during Dissertation 1, students should plan to take relevant courses offered by the University’s Learning Centre.</td>
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<tr>
<td>MCGY5619</td>
<td>6 P MCGY5618</td>
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<td>MCGY5610</td>
<td>6 Students who have already successfully completed a similar course of study may apply to take another Unit of Study in place of this one.</td>
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<tr>
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<td>Research Skills for Music Performance</td>
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</table>

* See also other units of study available for these programs in the Electives list.

## Doctor of Musical Arts

### Master of Music

<table>
<thead>
<tr>
<th>Unit of study</th>
<th>Credit points</th>
<th>Session</th>
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<tbody>
<tr>
<td>CMPN5001</td>
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<td>CMPN5002</td>
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<tr>
<td>CMPN6003</td>
<td>16 P CMPN6002</td>
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<td>CMPN6004</td>
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<tr>
<td>MCGY5602</td>
<td>16 P MCGY5000 or MCGY5014</td>
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<td>Performance Thesis</td>
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<td>MUED5008</td>
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<td>Music Education Research Methods 1</td>
<td>Semester 2</td>
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<tr>
<td>MUED5016</td>
<td>16 P MUED5008</td>
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<td>Music Education Research Methods 2</td>
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<td>PERF5001</td>
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<td>Principal Study (MMus) 1</td>
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### Table of Graduate Units of Study

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<tr>
<th>Unit of study</th>
<th>Credit points</th>
<th>A: Assumed knowledge</th>
<th>P: Prerequisites</th>
<th>C: Corequisites</th>
<th>N: Prohibition</th>
<th>Session</th>
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<td>PERF6000 Principal Study (MMus) 3</td>
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<td>P MCGY6002 or MCGY6602 and PERF5002</td>
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</table>

* See also other units of study available for these programs in the Electives list

### Electives for all graduate programs

<table>
<thead>
<tr>
<th>Unit of study</th>
<th>Credit points</th>
<th>Session</th>
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</thead>
<tbody>
<tr>
<td>CMPN5006 Recording Portfolio</td>
<td>6</td>
<td>Semester 1, 2</td>
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<tr>
<td>EMUS5600 Historical Performance Practice</td>
<td>6 P MCGY5610</td>
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<tr>
<td>PERF5023 Graduate Aural Perception</td>
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<td>Semester 1</td>
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<td>PERF5611 Graduate Seminar 1</td>
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<td>PERF5612 Graduate Seminar 2</td>
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<td>PERF6613 Graduate Seminar 3</td>
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<tr>
<td>PERF6614 Graduate Seminar 4</td>
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<tr>
<td>VSAO5022 Principles of Studio Pedagogy</td>
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### Master of Music (Preliminary Units)

<table>
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<tr>
<th>Unit of study</th>
<th>Credit points</th>
<th>Session</th>
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<tbody>
<tr>
<td>PREL4001 Project 1</td>
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<tr>
<td>PREL4002 Project 2</td>
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<tr>
<td>PREL4003 Elective A</td>
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<tr>
<td>PREL4004 Elective B</td>
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<tr>
<td>PREL4005 Elective C</td>
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<tr>
<td>PREL4006 Elective D</td>
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<td>Semester 1, 2</td>
</tr>
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</table>

Note: Department permission required for enrolment
Graduate Units of Study Details

Master of Music Studies (Conducting)

**PERF5026 Conducting 1**
- **Credit points:** 12
- **Teacher/Coordinator:** Prof Imre Pallo
- **Session:** Semester 1, Semester 2
- **Classes:** 4-6 hours per week in a combination of class and individual instruction, and 3-5 hours per week with orchestra.
- **Prerequisites:** PERF5024
- **Assessment:** Attendance and participation (20%), preparation (30%), development of conducting and musical skills (20%), work with Conductor’s Orchestra (20%), end of semester concert (10%).

Group and individual instruction in orchestral conducting and methods of score interpretation.

**PERF5027 Conducting 2**
- **Credit points:** 12
- **Teacher/Coordinator:** Prof Imre Pallo
- **Session:** Semester 1, Semester 2
- **Classes:** 4-6 hours per week in a combination of class and individual instruction, and 3-5 hours per week with orchestra.
- **Prerequisites:** PERF5026
- **Assessment:** Attendance and participation (20%), preparation (30%), development of conducting and musical skills (20%), work with Conductor’s Orchestra (20%), end of semester concert (10%).

Group and individual instruction in orchestral conducting and methods of score interpretation.

**PERF5034 Conducting 3**
- **Credit points:** 12
- **Teacher/Coordinator:** Prof Imre Pallo
- **Session:** Semester 1, Semester 2
- **Classes:** 4-6 hours per week in a combination of class and individual instruction, and 3-5 hours per week with orchestra.
- **Prerequisites:** PERF5027
- **Assessment:** Attendance and participation (20%), preparation (30%), development of conducting and musical skills (20%), work with Conductor’s Orchestra (20%), end of semester concert (10%).

Group and individual instruction in orchestral conducting and methods of score interpretation.

**PERF5035 Conducting 4**
- **Credit points:** 12
- **Teacher/Coordinator:** Prof Imre Pallo
- **Session:** Semester 1, Semester 2
- **Classes:** 4-6 hours per week in a combination of class and individual instruction, and 3-5 hours per week with orchestra.
- **Prerequisites:** PERF5034
- **Assessment:** 30 to 45 minute final concert (90%); program notes (10%)

The final performance prepared and presented in this semester forms the capstone of the Master of Music Studies (Conducting) program.

**PERF5028 Ensemble Experience 1**
- **Credit points:** 6
- **Teacher/Coordinator:** Prof Imre Pallo
- **Session:** Semester 1
- **Classes:** Participation in orchestral, choral, chamber music or equivalent.
- **Assessment:** Two progress reports, one at mid-term and another at the conclusion of the semester (2x50%).

Performance in an ensemble.

**PERF5029 Ensemble Experience 2**
- **Credit points:** 6
- **Teacher/Coordinator:** Prof Imre Pallo
- **Session:** Semester 1
- **Classes:** Participation in orchestral, choral, chamber music or equivalent.
- **Prerequisites:** PERF5028
- **Assessment:** Evaluation of work by relevant conducting staff (50%), reflective journal (50%).

Each student will be assigned to an ensemble for the semester to work with the conductor of that ensemble - this includes: taking rehearsals, sectional work, ensemble management, attending all rehearsals as conductor’s assistant (keeping notes, marking up of scores, etc), and some conducting. This gives students the opportunity to work with a conductor for a length of time; to become familiar with the day-to-day work of conducting an ensemble; to learn how to prepare and handle scores; to learn repertoire; to observe and experience the application of skills acquired in Conducting 1-4.

**PERF5036 Ensemble Experience 3**
- **Credit points:** 6
- **Teacher/Coordinator:** Prof Imre Pallo
- **Session:** Semester 1, Semester 2
- **Classes:** Participation in orchestral, choral, chamber music or equivalent.
- **Prerequisites:** PERF5029
- **Assessment:** Evaluation of work by relevant conducting staff (50%), student’s reflective journal (50%).

Each student will be assigned to an ensemble for the semester to work with the conductor of that ensemble - this is to include: taking rehearsals as conductor’s assistant (keeping notes, marking up scores, etc), some conducting. This gives students the opportunity to work with a conductor for a length of time; to become familiar with the day-to-day work of conducting an ensemble; to learn how to prepare and handle scores; to learn repertoire; to observe and experience the application of skills acquired in Conducting 1-4.

**PERF5032 Individual Project 1**
- **Credit points:** 6
- **Teacher/Coordinator:** Dr Neil McEwan
- **Session:** Semester 1, Semester 2
- **Classes:** 2 hours per week.
- **Assessment:** Research process and participation throughout the semester (10%); written assignments and if relevant presentation (90%).

This unit of study focuses on the early stages of planning a research project relevant to students’ conducting repertoire and interests. A written proposal for the project is due by mid-semester. Projects may be analytical, historical, notational, kinesthetic, repertoire based stylistic, etc. Students are encouraged to utilize forms of electronic communication (such as DVD, CD, Websites) in their projects. Keyboard players with requisite levels of skill can apply to work on operatic coaching and produce a project related to this.

**PERF5033 Individual Project 2**
- **Credit points:** 6
- **Teacher/Coordinator:** Dr Neil McEwan
- **Session:** Semester 1, Semester 2
- **Classes:** 2 hours per week.
- **Prerequisites:** PERF5032
- **Assessment:** Research process and participation throughout the semester (10%); Presentation (40%); Final document of 5000 words or equivalent (50%).

In this semester each student works on completion of the project commenced in Individual Project 1. The final product can take one of a number of different forms: written document (5 000 words), CD or DVD recording, performing edition of work/s, etc. to be negotiated with relevant supervisory staff.

**PERF5030 Keyboard Skills**
- **Credit points:** 6
- **Teacher/Coordinator:** Stephen Mould
- **Session:** Semester 1, Semester 2
- **Classes:** 2 hours seminar/week or 1 hr individual tuition as determined by the faculty.
- **Assessment:** Ongoing assessment of student work (100%)

Students will learn processes for score reduction and interpretation through keyboard (piano) experience. Broadening of repertoire and understanding of composers’ orchestral styles will be attained through selection of material.

* See PERF5600 Research Methods and PERF5023 Graduate Aural Perception which are also included in this program.
Graduate Diploma in Music (Opera)

Master of Music Studies (Opera)

VSAO5006
Principal Study (Opera) 1
Credit points: 8
Teacher/Coordinator: Maree Ryan
Session: Semester 1, Semester 2
Classes: 1hr voice lesson; 1hr coaching; 2hr concert practice/wk and masterclasses and workshops as appropriate
Corequisites: VSAO5030
Assessment: Major role in opera production, or minor role and 10 minute public recital, or chorus role and 20 minute public recital. Performance (90%) program notes (10%).

Students will explore repertoire at an advanced level appropriate to their individual technical and artistic strengths. Through performance workshops, masterclasses and production, students will gain invaluable interaction and additional artistic insights into performance gaining a broad engagement with operatic performance. By the completion of the semester, students should be able to demonstrate progress and refinement technically, artistically and musically.

VSAO5007
Principal Study (Opera) 2
Credit points: 8
Teacher/Coordinator: Maree Ryan
Session: Semester 1, Semester 2
Classes: 1hr voice lesson; 1hr coaching; 2hr concert practice/wk and masterclasses and workshops as appropriate.
Corequisites: VSAO5006
Assessment: Major role in opera production, or minor role and 10 minute public recital, or chorus role and 20 minute public recital. Performance (90%) program notes (10%).

In this unit of study students will explore more advanced and wide ranging repertoire as voice and character appropriate. Consolidation and refinement of technical issues, elevated and advanced use of text and the further development of the necessary skills required for the operatic profession will be enhanced by active participation and interaction in performance workshop, opera performance class and production.

VSAO6000
Principal Study (Opera) 3
Credit points: 8
Teacher/Coordinator: Maree Ryan
Session: Semester 1, Semester 2
Classes: 1hr voice lesson; 1hr coaching; 2hr concert practice/wk and masterclasses and workshops as appropriate.
Corequisites: VSAO6004
Assessment: Major role in opera production, or minor role and 10 minute public recital, or chorus role and 20 minute public recital. Performance (90%) program notes (10%).

Through advanced work with their teachers, more demanding and emotive repertoire will be explored with increased levels of interpretative detail, language facility and additional artistic strengths in effective characterisation. By the completion of this unit, roles in opera production should reflect a more analytical and professional level of achievement in personal operatic performance.

VSAO6001
Principal Study (Opera) 4
Credit points: 8
Teacher/Coordinator: Maree Ryan
Session: Semester 1, Semester 2
Classes: 1hr voice lesson; 1hr coaching; 2hr concert practice/wk and masterclasses and workshops as appropriate.
Corequisites: VSAO6005
Assessment: Major role in opera production, or minor role and 10 minute public recital, or chorus role and 20 minute public recital. Performance (90%) program notes (10%).

In this final semester, through their individual lessons, students will focus on the achievement of professional standards in preparation for their final performance. By the completion of the semester, students will have developed independent and effective practice and learning skills, overcoming technical, musical and interpretative challenges in a short time frame. The performance at the completion of the unit of study should reveal secure musical, language and stylistic issues within the character.

These units of study are designed to extend and deepen the knowledge of operatic roles to suit the individual voice and abilities. Through the study of an appropriate role chosen in consultation with the voice teacher, coaches prepare the role with advice on quick learning skills, time management issues, and the manner in which high standards of musical, interpretative and language excellence is attained within a semester. All aspects of the role need to be presented, including recitatives, ensembles and arias. At the completion of the semester, singers will give a twenty minute performance of selected excerpts before a panel displaying stylistic awareness, sound characterisation and confidence in music and language.

VSAO5005
Opera Performance Repertoire 2
Credit points: 4
Teacher/Coordinator: Maree Ryan
Session: Semester 1, Semester 2
Classes: 1hr coaching/wk
Corequisites: VSAO5004
Assessment: Performance of selected excerpts from the role(s) chosen before a panel (100%)

Singers will continue with the preparation of a second role or complete the role commenced in semester one. On continuing from first semester, singers will exercise their abilities to learn a large amount of music in a short time frame further developing their time management skills. By the completion of the semester students will have developed independent and effective practice and learning skills, overcoming technical, musical and interpretative challenges in a short time frame. The performance at the completion of the unit of study should reveal secure musical, language and stylistic issues within the character.

VSAO5008
Graduate Production 1
Credit points: 8
Teacher/Coordinator: Maree Ryan
Session: Semester 1, Semester 2
Classes: 60-70hrs/sem consisting of acting, dance, ensemble rehearsals, workshops and concert and/or staged performances.
Corequisites: VSAO5008
Assessment: Progressive assessment based on workshop/performance activities (100%)

These units of study are intended to develop necessary skills required of an operatic performer, with particular emphasis on character development, role building, movement and gesture, emotional development culminating in effective stage communication. Through stagecraft, dance, opera performance class and acting, students will expand their skill as effective stage performers. By the completion of this unit of study, students will have gained additional confidence with the application of an increasing expanding range of practical stagecraft skills which will be demonstrated in personal development through solo and ensemble stage performance.

VSAO5009
Graduate Production 2
Credit points: 8
Teacher/Coordinator: Maree Ryan
Session: Semester 1, Semester 2
Classes: 60-70hrs/sem consisting of acting, dance, ensemble rehearsals, workshops and concert and/or staged performances.
Corequisites: VSAO5009
Assessment: Progressive assessment based on workshop/performance activities (100%)

Students will continue their development as opera performers in stagecraft, dance, acting and opera performance class. Additional style and confidence will be revealed from the aquired knowledge of developed physical response to the music, with a deeper intellectual and emotive response to text. Through the demands of the stage environment, these classes will provide an avenue for investigating and developing the specific demands of operatic roles in staged productions.

VSAO6002
Graduate Production 3
Credit points: 8
Teacher/Coordinator: Maree Ryan
Session: Semester 1, Semester 2
Classes: 60-70hrs/sem consisting of acting, dance, ensemble rehearsals, workshops and concert and/or staged performances.
Corequisites: VSAO6002
Assessment: Progressive assessment based on workshop/performance activities (100%)

Students will continue their development as opera performers in stagecraft, dance, acting and opera performance class. Additional style and confidence will be revealed from the aquired knowledge of developed physical response to the music, with a deeper intellectual and emotive response to text. Through the demands of the stage environment, these classes will provide an avenue for investigating and developing the specific demands of operatic roles in staged productions.
Students will continue their development as opera performers in stagecraft, dance, opera performance class and acting, thus increasing their confidence and ability to apply and ever increasing range of practical stagecraft skills to role and ensemble repertoire. By the completion of this unit of study, students will have developed additional refinement, and personal development with the necessity of professional expectation in a fully staged production which will provide the ideal material for discussion and development in the class/stage context.

VSAO6003
Graduate Production 4
Credit points: 8 Teacher/Coordinator: Maree Ryan Session: Semester 1, Semester 2 Classes: 60-70hrs/sem consisting of acting, dance, ensemble rehearsals, workshops and concert and/or staged performances. Prerequisites: VSAO6002 Assessment: Progressive assessment based on workshop/performance activities (100%)

In this final semester, students will be expected to display a professional approach and understanding of the production process and to have the confidence and ability to readily apply the technical knowledge of stagecraft acquired in the previous semesters. The demands of staged performances will continue to provide topics for exploration and students will further the experience by addressing the demands of their performance in production. On completion of this unit of study, students should be collaborative stage performers, with the movement, dance, stagecraft, acting skills and appropriate attitude expected of professional operatic performers.

VSAO5030
Language and Interpretation 1
Credit points: 4 Teacher/Coordinator: Nicole Dorigo Session: Semester 1, Semester 2 Classes: 1hr tut; 1hr language workshop/wk Assessment: Portfolio (40%), recital (60%)

During this course, students will work with language coaches on the major languages in standard, classical operatic repertoire. The students will concentrate on roles they will study and prepare for performance at the end of the semester. At the end of the course the students will achieve a basic proficiency in these languages and demonstrate a good knowledge between music and text.

VSAO5031
Language and Interpretation 2
Credit points: 4 Teacher/Coordinator: Nicole Dorigo Session: Semester 1, Semester 2 Classes: 1hr tut; 1hr language workshop/wk Prerequisites: VSAO5030 Assessment: Portfolio (40%), recital (60%)

During this course, students will continue to work with language coaches on the major languages in standard, classical operatic repertoire. The students will continue to concentrate on roles they will study and prepare for performance at the end of the semester. At the end of the course the students will work towards fluency in these languages and an excellent knowledge between music and text.

VSAO6004
Language and Interpretation 3
Credit points: 4 Teacher/Coordinator: Nicole Dorigo Session: Semester 1, Semester 2 Classes: 1hr tut; 1hr language workshop/wk Prerequisites: VSAO5031 Assessment: Portfolio (40%), recital (60%)

During this course, students will work with language coaches on the major languages in standard, classical operatic repertoire, and concentrate on roles they will study and prepare for performance at the end of the semester. At the end of the course the students will achieve a high level of proficiency in these languages and demonstrate excellent interpretative skills and expressiveness through an awareness of the relationship between music and text.

VSAO6005
Language and Interpretation 4
Credit points: 4 Teacher/Coordinator: Nicole Dorigo Session: Semester 1, Semester 2 Classes: 1hr tut; 1hr language workshop/wk Prerequisites: VSAO6004 Assessment: Portfolio (40%), recital (60%)

During this course, students will work with language coaches on all languages in standard, classical operatic repertoire, and concentrate on roles they will study and prepare for performance at the end of the semester. At the end of the course the students should be able to perform at levels expected of a professional young artist with the expected accompanying skills.

VSAO6006
Opera Performance Portfolio 1
Credit points: 4 Teacher/Coordinator: Maree Ryan Session: Semester 1, Semester 2 Classes: 1hr class/wk with a coach and meetings with the supervisor Assessment: A short recital of their role in first semester and discussion of this role with the Jury panel. Short written reflection (Performance Diary) on role(s) performed and/or studied during the semester. (100%)

This unit of study allows students to develop a personal template for their preparation of an operatic role. Students will examine the historical, cultural and political context of the opera in which their role is a part, as well as the musical and stylistic aspects of the work and its composer. They will examine the interaction of these elements with text, movement, costume and make-up as a basis for character analysis and development. Students may choose to comment on aspects of vocal technique, practice and rehearsal techniques, memorization, and the maintenance of a vocal health regime. Students may discuss their discoveries relating to the process of working with colleagues, teachers, coaches, directors and musical directors as part of the development of their personal approach to preparing an operatic role to performance. By the completion of the semester, students will produce a written draft and a lecture/demonstration.

VSAO6007
Opera Performance Portfolio 2
Credit points: 4 Teacher/Coordinator: Maree Ryan Session: Semester 1, Semester 2 Classes: 1hr class/wk with a coach and meetings (as required) with the supervisor Prerequisites: VSAO6006 Assessment: Completion of a written reflection (Performance Diary) on role(s) performance and/or studied during the semester (100%).

During this semester, students formally document the preparation of their role for public performance. It consists of time spent on this process with voice teachers, coaches, acting/movement coaches, directors and musical directors. By the completion of this course students will have studied the historical, cultural and political context of their opera and the musical and stylistic aspects of the work, including the interaction of these elements with text. Students will present a formal Performance Portfolio written submission at the end of the semester.

Graduate Diploma in Music (Performance)
Master of Music Studies (Performance)
PERF5005
Principal Study 1
Credit points: 12 Teacher/Coordinator: Assoc Dean (Graduate Studies) Session: Semester 1, Semester 2 Classes: 14hrs of individual tuition/per semester normally spread over 14 weeks, and attendance and two performances at Performance Seminar or equivalent. Assessment: Teacher assessment according to Unit requirements (40%), Unit assessment according to Unit requirements (40%); performance seminar (20%)

Development of appropriate repertoire, technical skills, musical expression and presentation.

PERF5622
Principal Study 2
Credit points: 6 Teacher/Coordinator: Assoc Dean (Graduate Studies) Session: Semester 1, Semester 2 Classes: 7hrs of individual tuition/ per semester normally spread over 14 weeks, and attendance and two performances at Performance Seminar or equivalent. Prerequisites: PERF5005 Corequisites: PERF5620 Assessment: Teacher assessment according to Unit requirements (80%), performance seminar (20%)

Further development of appropriate repertoire, technical skills, musical expression and presentation.
PERF5620 Graduate Recital 1

Credit points: 6  
Teacher/Coordinator: Assoc Dean (Graduate Studies)  
Session: Semester 1, Semester 2 Classes: 7hrs of individual tuition/semester normally spread over 14 weeks with Principal Study teacher.  
Corequisites: PERF5622 Assessment: 50 minute public recital (assessed by a panel) plus program notes (100%)  
Note: Students requiring staff accompanists for their recital must enrol in ACCP5300 Graduate Recital Preparation 1 

Development of repertoire for recital performance. Through the recital repertoire chosen by the student and the principal study teacher at the beginning of the year, students will learn practical applications of recital preparation and performance, also including appropriate recital structure and professional conduct as a musician.

PERF5621 Graduate Recital 2

Credit points: 6  
Teacher/Coordinator: Assoc Dean (Graduate Studies)  
Session: Semester 1, Semester 2 Classes: 7hrs of individual tuition/semester normally spread over 14 weeks with Principal Study teacher.  
Corequisites: PERF5623 Assessment: 50 minute public recital (assessed by a panel) plus program notes (100%)  
Note: Students requiring staff accompanists for their recital must enrol in ACCP5301 Graduate Recital Preparation 2 

Development of repertoire for recital performance. Through the final recital repertoire chosen by the student and the principal study teacher at the beginning of the year, students will learn practical applications of recital preparation and performance, also including appropriate recital structure and professional conduct as a musician.

ACCP5300 Graduate Recital Preparation 1

Credit points: 3  
Teacher/Coordinator: Dr Jeanell Carrigan  
Session: Semester 1, Semester 2 Classes: 8 hrs per semester + Recital performance Assessment: Based on attendance, participation, and professionalism (100%). Details of assessment criteria will be provided by the Coordinator. Students must satisfy the requirement of this Unit of Study before they may present their recital.  
Note: This unit must be taken by all students in Graduate Diploma and Master of Music Studies who require staff accompanists for their recital. 

Students will receive training/instruction in all aspects of collaborative recital preparation including strategies for improvement of accuracy of rhythmic and intonation control, as well as the ability to perform with commitment and to work effectively with other musicians in the areas of style, interpretation and performance techniques.

ACCP5301 Graduate Recital Preparation 2

Credit points: 3  
Teacher/Coordinator: Dr Jeanell Carrigan  
Session: Semester 1, Semester 2 Classes: 8 hrs per semester + Recital performance Assessment: Based on attendance, participation, and professionalism (100%). Details of assessment criteria will be provided by the Coordinator. Students must satisfy the requirement of this Unit of Study before they may present their recital.  
Note: This unit must be taken by all students in Graduate Diploma and Master of Music Studies who require staff accompanists for their recital. 

Students will receive training/instruction in all aspects of collaborative recital preparation including strategies for improvement of accuracy of rhythmic and intonation control, as well as the ability to perform with commitment and to work effectively with other musicians in the areas of style, interpretation and performance techniques.

ENSE5320 Ensemble 1

Credit points: 3  
Teacher/Coordinator: Associate Dean (Academic)  
Session: Semester 1, Semester 2 Classes: Participation in conducted ensemble groups such as Orchestra, Early Music Ensemble, Modern Music Ensemble, Jazz Big Band, Choir, Saxophone Orchestra, Wind Symphony or Gamelan. Prerequisites: ENSE5320 Assessment: Assessment will be based on the student’s contribution to the ensemble including preparation for auditions and rehearsals, and evidence of professional attitudes and attributes during rehearsal and performance (100%). 

Ensemble units provide students with opportunities to participate in the types of conducted ensembles in which they may seek future employment.

ENSE5321 Ensemble 2

Credit points: 3  
Teacher/Coordinator: Associate Dean (Academic)  
Session: Semester 1, Semester 2 Classes: Participation in conducted ensemble groups such as Orchestra, Early Music Ensemble, Modern Music Ensemble, Jazz Big Band, Choir, Saxophone Orchestra, Wind Symphony or Gamelan. Prerequisites: ENSE5320 Assessment: Assessment will be based on the student’s contribution to the ensemble including preparation for auditions and rehearsals, and evidence of professional attitudes and attributes during rehearsal and performance (100%). 

Ensemble units provide students with opportunities to participate in the types of conducted ensembles in which they may seek future employment.

ENSE5322 Ensemble 3

Credit points: 3  
Teacher/Coordinator: Associate Dean (Academic)  
Session: Semester 1, Semester 2 Classes: Participation in conducted ensemble groups such as Orchestra, Early Music Ensemble, Modern Music Ensemble, Jazz Big Band, Choir, Saxophone Orchestra, Wind Symphony or Gamelan. Prerequisites: ENSE5321 Assessment: Assessment will be based on the student’s contribution to the ensemble including preparation for auditions and rehearsals, and evidence of professional attitudes and attributes during rehearsal and performance (100%). 

Ensemble units provide students with opportunities to participate in the types of conducted ensembles in which they may seek future employment.
Note: Department permission required for enrolment. Note: These ensemble units are available only to students enrolled in the Accompaniment, Repetiteur or Jazz students streams.

The aim of Graduate Ensemble is to provide students with opportunities to participate in the types of ensembles in which they will seek employment. This includes: knowledge of repertoire; development of ensemble skills; professional practice as a session musician; knowledge of ensemble management and relevant professional expectations.

ENSE5016
Graduate Ensemble 2
Credit points: 6 Teacher/Coordinator: Associate Dean (Academic) Session: Semester 1, Semester 2 Classes: Participation in orchestral, chamber music ensembles or equivalent. Assessment: Two progress reports per semester (2x50%). Note: Department permission required for enrolment. Note: These ensemble units are available only to students enrolled in the Accompaniment, Repetiteur or Jazz streams.

The aim of Graduate Ensemble is to provide students with opportunities to participate in the types of ensembles in which they will seek employment. This includes: knowledge of repertoire; development of ensemble skills; professional practice as a session musician; knowledge of ensemble management and relevant professional expectations.

ENSE5017
Graduate Ensemble 3
Credit points: 6 Teacher/Coordinator: Associate Dean (Academic) Session: Semester 1, Semester 2 Classes: Participation in orchestral, chamber music ensembles or equivalent Assessment: Two progress reports per semester (2x50%). Note: Department permission required for enrolment. Note: These ensemble units are available only to students enrolled in the Accompaniment, Repetiteur or Jazz streams.

The aim of Graduate Ensemble is to provide students with opportunities to participate in the types of ensembles in which they will seek employment. This includes: knowledge of repertoire; development of ensemble skills; professional practice as a session musician; knowledge of ensemble management and relevant professional expectations.

KEYB5301
Collaborative Piano 1
Credit points: 3 Teacher/Coordinator: Dr Paul Rickard-Ford Session: Semester 1, Semester 2 Classes: 3 workshop/seminars across the semester, as well as regular rehearsals. Assessment: Based on attendance, performance and professional conduct as demonstrated in seminars (100%).

Preparation of sonata and other major repertoire with an instrumentalist or vocalist. Students should work with a different instrument or voice in each semester of collaborative piano.

KEYB5302
Collaborative Piano 2
Credit points: 3 Teacher/Coordinator: Dr Paul Rickard-Ford Session: Semester 1, Semester 2 Classes: 3 workshop/seminars across the semester, as well as regular rehearsals. Prerequisites: KEYB5301 Assessment: Based on attendance, performance and professional conduct as demonstrated in seminars (100%).

Preparation of sonata and other major repertoire with an instrumentalist or vocalist. Students should work with a different instrument or voice in each semester of collaborative piano.

MCGY5618
Dissertation 1
Credit points: 6 Teacher/Coordinator: Dr Kathleen Nelson Session: Semester 1, Semester 2 Classes: 1 hour per week or equivalent being individual supervision and some group meetings if relevant. Prerequisites: MCGY5610 or other approved study. Assessment: Based upon the work carried out during the semester under the direction of the supervisor (100%). Note: Permission from the Associate Dean (Graduate Studies) is required to enrol. Either before or during Dissertation 1, students should plan to take relevant courses offered by the University’s Learning Centre.

The Dissertation electives provide students in the Master of Music Studies (Performance) program an opportunity to conduct supervised research on a topic chosen in discussion with their supervisor. Successful completion of the Dissertation to a high standard is intended to provide students with the experience necessary to enter into a research degree. During the first semester, the student will commence work on the research project. Normally this will include the preparation of a written proposal and the survey of literature, as well as other work as determined with the supervisor.

MCGY5619
Dissertation 2
Credit points: 6 Teacher/Coordinator: Dr Kathleen Nelson Session: Semester 1, Semester 2 Classes: 1 hour per week or equivalent being individual supervision and some group meetings if relevant. Prerequisites: MCGY5618 Assessment: 12,000 - 15,000 word dissertation to be examined by two internal examiners (100%).

The Dissertation electives provide an opportunity for students to conduct supervised research on a topic chosen in discussion with their supervisor. Successful completion of the Dissertation to a high standard is intended to provide students with the experience necessary to enter into a research degree. During the second semester, the student will complete the research and dissertation under the direction of the supervisor.

MCGY5610
Research Skills for Music Performance
Credit points: 6 Teacher/Coordinator: Dr Kathleen Nelson Session: Semester 1, Semester 2 Classes: 2 hr per week seminar or equivalent. Assessment: Participation and presentations (20%), Annotated Bibliography (20%), Short Essay on class discussion topic or other written assignment (30%), Program Notes (30%). Note: Students who have already successfully completed a similar course of study may apply to take another Unit of Study in place of this one.

Students will develop their skills in music information literacy including the finding, surveying and utilizing of published information on music; academic writing and referencing; and critical thinking. The course will include discussion of different approaches to preparation of program notes and pre-concert talks, liner notes for recordings, and concert reviews. Students may choose to prepare a research proposal if planning to enrol in Dissertation 1. Students may be referred to other University services for further development of writing and other skills.

* See also other units of study available for these programs in the Electives list

Doctor of Musical Arts
Master of Music

CMPP5001
Principal Study (Composition) 1
Credit points: 16 Teacher/Coordinator: Dr Michael Smetanin Session: Semester 1, Semester 2 Classes: 1hr individual lesson/wk. Assessment: At the end of CMPP6004: folio of compositions and thesis (100%)

Under the guidance of a supervisor, students will research and complete a substantial body of original compositions and each semester work towards the completion of a 12,000-15,000 word thesis consisting of analytical notes on the music of the portfolio. Students enrolling in this series of units will normally make one public presentation of their work every two semesters. A wide variety of areas may be explored including opera, orchestral, chamber, electroacoustic or acoustic music.

CMPP5002
Principal Study (Composition) 2
Credit points: 16 Teacher/Coordinator: Dr Michael Smetanin Session: Semester 1, Semester 2 Classes: 1hr individual lesson/wk. Prerequisites: CMPP5001 Assessment: At the end of CMPP6004: folio of compositions and thesis (100%)
Under the guidance of a supervisor, students will research and complete a substantial body of original compositions and each semester work towards the completion of a 12,000-15,000 word thesis consisting of analytical notes on the music of the portfolio. Students enrolling in this series of units will normally make one public presentation of their work every two semesters. A wide variety of areas may be explored including opera, orchestral, chamber, electroacoustic or acousmatic music.

**CMNP6003**

**Principal Study (Composition) 3**

**Credit points:** 16  
**Teacher/Coordinator:** Dr Michael Smetanin  
**Session:** Semester 1, Semester 2  
**Classes:** 1 hr individual lesson/wk  
**Prerequisites:** CMNP5002  
**Assessment:** At the end of CMNP6004: folio of compositions and thesis (100%)  

Under the guidance of a supervisor, students will research and complete a substantial body of original compositions and each semester work towards the completion of a 12,000-15,000 word thesis consisting of analytical notes on the music of the portfolio. Students enrolling in this series of units will normally make one public presentation of their work every two semesters. A wide variety of areas may be explored including opera, orchestral, chamber, electroacoustic or acousmatic music.

**CMNP6004**

**Principal Study (Composition) 4**

**Credit points:** 16  
**Teacher/Coordinator:** Dr Michael Smetanin  
**Session:** Semester 1, Semester 2  
**Classes:** 1 hr individual lesson/wk  
**Prerequisites:** CMNP6003  
**Assessment:** Submission of a folio of compositions and thesis (100%)  

Under the guidance of a supervisor, in this semester the student will complete the preparation of the portfolio and thesis for submission. Students enrolling in this series of units will normally make one public presentation of their work every two semesters. A wide variety of areas may be explored including opera, orchestral, chamber, electroacoustic or acousmatic music.

**MCGY6602**

**Performance Thesis**

**Credit points:** 16  
**Session:** Semester 1, Semester 2  
**Classes:** 1 hr supervision/week  
**Prerequisites:** MCGYS500 or MCGYS5014  
**Assessment:** 15,000 to 20,000 word thesis (100%)  

Students complete and submit their thesis under the guidance of a supervisor. The topic will be relevant to the student's performance interests and will be developed with the advice of the supervisor. The thesis is expected to be completed in the 3rd semester of a full-time enrolment and submitted by week 15 of the 3rd semester in advance of the final semester and the M Mus recital.

**MUED5008**

**Music Education Research Methods 1**

**Credit points:** 16  
**Teacher/Coordinator:** Assoc Prof Kathryn Marsh  
**Session:** Semester 1, Semester 2  
**Classes:** 2 hr seminar/wk  
**Assessment:** Continual assessment and individual task assessment; literature review (100%)  

The aims of this unit of study are to develop an understanding of music education research processes, and to identify research methods suitable for individual students' research topics. In this unit of study, students examine a range of music education research paradigms which can broadly be categorised as qualitative or quantitative, and are introduced to related research procedures. Readings and seminar activities are designed to facilitate students' critical analysis of research in terms of the relevant research methods. Students will also develop strategies for locating and reviewing literature pertaining to their fields of research interest. At the culmination of this course, students will submit a preliminary literature review and preliminary proposal as the initial phase in the preparation of their research.

**MUED5016**

**Music Education Research Methods 2**

**Credit points:** 16  
**Teacher/Coordinator:** Assoc Prof Kathryn Marsh  
**Session:** Semester 2  
**Classes:** 2 hr seminar per week  
**Prerequisites:** MUED5008  

**Assessment:** Continued assessment and individual task assessment; research proposal and ethics documentation (100%).

This unit of study consolidates and extends skills acquired in Research Methods 1. The first objective is to acquaint students with a variety of data analysis procedures employed in music education research. Evolving skills will be extended through practical tasks in which students examine and apply a range of qualitative and quantitative data analysis procedures. A further objective is the completion of a research proposal. Through ongoing reading and critical evaluation of related research literature, students will prepare a research proposal for implementation in the final year of the program. Ethical issues in music education research are an adjunct area of study, and students will submit all documentation required for ethics approval for their proposed research.

**PERF5001**

**Principal Study (MMus) 1**

**Credit points:** 16  
**Teacher/Coordinator:** A/Prof Alexa Still  
**Session:** Semester 1, Semester 2  
**Classes:** 14hrs of instrumental tuition/sem or equivalent, and other supervision and performance as appropriate, including attendance and two performances at Performance Seminar or equivalent.  
**Prerequisites:** CMNP6001  
**Assessment:** Teacher assessment (40%). Jury examination assessed by Unit panel; 15 - 30 mins (40%) Performance Seminar which can include ensemble work (20%)  

Students work with the teacher/supervisor on development of their performance skills and repertoire as appropriate to their instrument and performance research goals. The work for the semester will be planned at the beginning of the semester taking into account longer term goals for the research program in the degree. Research and performance objectives and a semester outline will be devised and approved in consultation between the student, the teacher/supervisor(s) and the Chair of Unit.

**PERF5002**

**Principal Study (MMus) 2**

**Credit points:** 16  
**Teacher/Coordinator:** A/Prof Alexa Still  
**Session:** Semester 1, Semester 2  
**Classes:** 14hrs of instrumental tuition/sem or equivalent, and other supervision and performance as appropriate, including attendance and two performances at Performance Seminar or equivalent.  
**Prerequisites:** CMNP6001  
**Assessment:** Teacher assessment (40%). Qualifying jury examination assessed by Unit panel; 30 - 50 mins (40%) Performance Seminar which can include ensemble work (20%)  

Students work with the teacher/supervisor on further development of their performance skills and repertoire as appropriate to their instrument and performance research goals. The work for the semester will be planned at the beginning of the semester taking into account longer term goals for the research program in the degree. Research and performance objectives and a semester outline will be devised and approved in consultation between the student, the teacher/supervisor(s) and the Chair of Unit.

**PERF6000**

**Principal Study (MMus) 3**

**Credit points:** 16  
**Teacher/Coordinator:** A/Prof Alexa Still  
**Session:** Semester 1, Semester 2  
**Classes:** 14hrs of instrumental tuition/sem or equivalent, and other supervision and performance as appropriate, including attendance and two performances at Performance Seminar or equivalent.  
**Prerequisites:** CMGY6602 or CMGY6602 and PERF5002  
**Assessment:** 50-80 min public Recital or equivalent (80%). Critical Notes 2000 - 3000 words (20%). Students must gain minimum of a pass in Critical Notes.  

Students will prepare for the M Mus Recital during this semester working with the performance teacher/supervisor(s) and in consultation with the Chair of Unit. A staff accompanist will be available to work with the candidate in 8 hours of rehearsal and at the Recital where this is appropriate to the needs of the performance and approved in advance. The Recital will present the student's research through performance and will be integrated as appropriate with the candidate's Performance Thesis. The Critical Notes will document the aims of the Recital and its place in the candidate's research program, as well as discussing the music performed. It is possible to present the Recital and Critical Notes at any stage during the semester before the normal exam period if this is preferred and approved in advance.
PERF5601
Performance Project 1
Credit points: 6 Teacher/Coordinator: A/Prof Alexa Still Session: Semester 1, Semester 2 Classes: 1-hour individual performance tuition per week and attendance and two performances at Performance Seminar or equivalent. Assessment: Assessment of work-in-progress throughout the semester by performance teacher (100%).

Students will commence preparation for the research-based performance to be given during Semester 2. Students work with the guidance of the performance teacher. Requirements will vary according to the performance field.

PERF5602
Performance Project 2
Credit points: 12 Teacher/Coordinator: A/Prof Alexa Still Session: Semester 1, Semester 2 Classes: 1-hour individual performance tuition per week and attendance and two performances at Performance Seminar or equivalent. Prerequisites: PERF5601 Assessment: Substantial recital or equivalent performance with accompanying critical notes (100%).

Students will develop and present a research-based performance with the guidance of the performance teacher. Requirements will vary according to the performance field. Where appropriate to the needs of the performance and approved in advance, students may work with a staff accompanist; the staff accompanist will be available for 8 hours of rehearsal and for the recital.

PERF5600
Research Methods
Credit points: 6 Teacher/Coordinator: Dr Helen Mitchell Session: Semester 1, Semester 2 Classes: 2-hour seminar/week or equivalent Assessment: Assignments include reading review, literature review, written project proposal and seminar presentation (100%).

This course is designed to prepare students for undertaking their own research projects in music. It will introduce and develop students' awareness of recent musical scholarship and research methodologies and equip students with skills to design and conduct research across a wide variety of musical topics. Students will begin exploration of the topic area that is the intended focus for their research during their degree. The seminars culminate with a series of student presentations, in which students present their research proposals to students and staff for discussion.

* See also other units of study available for these programs in the Electives list

Electives for all graduate programs
Different seminar options are offered each year normally on a rotating basis in the Graduate Seminars. These may include - Psychology of Music, Musical Ability, Music Analysis, Music Performance: Perception Evaluation and Analysis, Postgraduate Music Technology and Multicultural Studies in Music Education. Please see the Postgraduate Coordinator for further details.

CMNP5006
Recording Portfolio
Credit points: 6 Teacher/Coordinator: Hideki Isoda Session: Semester 1, Semester 2 Classes: 3 to 5 hours per week of recording projects, consultations with Supervisor and participation in seminar workshops. Assessment: Recording projects and class presentation (100%)

This unit provides a practical introduction to recording projects. Aspects of creative production are examined alongside project planning, management and the professional delivery of master recordings to appropriate standards. The student, in consultation with their supervisor, will devise a program of practical recording projects. This program will integrate into the existing musical activities that occur at the Conservatorium and as such the hours will be flexible and may include, evening and weekend projects. In addition students will be required to attend and participate in a number of seminars/workshops.

EMUS5600
Historical Performance Practice
Credit points: 6 Teacher/Coordinator: Dr Neal Peres Da Costa Session: Semester 2 Classes: 2hr/week Prerequisites: MCGY5610 Assessment: Attendance and class participation (20%), Short class presentation (20%), Lecture/Demonstration (40%), Written work (based on Lecture/Demonstration-3,000 words) (20%)

This course examines historical performing practices from antiquity to the present aiming to widen understanding of the extent to which musical notation and written evidence preserve the performing practices of past eras. The wealth of sound recordings from the turn of the twentieth century provides a window into the near past. Issues to explore include: sound production (vibrato, non-vibrato and portamento in the case of string and wind playing and singing), expressive keyboard techniques (manual asynchrony and arpeggiation), and more general issues such as tempo rubato, tempo modification, ornamentation, articulation, and phrasing. The course will introduce students to varying performance styles, some of which are no longer generally in fashion, increasing the palette of musical choices and solutions and increasing the dimensions of understanding of specific repertoire.

PERF5023
Graduate Aural Perception
Credit points: 6 Teacher/Coordinator: Dr Kathleen Nelson Session: Semester 1 Classes: 2 hr/wk. Assessment: Ongoing assessment of student work (20%), mid-semester test (40%), final test (40%)

This Unit of Study aims to promote aural understanding of the elements of music and the ways in which these elements function in musical structures. It aims to develop already acquired skills of aural perception to the level requisite of a music professional through exercises in aural analysis and aural imagination. A range of musical styles will provide the focus for study with emphasis on melodic, harmonic and rhythmic features, as well as tonal design.

PERF5611
Graduate Seminar 1
Credit points: 6 Teacher/Coordinator: Prof Anna Reid Session: Semester 1, Semester 2 Classes: 2-hour seminar per week or equivalent Assessment: Written work normally including an essay and seminar presentation (100%).

Students will take a postgraduate seminar, normally drawn from the list of electives on offer in each semester. Note that some instrumental or research areas may have particular requirements or recommendations for choice of seminars. Subject to approval, a postgraduate unit of study offered by another faculty may also be taken.

PERF5612
Graduate Seminar 2
Credit points: 6 Teacher/Coordinator: Prof Anna Reid Session: Semester 1, Semester 2 Classes: 2-hour seminar/week or equivalent Assessment: Written work normally including an essay and seminar presentation (100%).

Students will take a postgraduate seminar, normally drawn from the list of electives on offer in each semester. Note that some instrumental or research areas may have particular requirements or recommendations for choice of seminars. Subject to approval, a postgraduate unit of study offered by another faculty may also be taken.

PERF6613
Graduate Seminar 3
Credit points: 6 Teacher/Coordinator: Prof Anna Reid Session: Semester 1, Semester 2 Classes: 2-hour seminar/week or equivalent Assessment: Written work normally including an essay and seminar presentation (100%).

Students will take a postgraduate seminar, normally drawn from the list of electives on offer in each semester. Note that some instrumental or research areas may have particular requirements or recommendations for choice of seminars. Subject to approval, a postgraduate unit of study offered by another faculty may also be taken.
Students will take a postgraduate seminar, normally drawn from the list of electives on offer in each semester. Note that some instrumental or research areas may have particular requirements or recommendations for choice of seminars. Subject to approval, a postgraduate unit of study offered by another faculty may also be taken.

**VSAO5022**  
**Principles of Studio Pedagogy**  
*Credit points: 6*  
*Teacher/Coordinator: Dr Rowena Cowley*  
*Session: Semester 1*  
*Classes: 2 hrs/week or equivalent*  
*Assessment: eLearning discussion (20%); microlesson plan and reflection (20%); annotated bibliography (10%); literature review (oral presentation (15%); write-up (25%); class participation (10%).*

This unit promotes dialogue across teaching specialisations and focuses on three broad areas related to studio pedagogy. Firstly, aspects of educational psychology, such as the cognition, motivation, and self-regulation will be examined within a developmental context. Secondly, the psychology of music will be applied to the development of musical performance and perceptual skills. Thirdly, research on effective teaching within and beyond the music studio will be addressed, including aspects of cultural context, curriculum, and assessment. A critical engagement in a range of research literature and scholarly writing skills are developed throughout the unit of study and practical implementation of pedagogical principles is practised in peer-teaching dyads.

**Master of Music (Preliminary Units)**

**PREL4001**  
**Project 1**  
*Credit points: 6*  
*Session: Semester 1, Semester 2*  
*Classes: Up to 3x8 hour courses at the Student Learning Centre. Individual supervision*  
*Assessment: 5000 word essay (100%).*  
*Note: Department permission required for enrolment.*

Students work on a major project relevant to their proposed area of research in the MMUs and attend courses in research and academic writing.

**PREL4002**  
**Project 2**  
*Credit points: 6*  
*Session: Semester 1, Semester 2*  
*Classes: Up to 3x8 hour courses at the Student Learning Centre. Individual supervision*  
*Assessment: 5000 word essay (100%).*  
*Note: Department permission required for enrolment.*

This course supplements Masters Preliminary - Project 1. Students continue work on a major project relevant to their proposed area of research in the MMUs and attend courses in research and academic writing.

**PREL4003**  
**Elective A**  
*Credit points: 3*  
*Session: Semester 1, Semester 2*  
*Classes: Up to 2 hours per week*  
*Assessment: To be negotiated according to student need (100%). Normally 2000 word essay or equivalent depending on the course taken.*  
*Note: Department permission required for enrolment.*

Students enrol in areas which will assist their proposed research area. Courses taken within this unit will be recommended by the relevant Chair of Unit.

**PREL4004**  
**Elective B**  
*Credit points: 3*  
*Session: Semester 1, Semester 2*  
*Classes: Up to 2 hours per week*  
*Assessment: To be negotiated according to student need (100%). Normally 2000 word essay or equivalent depending on the course taken.*
Senate resolutions

Resolutions of the Senate

1 Degrees, diplomas and certificates of the Conservatorium of Music

(1) With the exception of the Doctor of Music and the Doctor of Philosophy, the Senate, by authority of the University of Sydney Act 1989 (as amended), provides and confers the following degrees, diplomas and certificates, according to the rules specified by the Sydney Conservatorium of Music. The Doctor of Music and the Doctor of Philosophy are provided and conferred according to the rules specified by the Senate and the Academic Board.

(2) This list is amended with effect from 1 January, 2011. Degrees, diplomas and certificates no longer open for admission will be conferred by the Senate according to the rules previously specified by the Faculty.

2 Degrees

<table>
<thead>
<tr>
<th>Code</th>
<th>Course title &amp; stream</th>
<th>Abbreviation</th>
<th>Credit points</th>
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<tbody>
<tr>
<td>YH000</td>
<td>Doctor of Music</td>
<td>DMus</td>
<td>Published Work</td>
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<tr>
<td>QB000</td>
<td>Doctor of Philosophy</td>
<td>PhD</td>
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<td>QB001</td>
<td>Doctor of Musical Arts</td>
<td>DMA</td>
<td>Research</td>
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<tr>
<td>QC082</td>
<td>Composition</td>
<td>MMus(Composition)</td>
<td>Research</td>
</tr>
<tr>
<td>QC007</td>
<td>Music Education</td>
<td>MMus(MusEd)</td>
<td>Research</td>
</tr>
<tr>
<td>QC081</td>
<td>Musicology</td>
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<td>QC080</td>
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<td>MMusStud(Cond)</td>
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<tr>
<td>QC034</td>
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<td>MMusStud (CrSoundProd)</td>
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<td>Opera</td>
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*may be awarded with honours following a further year of study.

*may be awarded with honours in an integrated program.

3 Combined degrees

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*may be awarded with honours following a further year of study.

4 Double degrees

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<th>Credit points</th>
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<td>BMusStudies,MB,BS.</td>
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*may be awarded with honours following a further year of study.

*may be awarded with honours in an integrated program.
5 Graduate diplomas

<table>
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<td>OF005</td>
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<td>OF008</td>
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6 Graduate certificates

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<th>Abbreviation</th>
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7 Undergraduate diplomas

<table>
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<th>Abbreviation</th>
<th>Credit points</th>
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<td>Advanced Diploma of Opera</td>
<td>AdvDipOp</td>
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</tr>
<tr>
<td>QI010</td>
<td>Diploma of Music</td>
<td>DipMus</td>
<td>96</td>
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Faculty resolutions

Resolutions of the Sydney Conservatorium of Music for coursework awards

These resolutions apply to all undergraduate and postgraduate coursework award courses in the Faculty, unless specifically indicated otherwise. Students enrolled in postgraduate research awards should consult the resolutions for their course. These resolutions must be read in conjunction with applicable University By-laws, Rules and policies including (but not limited to) the University of Sydney (Coursework) Rule 2010 (the 'Coursework Rule'), the resolutions for the course of enrolment, the University of Sydney (Student Appeals against Academic Decisions) Rule 2006 (as amended) and the Academic Board policies on Academic Dishonesty and Plagiarism.

Part 1: Course admission and enrolment

1 Admission to candidature

- An applicant for admission to a performance course may be accepted on an audio visual recorded audition.
- An applicant for admission to a postgraduate course may request permission for a final recital of a Sydney Conservatorium of Music performance award course to be used as the audition for admission to a higher degree performance award course, provided the recital takes place within six months of intended admission. The request must occur before the recital takes place. Approval for use of the final recital as an audition is required from the relevant Chair of Unit.

2 Course transfer within the Conservatorium

- A student may apply to transfer from one Conservatorium course to another. Students wishing to transfer from one Conservatorium course to another (possible only at the beginning of a semester) must submit an application form at least two weeks prior to the commencement of semester to the Manager, Student Administration.
- A student who wishes to transfer must meet the qualifications for admission to the desired course.
- Students transferring between the Bachelor of Music course and Bachelor of Music Studies course may also transfer all units of study which have been successfully completed and which partially fulfil the requirements for the course into which they are transferring.

3 Credit for previous study

- Maximum credit given for undergraduate and postgraduate coursework awards on the basis of prior tertiary study in incomplete awards are as follows:
  - Four-year courses: a maximum of 96 credit points
  - Three-year courses: a maximum of 72 credit points
  - Two-year courses: a maximum of 48 credit points.
- Maximum credit given for undergraduate and postgraduate coursework awards on the basis of completed tertiary awards are as follows:
  - Four-year courses: a maximum of 64 credit points including a maximum of 28 credit points for study in disciplines other than music
  - Three-year courses: a maximum of 48 credit points including a maximum of 28 credit points for study in disciplines other than music
  - Two-year courses: a maximum of 32 credit points.
- Students seeking credit for Principal Study are required to present a placement audition at the appropriate level.
4 Exemption

Students may apply for exemption from individual units of study which are mandatory within their award course on the basis of previous study in an approved academic institution or on the basis of demonstrated ability. Applications for exemption may be approved by the Head of School on the recommendation of the relevant Chair of Unit. In cases where exemption is granted, students are exempted from the requirement but do not receive credit points towards the award in which they are enrolled.

5 Time limits

(1) A student must complete all the requirements for a coursework master's degree within five calendar years of first enrolment.
(2) A student must complete all the requirements for a graduate diploma within three calendar years of first enrolment.
(3) A student must complete all the requirements for a graduate certificate within two calendar years of first enrolment.
(4) A student must complete all the requirements for a bachelor's degree (including combined degrees) or undergraduate advanced diploma within ten calendar years of first enrolment.
(5) The maximum time for completion of a Principal Study shall not include such periods of leave of exclusion. The requirements for Principal Study shall be completed within a period that does not exceed by more than two consecutive semesters the number of semesters laid down for that course under normal full-time enrolment.
(6) The maximum time allowed for completion of a course shall include the approved leave of absence and/or periods of exclusion from the course.

6 Enrolment restrictions

(1) The Coursework Rule limits the maximum number of credit points students may take in any given semester. The Faculty does not encourage full time students to exceed the recommended enrolment patterns for its courses.
(2) Credit will not be granted for recognised prior learning older than 10 years at the time of first enrolment.

7 Suspension, discontinuation and lapse of candidature

(1) The Coursework Rule specifies the conditions for suspending or discontinuing candidature, and return to candidature after these events. The Rule also defines the circumstances when candidature is deemed to have lapsed. Students should pay careful attention to the significant dates in these processes and their effect on results and financial liability.
(2) In addition, candidates resuming study after any period of suspension or deferment, from a course or unit of study offered by the Conservatorium, shall be subject to the course requirements in effect at the time of resumption, shall be required to re-enrol as directed, and shall be required to pass a re-audition at a level determined by the appropriate Chair of Unit.

Part 2: Unit of study enrolment

8 Cross-institutional study

(1) Provided permission has been obtained in advance, the Dean may permit a student to complete a unit of study at another institution and have that unit credited to the student's course requirements, provided that:
   (a) the resolutions of the student's course of enrolment do not specifically exclude cross-institutional study; and
   (b) the unit of study content is not taught in any corresponding unit of study at the University; or
   (c) the student is unable, for good reason, to attend a corresponding unit of study at the University; and
   (d) the total credit point value of units of study taken through cross institutional study does not exceed 28 credit points for the whole bachelor's degree, 12 credit points for the whole master's degree and 6 credit points for the whole graduate diploma and graduate certificate courses.
(2) Cross institutional study is not normally available for undergraduate diploma or undergraduate advanced diploma courses.
(3) Cross institutional study is regarded as another form of credit and will be counted as such when considering eligibility.

9 International exchange

The Faculty encourages students to participate in international exchange programs, unless specified otherwise in the resolutions for a particular course. For more information refer to the International Office.

10 Undergraduates enrolling in postgraduate units of study

Undergraduate students who have completed at least 96 credit points with a WAM of at least 70 may, with the permission of the unit coordinator concerned, enrol in graduate units of study to count towards elective requirements.

Part 3: Studying and Assessment

11 Late submission policy

(1) It is expected that unless an application for Special Consideration has been approved, students will submit all assessment for a unit of study on the due date specified. If the assessment is completed or submitted within the period of extension, no academic penalty will be applied to that piece of assessment.
(2) If an extension is either not sought, not granted or is granted but work is submitted after the extended due date, the late submission of assessment will result in an academic penalty as follows:
   (a) For work submitted after the deadline but up to three calendar days late, a penalty of 10 per cent of the possible marks awarded for the assignment will apply.
   (b) For work submitted after 3 days and less than one week after the deadline, a penalty of 15 per cent of the possible marks awarded for the assignment will apply.
12 Attendance

(1) Students are required to be in attendance at the correct time and place of any formal or informal examinations. Non attendance on any grounds insufficient to claim special consideration will result in the forfeiture of marks associated with the assessment. Participation in a minimum number of assessment items may be included in the requirements specified for a unit of study.

(2) Students are expected to attend a minimum of 90% of timetabled activities for a unit of study, unless granted exemption by the Dean, Head of School or professor most concerned. The Dean, Head of School or professor most concerned may determine that a student fails a unit of study because of inadequate attendance. Alternatively, at their discretion, they may set additional assessment items where attendance is lower than 90%.

(3) In addition to the rule above, full (100 per cent) and punctual attendance is a requirement in all activities where students have a role as active participants in the class or activity. Active participation includes situations where the student's contribution is to perform, rehearse or direct rehearsals in a small or large ensemble, or to give seminar and tutorial papers or presentations or undertake assessment tasks. Active participation also includes all one-to-one studio teaching and supervision. Except in cases of illness or misadventure, failure to attend activities or classes where a student is an active participant will be seen as failure to meet the requirements of the unit of study.

13 Special consideration for illness, injury or misadventure

Special consideration is a process that affords equal opportunity to students who have experienced circumstances that adversely impact their ability to adequately complete an assessment task in a unit of study. The Coursework Rule provides full details of the University policy. The procedures for applying for special consideration are described in each unit of study outline.

14 Professional activity leave

A student may be granted leave to participate in a musical or other activity which, in the opinion of the Pro Dean, is likely to benefit the student in the course. An Application for Professional Activity Leave shall be submitted by the student to the Student Administration Office at least four weeks prior to the activity in which the student wishes to participate. Retrospective approval for Professional Activity Leave shall be granted only in exceptional circumstances. A student who is granted Professional Activity Leave shall be required to make up any work required during the period of Professional Activity Leave, other than attendance at lectures, tutorials and other requirements during that period.

15 Concessional pass

In this Faculty the grade PCON (Concessional Pass) is not awarded.

16 Re-assessment

(1) In this Faculty re-assessment is offered to students whose performance is in the prescribed range and circumstances.

(2) Students who have failed the examination but have a good record in other assessments in a unit of study which is based on cumulative assessment may be offered a supplementary examination. The grade awarded for a unit of study in this circumstance will be no higher than a Pass.

(3) Students who have successfully requested Special Consideration may be allowed to sit the exam or submit the required work at a negotiated date that should not be longer than the period of incapacitation and in any case not longer than 3 months after the original examination or submission date. After this time the student will be considered to have discontinued with permission. Marks will be awarded at full value for further examination where special consideration is approved.

Part 4: Progression, Results and Graduation

17 Satisfactory progress

(1) The Faculty will monitor students for satisfactory progress towards the completion of their award course. Students identified as 'at risk' will be managed in accordance with the Progression provisions of the Coursework Rule.

(2) A student shall be identified as 'at risk' if any of the following criteria are met in a semester:

(a) Failure to complete a mandated unit

(b) Failure to successfully complete more than 50% of enrolled units of study

(c) Failure to successfully complete a unit of study for the second time.

18 Award of the bachelor's degree with honours

(1) The honours mark is determined by calculating an Honours Weighted Average Mark (HWAM).

(2) For the Bachelor of Music (Honours), the HWAM is determined by calculating the University WAM from all 3000 and 4000 level units of study attempted for the degree. The weighting of the Honours specific units of study in the appended 4th year is twice the weighting for non-Honours components.

(3) For the Bachelor of Music Studies (Honours) and its combined degrees, the HWAM is determined by calculating the University WAM from all 1000, 2000, 3000 and 4000 level units of study attempted in the appended 4th year. The weighting of the Honours specific units of study in the WAM is twice the weighting for non-Honours components.

<table>
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<tr>
<th>Description</th>
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<tbody>
<tr>
<td>Honours Class I</td>
<td>mark &gt;= 100</td>
</tr>
<tr>
<td>Honours Class II (Division 1)</td>
<td>75 &lt;= mark &lt; 80</td>
</tr>
<tr>
<td>Honours Class II (Division 2)</td>
<td>70 &lt;= mark &lt; 75</td>
</tr>
</tbody>
</table>
### Description | Mark Range
--- | ---
Honours Class III | 65 \( \leq \) mark < 70
Honours not awarded | mark < 65

### 19 University medal

A student with an honours mark of 90 or above may be awarded a university medal. The medal is awarded at the discretion of the faculty to the highest achieving students who in the opinion of the Faculty have an outstanding academic record, in accordance with the Coursework Rule.

### 20 Weighted average mark (WAM)

1. The University has a formula for calculating a Weighted Average Mark and this is defined in the University Glossary. WAMs are used by the University as one indicator of performance. For example, WAMs can be used in assessing admission to and award of honours, eligibility for prizes and scholarships, or assessing progression through a course.

2. **Calculation of HWAM**

\[
WAM = \frac{\sum(M \times C \times L)}{\sum(C \times L)}
\]

Where \( C \) = credit point value of unit; \( L \) = level or weighting of unit; \( M \) = mark gained in unit.

### Part 5: Other

### 21 Transitional provisions

1. These resolutions apply to students who commenced their candidature after 1 January, 2011 and students who commenced their candidature prior to 1 January, 2011 who elect to proceed under these resolutions.

2. Students who commenced prior to 1 January, 2011 may complete the requirements in accordance with the resolutions in force at the time of their commencement, provided that requirements are completed by 1 January, 2016. The Faculty may specify a later date for completion or specify alternative requirements for completion of candidatures that extend beyond this time.
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The Conservatorium is easily accessible by public transport. It is a 5 to 10 minute walk from Circular Quay ferry and train station and a similar distance from Martin Place train station. Buses also travel into the city to Circular Quay or Wynyard.

There is no public parking on site. Secure parking is available in 131 Macquarie Street (tel: 8912 4900). There is a short stay drop-off point for people with a disability.

The Arts-Music Unit of the Conservatorium of Music is located in the Seymour Centre on the Main Campus of the University. The 400 series buses travel along Parramatta Road or City Road to and from the Main campus. Redfern is the nearest train station.

For public transport information, please call the Transport infoline on 131500 or see: www.131500.info

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