The University of Sydney

Sydney Conservatorium of Music Handbook 2003

University dates

University semester and vacation dates 2003

Summer School	
Lectures begin	Monday 6 January
Lectures ends	Friday 7 March
Semester 1	
Lectures begin	Monday 10 March
Easter recess:	
Last day of lectures	Thursday 17 April
Lectures resume	Monday 28 April
Study vacation: 1 week beginning	Monday 16 June
Examinations commence	Monday 23 June
Lectures end	Saturday 5 July
Semester 2	
Lectures begin	Monday 28 July
Mid-semester recess:	
Last day of lectures	Friday 26 September
Lectures resume	Tuesday 7 October
Study vacation: 1 week beginning	Monday 3 November
Examinations commence	Monday 10 November
Lectures end	Saturday 22 November

Last dates for withdrawal or discontinuation 2003

Semester 1 units of study	
Last day to add a unit	Friday 21 March
Last day for withdrawal	Monday 31 March
Last day to discontinue without failure (DNF)	Friday 2 May
Last day to discontinue (Discontinued - Fail)	Friday 13 June
Semester 2 units of study	
Last day to add a unit	Friday 8 August
Last day for withdrawal	Friday 31 August
Last day to discontinue without failure (DNF)	Friday 12 September
Last day to discontinue (Discontinued - Fail)	Friday 31 October

University semester and vacation dates 2001-2006 are listed in an Acrobat PDF document which can be downloaded from: policy.rms.usyd.edu.au/000004e.pdf.

Please refer to pages iv-v for the Sydney Conservatorium of Music semester and vacation dates for 2003

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NSW 2006
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Conservatorium calendar 2003

Semester 1

Week	Week begins	All tertiary awards	Conservatorium Access Centre	Conservatorium High School
	13 Jan	*Non-teaching period*	Summer Festival	*School holidays*
	20 Jan	24 Jan: Undergraduate enrolments *Non-teaching period*		*School holidays*
	27 Jan: Australia Day	28 Jan: Postgraduate enrolments and failed pre-enrolments *Non-teaching period*		Term 1 begins 29 Jan *29 Jan Pupil-free day*
	3 Feb	*Non-teaching period*	Auditions for JTP /YAP	
	10 Feb	*Non-teaching period*	Intro Music Semester 1 starts Term 1 Musicianship Courses start	
	17 Feb	21 Feb:International enrolments *Non-teaching period*	JTP/YAP Semester 1 starts Term 1 Community & Jazz Outreach Courses start	
1	24 Feb	Individual lessons commence 24 Feb: Orientation Day for new students 27-28 Feb Sinfonia auditions brass 1 Mar Sinfonia auditions woodwind		
2	3 Mar	Academic classes& ensemble activities commence 3 Mar Sinfonia auditions woodwind 7 Mar Sinfonia auditions brass		
3	10 Mar	15 Mar Sinfonia auditions brass/ percussion		
4	17 Mar			
5	24 Mar			
6	31 Mar	Special Projects Week 1' 28 Mar: HECS Census date	Intro Music ends Sat 5 Apr JTP /YAP ends Sat 5 Apr	
7	7 April	Mid-semester assessment/technical exams for BMus (Hons)	*Intro Music recess 7-26 Apr* *JTP /YAP recess 7-26 Apr*	Term 1 ends 11 Apr
8	14 April 18 April: Good Friday		*2* week recess - Musicianship courses	*School holidays*
	21 April 21 April: Easter Monday 25 April: Anzac Day	AVCC Common week *Non-teaching period*	1 week recess - Community & Jazz Outreach courses	*School holidays*
9	28 April	*2* May 4 pm Graduation Ceremony	Intro Music recommences JTP /YAP recommences Term 1 Community Courses finish Term 1 Jazz Outreach finishes	Term 2 begins 28 Apr *28 Apr Pupil-free day*
10	5 May			
11	12 May			
12	19 May		Intro Music Sem 1 ends	
13	26 May		Term 2 Musicianship, Community & Jazz Outreach Courses start	
14	2 June	Academic & ensemble activities conclude	Auditions for JTP /YAP for Sem 2 No Saturday classes - long weekend	
15	9 June 9 June: Queens B'day	Study Week Recitals commence Individual lessons conclude		
16	16 June	Written examinations Recitals continue	JTP /YAP Semester 1 ends	
17	23 June	Practical examinations Recitals continue		
18	30 June	Special Projects Week 2[1]		Term 2 ends 4 Jul
	7 July	Deferred recitals[2] AVCC Common week *Non-teaching period*	2 *week recess - Musicianship, Community & Jazz Outreach courses*	*School holidays*
	14 Jul	18 Jul: enrolments *Non-teaching period*	Winter Festival	*School holidays*
		12 weeks ensemble activities 12 weeks individual lessons (Minor level) 14 weeks individual lessons (Major level)	14 weeks for JTP/YAP"""" 12 weeks for Intro to Music 10 weeks classes (3 terms/year) Community & Jazz programs	16 weeks practical lessons

1. During each Special Projects Week there will be a cessation of normal lessons and classes for tertiary students.
2. Deferral of recitals is subject to written approval. See Rule 5.4 on page 11.

Semester 2

Week	Week begins	All tertiary awards	Conservatorium Access Centre	Conservatorium High School
1	21 Jul	Individual lessons commence Academic classes commence for BMus(MusEd) 3 & 4 (double delivery)	Intro Music Sem 2 commences JTP /YAP Sem 2 commences Term 2 M'ship, Community & Jazz Courses resume	Term 3 begins 21 July *21 Jul Pupil-free day*
2	28 Jul	Academic & ensemble activities commence		
3	4 Aug			
4	11 Aug	BMus(MusEd) 3 & 4 begin seven week Practicum	Term 2 Musicianship, Community & Jazz Outreach Courses finish	
5	18 Aug	BMus(MusEd) 2 begin Monday Practicum		
6	25 Aug	29 Aug: HECS Census date 30 Aug: Courses & Careers Day		
7	1 Sept	Special Projects Week 3[1]		
8	8 Sept		Term 3 Community *& Jazz* Outreach Courses start	
9	15 Sept		JTP/YAP ends Sat 20 Sep	
10	22 Sept	Last week of BMus(MusEd) 3 & 4 Practicum	*JTP/YAP recess 22 Sep -11 Oct* Intro Music ends Sat 27 Sep	Term 3 ends 26 Sep
11	29 Sept	AVCC Common week	*Intro Music recess 29 Sep — 11 Oct*	*School holidays*
-	6 Oct 6 Oct: Labour Day	*Non-teaching period*	*I week recess - Community & Jazz Outreach courses*	*School holidays*
12	13 Oct	Lessons and classes recommence	Intro Music recommences JTP /YAP recommences Term 3 Community & Jazz Outreach courses resume	Term 4 begins 13 Oct
13	20 Oct			
14	27 Oct	Academic classes & ensemble activities conclude Public performance exams (recitals & concertos) commence Last week of BMus(MusEd) 2 Monday Practicum	Intro Music Sem 2 ends	
15	3 Nov	Study week Individual classes conclude Recitals continue		
16	10 Nov	Written examinations Recitals continue		
17	17 Nov	Practical examinations Recitals continue	JTP /YAP Semester 2 ends Term 3 Community & Jazz Outreach finishes	
18	24 Nov	Deferred recitals[2] Audition period commences BMus(MusEd) 2 begin two week Practicum		
	IDec	Audition period continues *Non-teaching period*	Auditions for 2004 JTP /YAP	
	8 Dec	*Non-teaching period*		
	15 Dec	*Non-teaching period*		Term 4 ends 19 Dec
		12 weeks ensemble activities 12 weeks individual lessons (Minor level) 14 weeks individual lessons (Major level)	14 weeks for JTP/YAP 12 weeks for Intro to Music 10 weeks classes (3 terms/year) Community & Jazz programs	16 weeks practical lessons

1. During each Special Projects Week there will be a cessation of normal lessons and classes for tertiary students.
2. Deferral of recitals is subject to written approval. See Rule 5.4 on page 11.

Message from the Principal

Welcome to the Sydney Conservatorium of Music. I trust that your experience of studying at the Conservatorium will be exciting, challenging and highly rewarding.

As a student of the Conservatorium you will experience the benefits of studying within the newly completed complex at the site of the Conservatorium's historic home in Macquarie Street. This long awaited redevelopment, officially opened in 2001, has finally resulted in the Conservatorium united on one campus in the city's well known Macquarie Street cultural precinct The Conservatorium complex includes a concert hall, two recital halls, an opera teaching and performance centre with flexible seating and staging configurations, a music technology suite, a library and resource centre, and numerous practice and teaching studios. The rich traditions of the Conservatorium, as one of the oldest music schools in Australia, are now complemented by exceptional teaching, research and performance facilities. Internationally acclaimed conductors Lorin Maazel and Zubin Mehta, both of whom have worked in the complex in 2002, declared it to be the best of its kind in the world.

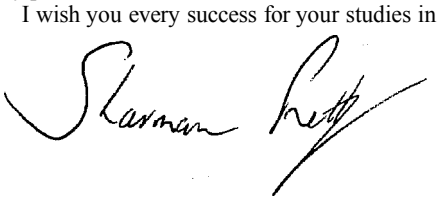
Upon graduation from the Sydney Conservatorium of Music, you will join its distinguished alumni, many of whom have established exceptional careers in Australia and around the world. The Conservatorium's alumni include conductors Richard Bonynge and Simone Young, violinists Richard Tognetti and Kirsten Williams, cellists Nathan Waks and David Pereira, pianists Roger Woodward and Michael Kieran Harvey, jazz virtuoso James Morrison, composers Gerard Brophy, Elena Kats-Chernin and Michael Smetanin and countless others.

The Conservatorium has for several years now forged and maintained close links with major performance organisations which directly provide students with valuable opportunities to establish personal contact with the leaders of the profession. The SSO Sinfonia Project for instance, sees students, selected through audition, working with members of the Sydney Symphony Orchestra in a series of education and regional touring programs throughout the year. Many members of the Sydney Symphony Orchestra also teach at the Conservatorium. As well as these important associations, the Conservatorium boasts regular visits by international guest artists for masterclasses and other teaching and conducting sessions. The Conservatorium also has in place international student exchange agreements with highly regarded music institutions such as the Royal College of Music and the Royal Academy of Music in London, and the Hochshule fur Musik in Dermoid, and the Musikhhochschule, Freiburg im Breisgau, Germany.

This handbook offers general information about all the courses and units of study available at undergraduate and postgraduate level, and the regulations which govern progress through those courses and units. More detailed information is always available through the relevant Chair of Unit, or through the Conservatorium Student Administration Office, which has staff available to assist you with planning your studies, and with any difficulties you may encounter along the way.

Our outstanding academic staff will ensure you receive teaching of the highest quahty and a range of support is available to you through the assistance of the Conservatorium administrative staff, and through the extensive resources of The University of Sydney. You are also welcome to meet with me at any stage to discuss your plans and ambitions, your progress or any problems.

I wish you every success for your studies in 2003.



Professor Sharman Pretty, Principal and Dean

PHOTOGRAPHY BY REECE SCANNEL

1 Profile of the Sydney Conservatorium

The Sydney Conservatorium of Music, established in 1916, is one of the oldest music schools in Australia.

■ Mission of the Sydney Conservatorium of Music

The mission of the Sydney Conservatorium of Music is to sustain and develop the study and practice of music and to serve the music profession and the music and wider community through performance, composition and research, and through the initial and continuing education and training of performers, musicologists, composers and music educators.

Three guiding values underlie the Conservatorium's teaching programs:

1. teaching and learning of the highest quality;
2. flexibility of course structure to cater for individual differences and interests; and
3. student autonomy so that students become self-reliant learners and musicians.

■ List of awards

The Conservatorium offers a range of undergraduate and postgraduate courses. These are:

Undergraduate courses

Diploma of Music DipMus
- *Two years full-time*

Diploma of Opera DipOp
- *Three years full-time*

Bachelor of Music (Composition) BMus(Comp)
- *Four years full-time*

Bachelor of Music (Music Education) BMus(MusEd)
- *Four years full-time*

Bachelor of Music (Musicology) BMus(Musicol)
- *Four years full-time*

Bachelor of Music (Performance) BMus(Perf)
-*Four years full-time*

Bachelor of Music Studies BMusStudies
- *Three years full-time*

Postgraduate courses

By coursework

Graduate Diploma in Music (Accompaniment)
GradDipMus(Accomp)
- *One year full-time*

Graduate Diploma in Music (Performance)
GradDipMus(Perf)
- *One year full-time*

Graduate Diploma in Music (Opera) GradDipMus(Opera)
- *One year full-time*

Master of Performance MPerf
- *Two years full-time*

Master of Performance (Opera) MPerfOp
- *Two years full-time*

*By **research***

Master of Music (Composition) MMus(Comp)
- *Two years full-time*

Master of Music (Music Education) MMus(MusEd)
- *Two years full-time*

Master of Music (Musicology) MMus(Musicol)
- *Two years full-time*

Master of Music (Performance) MMus(Perf)
- *Two years full-time*

Doctor of Philosophy PhD
- *Three years full-time*

Disclaimer

The course and unit of study descriptions are correct as at publication. Should the Conservatorium College Board make amendments to any course or unit of study within a course after publication of this handbook, such changes will be notified on official noticeboards. It is the responsibility of individual students to ensure they remain informed about such changes.

2 Staff

Principal and Dean
Sharman Pretty, BMus(Hons) *Adel* Reifepriifung *Freiburg-im-Breisgau*
Assistant Principal
Peter McCallum, DSCM BMus(Hons) *Dunelm* MMus *Lond* PhD
Associate Dean (Teaching and Learning)
Ross Gilbert, BA *NE* MEd, PhD *Ill*

■ School of Performance and Academic Studies

Brass Unit

Chair/Lecturer
Andrew Evans (Trumpet), BMus *Tas*
Lecturer
Gerard Patacca (French Horn), BMus *ANU* GradDip *Essen*
Part-time staff
James Blunt (Trumpet), BMus
Nick Byrne (Trombone), BMus *ANU*
Chris Collings (Tuba), BMus(Hons) *Vic NZ*
Paul Goodchild (Trumpet)
Bruce Hellmers (Trumpet)
Christopher Harris (Bass Trombone), BMus *ANU*
Ben Jacks (Horn)
Robert Johnson (Horn), BMus
Roslyn Jorgensen (Trombone), BAMus gt/rGradDipPerf *CSM* MPerf
Scott Kinmont (Trombone), BMus *ANU*
Ronald Prussing (Trombone), DipMusEd
Gregory van der Struik (Trombone), ASCM
Leanne Sullivan (Trumpet), BMus
Matthew Walmsley (Tuba)

Composition & Music Technology Unit

Chair/Senior Lecturer
Michael Smetanin, BMus
Senior Lecturer
Gregory Schiemer, BMus PhD *Macq*
Lecturers
Anthony Hood, BMus(Hons) MSc (Mus Tech) DPhil *York*
Trevor Pearce, BA BMus(Hons) PhD
Part-time staff
Judy Bailey, OAM ATCL
Matthew Bieniek, BMus(Hons)
Scott Christie, DipMusTech *Griffith* GradCertAudioDesign
Roslyn Dunlop, BMus
Jon Drummond, MSc(Hons) *Macq* BMus
Bradley Gill, BMus(Hons)
Damien Ricketson, BMus PGradCert *RoyalConsHague*
Paul Stanhope

Conducting

Lecturer
Harry Spence Lyth, MA(Cantab)
Part-time staff
Neil McEwan, Meistersinger Kon *Nurnberg* MMus *UNSW*
Henryk Pisarek, MA *Warsaw*

Ensemble Studies Unit

Chair/Senior Lecturer
David Miller AM (Piano/Accompaniment), BA(Hons)
Senior Lecturers
Christopher Kimber (Strings)
Gerard Willems (Piano), DSCM
Associate Lecturers
Jeanell Carrigan (Piano/Accompaniment), BA(Mus) Kunstlerische Straatsdiplom*(Munich)* MMus *QldDCA W'gong*
David Howie (Piano/Accompaniment), BMus GradDipMus(Acc)
Clemens Leske (Piano/Accompaniment), BMus *Juilliard*
Natalia Ricci (Piano/Accompaniment), BMus *Cinc* MMus *RNCM*

General Studies Unit

Chair/Lecturer
Ross Gilbert, BA *NE* MEd PhD *Ill*
Lecturers
Ronald Brooker, BA PhD *UNSWLLB NSW1T*
Diane Collins, BA(Hons) *UNSW PhD*
Part-time staff
Marianne Delaney, Dip Mus Ed DalCert GradDipSpecEd *Melb*
Margie McCrae, MCreativeArts *Woll*
Jenny Mullowney, BA *UCDavis* MStudies *Oxford*

Jazz Studies Unit

Chair/Senior Lecturer
Richard Montz(Trumpet), BSc(MusEd) *Ill* MMus
Lecturers
William Motzing, BMus *Roch* MMus *Manhattan*
Craig Scott (Double Bass), MMus *ITA ANU*
Part-time staff
Judy Bailey (Piano) OAM ATCL
Steve Brien (Guitar)
Colin Loughnan (Saxophone)
Paul McNamara (Piano)
Mike Nock (Piano)
Ron Philpott (Bass-Electric)
Don Rader (Trumpet)
Julie Spithill (Piano Class), DSCM BA(Music) BA(Ed)
Dale Barlow (Saxophone)
Andrew Dickeson (Drums)

Keyboard Unit

Chair/Senior Lecturer
Elizabeth Powell (Piano), ARCM Premier Prix *ParisCons*
Senior Lecturer
Gerard Willems (Piano), DSCM(Performer) Hons DSCM(Teacher) Hons
Lecturers
Daniel Herscovitch (Piano), DSCM(Performer), DSCM(Teacher)(Hons) Reifepriifung Meisterklassendiplom *Munich*
Stephanie McCallum (Piano), DSCM(Performer) with Merit DSCM(Teacher) *ARCM* LRAM
Part-time staff
Lyall Duke (Piano)
Nikolai Evrov (Piano), DipMus *Sofia*
Neal Peres da Costa
Neta Maughan (Piano)
Paul Rickard-Ford (Piano), BMus (Hons) *Melb,* PGCAS *RCM*
Natalia Sheludiakova (Piano), DipMus (Teach) BMus *Ukraine* MMus *Moscow*
Phillip Shovk (Piano), MA *Moscow*
Joshua Tsai (Piano), BMus *Johns H Bait* LRSM
Alexandra Vinokurov (Piano), DipMus *SCM Moscow*
Katie Zhukov (Piano), BMus *Adel* MMus *Juillard*

Music Education Unit

Chair/Senior Lecturer
Peter Dunbar-Hall, BA(Hons), DipEd MMus *UNSW* PhD *UNSW*
Lecturers
Anthony Hood, BMus(Hons) MSc(MusTech) DPhil *York*
Kathryn Marsh, BA(Hons) DipEd *SydTeachColl* PhD
Kathryn Wemyss, BEd MMus(MusEd)
Part-time staff
Pauline Beston, DipMus(Ed) BEd *N'cle(NSW)* MMus *UNSW* PhD

Scott Christie, DipMusTech *Griffith* GradCert(Audio Design)
Neil McEwan, CertCond Meistersinger Kon *Niirnber* MMus *UNSW*
Sandra Nash, BMus DalLic *Land* DalDip Superieur *Geneva*
Michael Stanley, BMus MMus(MusEd) PhD
Gary Watson, RSA Cert TEFLA BMus(Hons) MMus

Musicology Unit

Chair/Lecturer
Lewis Cornwell, BMus(Hons)
Reader
Richard Toop, BA(Mus) *Hull*
Assistant Principal
Peter McCallum, DSCM BMus (Hons) *Dunelm* MMus *London* PhD
Lecturers
Kathleen Nelson, MMus PhD *Adel*
Deborah Priest, BMus
Karen Lemon, DalCert *CMU* DalLic *CMU* BMusEd BMus(Hons)
Jennifer Shaw, BA(Hons) LLB(Hons) MA PhD *SUNYStonyBrook*
Part-time staff
Matthew Bieniek, BMus(Hons)
Scott Davie, BMus MMus(Perf)
Danielle Eden, PhD (London), MMus (London) BMus *ARCM* GradCertAdvStudies *RAM*
Marcus Hartstein, BA(Mus) *UNSW MMus UNSW PhD*
Erin Helyard, DipMus BMus(Hons)
Kathryn Hill, BMus MMus
Yvonne Lau, BMus MMusEd *EastmanSchMusNY*
Tammie Leung, BMus(Hons)
Alan Maddox, BA(Hons)
Brett Mullins, BMus
Jason Noble, BMus(Hons)
Paul Stanhope, BMus(Hons) MA(Hons) *W'gong* PhD
John Wallace

Opera

Chair/Senior Lecturer
Sharolyn Kimmorley (Repetiteur), DipMusEd DSCM
Lecturers
Nicole Dorigo (Italian/French), BA Hons (Italian), MPhil(Italian)
Part-time staff
Elisabeth Henderson-Pilgrab (German), MA (Mus Ed) *Vienna, ThD Klagenfurt* GradDipMusicTherapy *UTS*
Andrea Katz (Vocal Coach) BMus *SJNU* ArtistsDip *Jerusalem MC*
Stephen Mould (Vocal Coach), BMus, GradDip(Repetiteur)
Michael Black (Vocal Coach), MMus, GradDipAcc BMusEd
Andrew Greene (Vocal Coach), DSCM(Perf) DSCM (Teacher) ASCM
Simon Kenway BMus, GradDipOpera *Qld* GradDipOpera *RCMLondon*
Julian Louis (Movement and Stagecraft), BA(Communications in Theatre and Media)
Patrick Nolan (Movement and Stagecraft), BA GradDipDirecting *NIDA*
Eleni Tsikrikas (Yoga)
Alex Nicolson (Alexander Technique)
Ingrid Sakarovs(Accompanist) ADMT BAComm GradDipMus(Rep)

Organ Studies Unit

Part-time staff
Phillip Swanton DSCM, Dip fur alte Musik *Basel*

Performance Outreach and Communication Unit

Chair/Lecturer
Mark Walton Andrew Barnes

Percussion Unit

Chair/Lecturer
Daryl Pratt (Percussion), BFA *Calif IA* MA *Calif*
Part-time staff
Richard Miller
Iain Scotfand, BMus
Steve Machamer
TimPaillas
Ian Cleworth

Strings Unit

Chair/Associate Professor
Goetz Richter (Violin), Kuenstl Staatsdiplom *Munich,* BA(Hons)
Senior Lecturers
Christopher Kimber (Violin)
Georg Pedersen (Violoncello), Deuxieme Prix *ParisCons*
Lecturers
Susan Blake (Violoncello), Solisten Diplom *Basle* DSCM (on leave for 2003)
Gregory Pikler (Guitar)
Julian Smiles (Violoncello)
Part-time staff
Tommie Andersson (Lute)
Raffaele Agostino (Guitar)
Peter Andrews (Guitar)
Brett Berthold (Double Bass)
Kees Boersma (Double Bass), DipMus *VCA*
Ken Burns (Guitar), DipMus(Hons) *Madrid CM*
Anne-Louise Comerford (Viola)
Janet Davies (Violin), DSCM MMusEd(Prelim) MA *Macq*
Susan Dobbie (Violin), BMus *Juilliard* DSCM
Winifred Durie (Viola)
Caroline Henbest (Viola), ARCM AGSM
Alex Henery (Double Bass)
Jennifer Hoy (Violin)
Louise Johnson (Harp)
Beryl Kimber (Violin)
Stan Kornel (Violin), MA *Poland*
Marshall McGuire (Harp), BA(Mus)
Faina Krel (Violin), MMus *NovosibirskRussia*
Jemima Littlemore (Violin)
Marina Marsden (Violin), DSCM(Perf) Perf Dip *Vienna*
Phillipa Paige (Violin), BMus
Carl Pini (Violin)
Ronald Thomas (Violin)
Alexandra Todicescu (Viola/Violin), DipMus *Buch,* Dip(Spec) *Brus*
Thomas Tsai (Violoncello), DSCM AdvStudiesCert *USC Calif*
Esther van Stralen (Viola)
UziWiesel (Cello)
Wanda Wilkomirska (Violin), MMus *Budapest*
Peter (Shi-Xiang) Zhang (Violin)

Vocal Studies

Chair/Senior Lecturer
Michael Halliwell, BA DipEd *Witw* DipOp *Lond OpCtr* BA(Hons) *SA* MA PhD *Natal* GradCertHigherEd *Sydney*
Lecturers
Nicole Dorigo (Italian/French), BA(Hons)(Italian) MPhil(Italian)
Barry Ryan
Maree Ryan, DSCM
Part-time staff
Robert Allman (Voice)
Karen Cummings (Voice)
Andrew Dalton (Voice)
Jane Edwards (Voice), BMus *Tas*
Elisabeth Henderson-Pilgrab (German) MA(MusEd) *Vienna* PhD *Klagenfurt* GradDipMusicTherapy *UTS*
Ingrid Sakurovs (Repetiteur), ADMT BAComm GradDipMus(Rep)
Paul Virag (Coach), MMus *(TchaikovskyMoscow)* MA *Brat* DipMus *Brat* DipMusEd *Brat*
Robyn Wells (Voice), BA(Hons) Dip Ed
Rowena Cowley (Voice), BMus DipEd GradDipOp GradDipMus *Griffith* DMA *Manhattan SM*
Alice Haemmerle
Nadia Piave, MPerf
Graham Pushee
Kate Golla, BMus(Perf)

Woodwind Unit

Chair/Lecturer
Andrew Barnes (Bassoon), Perf Dip Perf Cert *Indiana,* Perfectionnement *Geneva,* BEc *Macq*
Senior Lecturer
Margaret Crawford (Flute), BMus(Hons) MMus *Melb* Reifepriifung *Vienna Academy*

Lecturers
Mark Walton (Saxophone & Clarinet)
Principal and Dean (Oboe)
Sharman Pretty, BMus(Hons) *Adel* Reifepriifung *Freiburg-im-Breisgau*
Part-time staff
Melinda Atkins (Saxophone), BMus
Jane Bolonowski (Flute), BA(Mus)
Francesco Celata (Clarinet), BMus *VCA*
John Cran (Bassoon)
Lawrence Dobel (Clarinet), DipMus GradDip *VCA*
Roslyn Dunlop (Clarinet), BMus
Deborah de Graaff (Clarinet), BMus
Guy Henderson (Oboe)
Peter Jenkin (Clarinet), BMus *Adel*
Martin Kay (Saxophone), BMus MMus
Emma Knott (Flute), BA(Mus) MCA(MusPerf)
James Kortum (Flute), BMus(Hons) *Depaul Uni Chic*
Christina Leonard (Saxophone), BMus MMus
Elizabeth Lim (Clarinet), BMus MMus
Catherine McCorkill (Clarinet), BA(Mus) GradDipMus(Perf) *CSM*
Hans Dieter Michatz (Recorder/ Baroque flute)
Alison Mitchell (Flute), BA(Mus) *Solistendiplom*
Suzie Miller (Flute)
Sue Newsome (Clarinet), BMus GradDip *Rotterdam*
James Nightingale (Saxophone), BMus MMus
Howard Oberg (Recorder/Baroque Flute)
Alexandre Oguey (Oboe), Konzertreifdiplom, Lehrdiplom *Zurich*
Rosamund Plummer (Flute)
Noelene Poole (Flute), BA(Mus) *ANU*
Gudrun Turner (Oboe)
Janet Webb (Flute)
Matthew Wilkie (Bassoon)

■ Australian Centre for Applied Research in Musical Performance (ACARMP)

Director
Under recruitment at time of publication
Research Faculty
Pamela J Davis, LACST PhD *UNSW*
Dianna T Kenny, MA PhD *Macq* DipEd *SydTeachColl* BA [fractional appointment]

Many of the Conservatorium's teaching staff listed above perform with the Sydney Symphony Orchestra, the Australian Chamber Orchestra, the Australian Opera and Ballet Orchestra, or Opera Australia.

■ Library

Librarian-in-Charge
Caroline Symes, MA DipLib *UNSW BA N'cle (NSW)* ALIA

■ Administration

Manager Administration
Prue Castleden, BSc *UNE* DipEd *Riverina CAE* DipLabRelations and Law
Development Manager
Elaine Chia, BA *RMIT*
Manager Student Administration
Robyn Longhurst BA
Finance Officer
Kylie Mayes, AssDipBus BBus *USQ*
Piano Technician
Geoffrey Pollard, Cert (Piano Tuning)
Network Manager
Keith Griffin BMus
Computer/Music Studio Technician
Peter Thomas BA *CSU* Electronics Cert (TAFE), Cert (Audio Engineering and Production) *Academy of Audio Engineers,* Cert 3626 NTT (Object oriented design) *TAFE*

■ Conservatorium Access Centre

Director
Susanne James, BMusEd
Program Manager
Pierre St Just
Program Administrator
Cynthia Haynes
Program Administrator
Tracey Callinan

3 Student information

Introduction

The information provided below is intended to assist students with aspects of their study specific to the Conservatorium. Further general information about study at The University of Sydney is provided at the end of this handbook.

Change of address

Students are required to notify the University of any change in their postal address as soon as possible. The University cannot accept responsibility if official communications fail to reach a student who has not formally notified a change of address. From 2003, students will be able to amend their address through the web or to obtain a Change of Address form from the Conservatorium Student Administration Office.

Concert practice^

All performance students are required to participate in and attend Concert Practice. Programs must be presented by the due date on an appropriate form. Information about Concert Practice is displayed on the Concert Practice notice board on level 1 (opposite the Percussion Studios).

Conservatorium Library

Library hours during semester are Monday to Friday 8 am to 6 pm. Variations to Library hours will be announced on noticeboards.

Many Conservatorium students are eligible to borrow from other libraries, for example, Fisher Library on the main campus of the University of Sydney. Closed reserve allows students to borrow texts and recommended works for short periods in the Library or overnight. Overnight loans are released from 4 pm and must be returned by 9 am the next morning.

Conservatorium Students'Association (CSA)

The Conservatorium Students' Association represents the student body. Its aim is to promote student morale and to encourage communication amongst students and between students and staff. It also acts as a liaison organisation between Conservatorium students and The University of Sydney student organisations. The Student Council meets monthly to consider student needs and requirements. The Executive Committee of the Association meets weekly. The CSA Annual General Meeting is held in September or October each year when office bearers, year and course representatives are elected. The CSA offices are located on Level 4 (the second level of the old Greenway Building) behind the Verbrugghen Hall and adjacent to the Student Administration and Finance Offices. An Administrative Assistant is available on Tuesdays, Wednesdays and Thursdays to assist with student matters, phone (02) 9351 1291. This position is provided courtesy of the Students' Representative Council (SRC).

Enrolment

Enrolment dates

All commencing undergraduate students will enrol at the Conservatorium on Friday 24 January 2003.

All currently enrolled students, including International students, complete pre-enrolment in November of the previous year. The pre-enrolment choice of units establishes their enrolment record for the following year provided they successfully complete all current year units of study. These students will receive an invoice from the University for their fees in January.

All commencing postgraduate students and re-enrolling students whose pre-enrolment was not successful will enrol in person at the Conservatorium on Tuesday 28 January 2003. All students enrolling in January must pay all compulsory subscriptions, and HECS where they are electing to pay diis up front, by selected credit card, money order or cheque on the actual day of enrolment.

Late enrolment fine

Students who fail to pre-enrol, or who miss their scheduled in person enrolment session, will be fined $100.

Enrolment for international students

Commencing International full-fee paying students will enrol on 14 February 2003.

Currently enrolled International students pre-enrol in November of the previous year.

Enrolment by proxy

If a student is unable to attend their scheduled enrolment session, they must arrange for someone else to enrol for them. Proxy enrolment guidelines and authorisation forms are available from the Student Administration Office or the Student Centre (Sydney University Camperdown campus). Completion of the form allows the student to authorise someone else (in most cases a parent, partner or friend) to enrol for them. The person who is enrolling on behalf of a student must produce the signed authorisation form at the time of enrolment and may also need to quote the student's tax file number if they are deferring their HECS liability. The student should also supply their proxy with complete and correct information regarding the units of study in which they wish to enrol.

Fees for non-award courses

Students may not generally undertake or enrol in Principal Study on a non-award basis. Tuition fees are payable by students enrolled in non-award units of study. Tuition fees are calculated on a semester basis. All fees are payable in advance.

Graduation

Graduation checks

All students enrolled in the final year of their course are strongly advised to confirm that the selection of units in which they have pre-enrolled will enable them to complete all requirements for the award. Along with other enrolment variations, changes to enrolment to establish potential graduand status must be made before the end of March for Semester 1 and before the end of August for Semester 2. Students should apply to the Student Administration Office for a graduation check well before the end of March or August.

Handbook fee

A charge is levied for the Conservatorium handbook, which should be purchased annually by all new undergraduate and postgraduate students.

Hiring of instruments

The Conservatorium has a limited stock of instruments for loan to enrolled students. Hirers pay a modest hire fee and are liable for the cost of lost or damaged instruments, as well as incidental items such as strings.

The Infodesk

The Conservatorium maintains a Web site for internal use containing course outlines for units of study, timetable information, Conservatorium policies, and other resources to assist student learning.

Access to most areas of the infodesk is unrestricted. The web address for the infodesk is infodesk.conmusic.usyd.edu.au.

Noticeboards

An official Conservatorium noticeboard with information relevant to enrolled students is located in the corridor outside the Student Administration Office on the upper level of the Greenway building. Additional noticeboards containing information about ensemble activities and Concert Practice can be found at the rear of the building on level one and level two. All students must regularly check the noticeboards for announcements.

Official correspondence

In the first instance all official correspondence should be addressed to the Manager, Student Administration.

Performance examinations

The Conservatorium requires all public performance examination programs to be approved. Each student must complete an Application for Recital Examination Program Approval when preparing for their performance examinations, and must submit this **six (6) weeks prior to the examination.**

Practice facilities

The Conservatorium has a generous supply of acoustically treated practice rooms (approximately 70) for the use of enrolled students. These rooms are located on the level one inner corridor at the rear of the building and near the Percussion studios (percussion only), on levels two and three in the corridors around the recital halls, and in the front turrets of level four in the Greenway building. Enrolled students may use these facilities at any time when the building is open without booking and are encouraged to make maximum use of the facility. The efficient management and sharing of this resource requires that students using practice facilities adhere to the following code of conduct:

- Students must carry their 2003 student card with them at all times and show that card to Conservatorium staff or security staff on request.
- Students may practice for as long as they wish unless another student requires the room in which case they must vacate it on the hour if requested to do so. In periods of heavy use, if no practice rooms are available, students may knock on the door of any room on the hour and request that it be vacated. The student occupying the room at that time should vacate it promptly. Students who have vacated one room in this way may relocate to another room either when one becomes available or by using this principle.
- Please leave the practice rooms equipped with pianos for pianists.
- Practice rooms are to be used for practice only. Students may not take food or drink into practice rooms.
- Under no circumstances should practice rooms be used for private teaching. Students who teach in practice rooms may have their rights to practice revoked.
- Music stands must be returned to their original location at the conclusion of any group rehearsal.
- Keyboard students requiring the use of a grand piano may request special access to teaching studios at the Administration Counter (Room 2151). Double Bass, Harp and Harpsichord students may also book studios for practice. In all other cases, teaching studios should not be used for student practice.
- Please look after the practice rooms for present and future students.

Public performances

Students may take part in performances outside the Conservatorium but in no case can an absence conflict with rehearsals, concerts or any teaching activity without the prior approval of the Assistant Principal. The appropriate approval form can be obtained from Student Administration and must be lodged at least four weeks in advance.

Scholarships

The Conservatorium is pleased to award a number of scholarships to students undertaking tertiary study.

Unless specifically noted otherwise, the award of all merit determined scholarships will be based on the results obtained in auditions for entry to Conservatorium tertiary programs or, for currently enrolled students, from end of year examinations and assessment.

Students or prospective students wishing to be considered for the award of a scholarship on the basis of financial need, should submit a separate Application for Scholarship form to the Student Administration Office. These applicants should be prepared to submit confidential information about their financial circumstances to assist the Conservatorium in awarding scholarships.

The Conservatorium Scholarship Committee will determine and notify the recipients of all scholarships early in each year. The payment of all scholarships is subject to full-time enrolment in a Conservatorium course and can be expected by students in late February.

Student administration and enquiries

The Student Administration Office in Room 4023 (Greenway Building, upper level) is the initial point of contact for administrative enquiries. Students can obtain information and advice as well as various forms relating to their candidature including change of address notification, application for examination, scholarships, leave of absence and other student related matters.

Student files

All major documentation related to a student's candidature is attached to a student file which is held in the Student Administration Office. Students may review the papers attached to their file on request.

Student identification cards

All undergraduate and postgraduate students will be issued with a student identification card upon enrolment. Each student will be assigned an individual student number which will be printed on the card. The Student ID card should be carried during attendance at the Conservatorium and presented, upon request, when borrowing material from the library and when applying for concessions. A replacement charge of $10 (plus GST) is levied.

Student lockers

A limited number of instrument and bag lockers are available in the Conservatorium building. Students should apply at the Finance Office, Room 4026 (Greenway Building, upper level). The charge is $32 per annum (including GST). A refund of $10 will be given when keys are returned on completion of the academic year.

Timetable

The Conservatorium Timetable is prepared twice a year. Students should check class and rehearsal times at the beginning of each semester. Timetable information for specific courses is published in paper form at the beginning of each semester. At other times current timetable information can be obtained from the searchable timetable database online through the 'Timetable' tab on the infodesk Web site (infodesk.conmusic.usyd.edu.au).

4 Rules of the Sydney Conservatorium

All candidates should read these rules in conjunction with the University of Sydney (Coursework) Rule 2000 (policy.rms.usyd.edu.au/0000001.pdf), and the relevant Resolutions of Senate and the Sydney Conservatorium of Music Resolutions, where enacted, (see Chapter 5 of this handbook) for the particular course in which they are enrolled.

The Conservatorium Assessment Policy is available from the Conservatorium intranet at infodesk.conmusic.usyd.edu.au/ Policy/Assess 1 .html.

The Academic Board policy on Academic Honesty (Plagiarism) in Coursework is available at policy.rms.usyd.edu.au/000003f.pdf.

Other Academic Board Teaching and Learning Policy Documents are available at db.usyd.edu.au/policy/ policy_index.stm.

■ Definitions

Admission

Please also *see Admission* in the Glossary at the back of this handbook.

All undergraduate applicants are required to lodge an application for admission to a course with the Student Administration Office as well as the Universities Admission Centre (UAC). All applicants for admission to a postgraduate course must submit an application form to the Student Administration Office at the Sydney Conservatorium. Postgraduate applicants are requested to attach a certified copy of their full academic record. Photocopies cannot be accepted unless they are clear copies and officially signed and certified as to their accuracy.

Admission restrictions

It is necessary to regulate the admission of candidates for courses to ensure that students accepted will not exceed the number for which adequate accommodation and facilities are available. Entry to the courses is competitive. For further information please refer to course descriptions later in this Handbook.

Advanced standing

Please also see *Credit* in the Glossary at the back of this handbook.

Students admitted to a course at the Conservatorium may be granted advanced standing based on previous attainment in another course at a recognised tertiary institution. Advanced standing is granted in the form of credit points which count towards the requirements for the course.

Applications for advanced standing in Principal Study shall be made at the time of making application for admission and determined at the audition. Application forms are available from the Student Administration Office and must be submitted along with complete information about the relevant prior study before a student will be permitted to enrol with advanced standing.

Award

An accredited tertiary course of study conducted by the Conservatorium consisting of such units of study, progressive sequences and other requirements as are presented in the Conservatorium Rules, Faculty Resolutions for each course [where enacted] and associated schedules and documents. After successful completion of a course of study, students graduate with an academic award.

Board

The College Board of the Sydney Conservatorium of Music.

Census Dates

Please see *HECS Census Date* in the Glossary at the back of this handbook.

Credit

Please also see *Credit* in the Glossary at the back of this handbook.

Credit is the recognition of prior work successfully undertaken by the student in an approved academic institution and allowing its contribution towards a Conservatorium award. Specific credit may be given as recognition of prior work as directly equivalent to a unit of study at the Conservatorium or as non-specific credit when it is not linked to a Conservatorium unit of study. Generally, the same unit of study cannot be counted towards the requirements for two different awards. Graduates, however, may be given a limited amount of credit for units of study already counted in a completed qualification. The Academic Board policy on Advanced Standing, Credit and Exemption states that the maximum credit granted in such cases will be determined by the requirement that a graduate who is admitted to candidature for a degree of bachelor with credit for completed units of study shall attend units of study for the equivalent of at least two full-time years in that course, unless additional credit from an uncompleted course or courses has also been granted.

Application forms are available from the Student Administration Office,

Creditpoint

The value assigned to a unit of study as specified in the schedule for the course and indicative of the relative weight of the unit of study in the course. The requirements for each course are expressed as a minimum total number of credit points. Students earn an approved number of credit points for each unit of study which is successfully completed.

Concurrent enrolments

A student enrolled in a course at the Conservatorium cannot be concurrently enrolled in another course at the Conservatorium, The University of Sydney or in another tertiary institution without the approval of the Board.

Conservatorium

The Sydney Conservatorium of Music.

Corequisite

A unit of study which must be undertaken concurrently with another prescribed unit of study.

Course transfer

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 me Manager, Student Administration, who will submit the application to the Chair, Undergraduate or Graduate Studies Committee for determination.

Deferment of enrolment

Please also *see Admission (deferment)* in the Glossary at the back of this Handbook.

A candidate offered admission to a Conservatorium course who then applies to defer enrolment in that course for a semester, is subject to re-audition/interview prior to enrolment.

Enrolment

Enrolment is the process by which an applicant officially accepts the offer of a place in a particular course. Enrolment is the nomination by a student of the units of study to be studied in a specified semester or year of a course. Enrolment comprises completion of the official enrolment form and payment of all prescribed fees, including arrangements for the Higher Education Contribution Scheme (HECS).

Exemption

Exemption is the granting of a 'waiver' from parts of the prescribed work for a particular unit of study on the basis of fully documented study successfully undertaken by the student at an approved academic institution. In such cases no credit is given and the student will be required to complete an alternative unit of study as approved by the appropriate Chair of Unit and the Assistant Principal.

Application forms are available from the Student Administration Office.

Full-time student
Please also see *Attendance pattern/type* in the Glossary at the back of this handbook.

A student who undertakes a minimum of three-quarters (18 credit points in any one semester) of a full time enrolment (24 credit points in any one semester)

Major and minor level of study
Principal Study (as defined below) is, in some instances, available at major or minor level, reflecting different levels of entry and attainment, different workload expectations and different credit point values.

Principal Study
In undergraduate awards, Principal Study is major level study in Jazz Performance or Composition, or major or minor level study in Musicology, Voice, Piano, Harpsichord, Organ, Violin, Viola, Cello, Double Bass, Guitar, Lute, Harp, Flute, Oboe, Clarinet, Saxophone, Bassoon, Recorder, French Horn, Trumpet, Trombone, Tuba, Percussion and such other instruments as may be approved by the Undergraduate Studies Committee. Except with the approval of the Board, students will normally be enrolled in a Principal Study in each semester of their course, until they have completed the minimum requirements in Principal Study for their award.

Part-time student
A student who undertakes less than three-quarters (18 credit points in any one semester) of a full-time enrolment (24 credit points in any one semester).

Prerequisite
A prescribed unit of study which must be completed satisfactorily before a student is permitted to enrol in another prescribed unit of study. Units of study which have prerequisite requirements are either related in subject matter or are at a higher level of difficulty than the previous unit of study.

Unit of Study
Please also see *Unit of Study* in me Glossary at the back of this handbook.

■ Rules

1. Admission

1.1 Admission to undergraduate courses

1.1.1 An applicant will be considered for admission to an undergraduate course under any one of the following categories:

(a) *Admission on the basis of successful completion of secondary school studies.*

Applicants from New South Wales:

(i) An applicant may be admitted if the applicant's Universities Admission Index (UAI) meets the minimum aggregate determined from time to time by the Board.

Applicants from interstate:

(ii) An applicant may be admitted if the equivalent of the minimum Universities Admission Index (UAI) determined by the Board under (i) is achieved by the applicant.

(b) *Admission on the basis of equivalent qualifications.*
An applicant may be admitted if the Board determines that the level of education attained is deemed to be equivalent to the level required for satisfactory performance in the NSW Higher School Certificate examination as stated under (a).

(c) *Admission on the basis of having undertaken other tertiary studies.*
An applicant who has successfully completed another undergraduate award program or at least one full-time year of study (or its equivalent) in such an award program may be admitted, and such applicant may be granted advanced standing in the course under the provisions set out in rule 1.4.

(d) *Admission as a Mature Age entrant.*
An applicant who will have attained the age of 21 years by 1 March in the year of intended enrolment may apply for Mature Age Admission and submit evidence that they have attained a standard of education and experience adequate for entry to the course and have the capacity to successfully undertake study at the tertiary level.

(e) *Special admission.*
In certain circumstances, an applicant who does not meet the requirements set out under (a) - (d) but who demonstrates the aptitude required for undertaking the course may be admitted with provisional status by the Board.

(f) *Admission of overseas applicants.*
An applicant from a country other than Australia or New Zealand may be admitted if the requirements of the Commonwealth Government and additional requirements set out in rule 1.6 are met.

1.1.2 An applicant for admission must achieve satisfactory results in an audition and in tests of musical knowledge and ability administered by the Conservatorium, and must meet such other particular requirements as are specified in the rules of the course.

1.1.3 An applicant may be conditionally accepted on a tape audition, but final acceptance will only occur following live audition and interview.

1.1.4 Proficiency in spoken and written English at a level adequate to undertake a specified course of study is an essential requirement for admission.

1.2 Admission to postgraduate courses

1.2.1 An applicant may be admitted to a graduate course:

(a) upon successful completion of a Conservatorium undergraduate degree program or an undergraduate degree program at another institution deemed by the Board to be equivalent to a Conservatorium undergraduate degree program; or

(b) in respect of the graduate diploma where specific rules so provide, upon successful completion of a Conservatorium undergraduate diploma program or an undergraduate award program at another institution deemed by the Board to be equivalent to a Conservatorium undergraduate diploma; or

(c) in exceptional circumstances, if the Board determines that such applicant, although not meeting the requirements of (a) or (b), has exceptional qualifications and experience and has the aptitude required for undertaking the courses of study.

1.2.2 An applicant from a country other than Australia or New Zealand may be admitted if the requirements of the Commonwealth Government and additional requirements set out in rule 1.6 are met.

1.2.3 An applicant must also achieve satisfactory results in:

(a) an audition/interview, or

(b) submitted compositions, or

(c) submitted musicology papers, or

(d) submitted music education papers, as required, and

(e) must meet such other requirements as are specified in the Conservatorium Resolutions of the award program.

1.2.4 An applicant for admission to a performance course may be conditionally accepted on a tape audition, but final acceptance will only occur following five audition and interview.

1.2.5 Proficiency in spoken and written English at a level adequate to undertake a course is an essential requirement for admission.

1.2.6 An applicant admitted under rule 1.2.1 (c) may be required to complete additional requirements either prior to admission or during the course.

1.3 Transfers from one Conservatorium course to another

1.3.1 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

1.3.2 A student who wishes to transfer must meet the qualifications for admission prescribed in rule 1 and must have completed all procedures and requirements that are published from time to time.

1.3.3 Notwithstanding 1.4.3, 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.

1.4 Admission with credit and advanced standing

1.4.1 An applicant may be admitted to a course with advanced standing or credit and/or may be granted exemption from one or more prescribed units of study.

1.4.2 Credit or advanced standing shall normally be on the basis of prior tertiary study in a recognised institution deemed to be equivalent. In exceptional cases, credit or advanced standing may be given in a student's Principal Study on the basis of equivalent experience or exceptional ability.

1.4.3 ***Credit or advanced standing on the basis of prior tertiary study in incomplete awards*** Unless the rules of the course state otherwise, and subject to the provisions in 1.3.3, the

maximum amount of advanced standing or credit given for undergraduate and postgraduate coursework awards on the basis of prior tertiary study in a recognised institution, where that study did not lead to a completed award, shall be as follows:
Four-years 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.

1.4.4 ***Credit or advanced standing on the basis of completed tertiary awards*** Unless the rules of the course state otherwise, the maximum amount of advanced standing or credit given for undergraduate and postgraduate coursework awards on the basis of prior tertiary study in a recognised institution, where that study contributed to a completed award, shall be as follows:
Four-years 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

1.4.5 Applications for advanced standing in Principal Study shall be made, at the time of application for admission; applications for credit or advanced standing in other areas made at other times may be considered.

1.4.6 Applications for advanced standing shall include certified copies of the applicant's academic record and copies of outlines for the units of study for which advanced is being sought.

1.4.7 Where an applicant is seeking advanced standing for Principal Study, he or she shall present a placement audition at the appropriate level.

1.4.8 Credit and advanced standing shall not normally be approved for units of study completed more than ten years prior to the year for which admission is sought.

1.4.9 The Assistant Principal, on advice from the relevant Chair of Unit, shall determine:
whether an application for credit or advanced standing is approved;
the units of study for which credit or advanced standing is approved; and
any special conditions that shall apply.

1.5 Exemption

In addition to rule 1.4, 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 Assistant Principal 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.

1.6 Admission of international applicants

As stipulated by government regulation all new international students who undertake courses in Australia do so on a full fee paying basis. The Conservatorium will consider international applications for all courses.

2. Applications for admission

Applications for admission shall only be considered if the applicants have completed all procedures and requirements that are current, as published by the Conservatorium from time to time.

3. Enrolment

3.1 Enrolment and re-enrolment

3.1.1 A person shall be deemed to be an enrolled student of the Conservatorium in a particular course following:
(a) acceptance of an offer of admission;
(b) completion of the appropriate enrolment form;
(c) payment of the prescribed fees.

3.1.2 A person shall be required to enrol/re-enrol at a time identified by the Conservatorium.

3.1.3 A person who enrols/re-enrols after the specified enrolment date(s) shall pay a late fee, as set down in the schedule of fees, unless the Principal determines that, for exceptional reasons, the fee may be waived.

3.1.4 Only in exceptional circumstances, shall a person be permitted to enrol/re-enrol more than two weeks after the commencement of the semester.

3.1.5 A student shall remain an enrolled student of the Conservatorium until the period specified by the Conservatorium for re-enrolment unless the student:
(a) completes the course; or
(b) withdraws from the course; or
(c) is excluded from the course; or
(d) is deemed to have abandoned enrolment in the course.

3.1.6 In order to be eligible for election to or to retain membership of committees and/or boards of the Conservatorium, a student must be enrolled as a candidate for an approved award of the Conservatorium.

3.1.7 The enrolment of a student shall be cancelled if the qualifications upon which admission was based cannot be supported by documentary evidence.

3.1.8 Deferment of enrolment shall normally only be available for school-leavers.

3.2 Enrolment

3.2.1 A student will not be considered enrolled in a unit of study and will not receive a result in that unit of study unless the following requirements are met:
(a) nomination on the required form (including, where appropriate, authorised electronic forms) of the units to be studied in the year or the semester; and
(b) submission of the form (including, where appropriate, authorised electronic submission) to Student Administration for validation of a correct enrolment; or submission of an approved *variation of enrolment* form, and
(c) inclusion of that unit of study in the list of units in which the student is enrolled on the University's student system.

3.2.2 It shall be the responsibility of an enrolled student to enrol in each unit of study to be undertaken in a given semester or year of a course as specified in the requirements for that course.

3.2.3 It shall be the responsibility of an enrolled student who wishes to vary his/her enrolment from the schedule of units specified for a course, to gain written approval of me Assistant Principal before enrolling in those units.

3.2.4 Permission to add new units of study shall not normally be granted following the conclusion of the second week of the semester in which the unit of study is offered.

3.2.5 A student who changes from one unit to another but who fails to obtain the written approval of the Assistant Principal [where required] or who fails to complete and lodge the appropriate form for variation of registration by the nominated date shall be awarded failure in a unit of study abandoned and shall not be awarded a result in a unit of study substituted.

3.2.6 A student shall be ineligible to enrol in a unit of study where a published prerequisite for the course has not been met unless the Assistant Principal, for exceptional reasons, approves the enrolment

3.2.7 A student who registers in a unit of study shall also register in any corequisite for that unit unless the Assistant Principal, for exceptional reasons, has approved advanced standing or another special arrangement.

4. Progression

4.1 Preamble

To qualify for any academic award of the Conservatorium, a student shall:
(a) comply with all applicable Conservatorium rules; and
(b) successfully complete the prescribed course of study as detailed for the course.

4.2 Normal progression

Under normal progression, a student shall undertake all units of study to the value of 24 credit points per semester as prescribed for the course in the course schedule.

4.3 Variation of normal progression

4.3.1 Permission to vary the normal pattern of progression as defined in rule 4.2 may be granted at the discretion of the Assistant Principal.

4.3.2 Except with approval of the Assistant Principal, a student shall not be permitted to undertake a load that exceeds the norm as defined in rule 4.2 by more than one-quarter in any semester.

4.3.3 A student who is permitted to undertake a minimum of three-quarters of the full number of units prescribed for a course in any semester or year shall be regarded as a full-time student for that semester or year.

4.3.4 A student who wishes to undertake a course on a part-time basis shall make application to the Assistant Principal. A student who is granted approval to undertake a course on a part-time basis shall undertake those units determined by the Assistant Principal.

4.4 Attendance

4.4.1 Students are required to attend all lectures, tutorials and performance-related activities prescribed for the units registered.

4.4.2 A student who has been absent without approved leave from more than ten per cent of the classes in any one semester in a particular unit of study, or has a continuing record of poor punctuality in attendance at lectures, tutorials or performance-related activities prescribed for a unit may:

(a) have the result in the unit of study lowered; or

(b) be required to show cause why the student should be allowed to continue in the unit of study; or

(c) be deemed to have abandoned the unit of study and may be awarded a 'discontinued with failure' result for that unit of study.

4.4.3 Notwithstanding the requirements for attendance stated in 4.4.2 and in the Statutes and Resolutions of The University of Sydney, full (100%) and punctual attendance is a requirement in all activities where students have a role as active participants in the class or activity. Active participation, for the purpose of this rule, 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.

4.5 Leave of absence

4.5.1 *Notification of absence*

A student who is absent for any reason must notify the Student Administration Office and, in the case of a performance activity, the person responsible for that activity.

4.5.2 *Sick leave*

A student who is absent for more than three consecutive days must obtain a medical certificate and complete a sick leave form.

4.5.3 *Special leave*

A student who, for good reasons such as family difficulties, financial difficulties or misadventure, is unable to attend the Conservatorium for any length of time during a semester may be granted Special Leave. Such students must complete an Application for Special Leave.

(a) An Application for Special Leave of four weeks' duration or less may be approved by the Assistant Principal.

(b) An Application for Special Leave of more than four weeks' duration shall be submitted to the Board for consideration.

(c) A student who is granted Special Leave of four weeks' duration or less shall be required to meet all requirements for assignments, activities and examinations for the units of study in which the student is enrolled.

(d) A student who is unable to fulfil the requirements of clause 4.5.3 (c) may submit an application for Withdrawal without Penalty for consideration by the Board, under the provisions of rule 4.6.

4.5.4 *Professional activity leave*

A student may be granted leave to participate in a musical or other activity which, in the opinion of the Assistant Principal, is likely to benefit the student in the course.

(a) 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.

(b) Retrospective approval for Professional Activity Leave shall be granted only in exceptional circumstances.

(c) 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.

4.5.5 *Extended leave of absence*

(a) A student who wishes to be released from the requirement of attendance for a period beyond four weeks and up to one year shall submit an Application for Extended Leave of Absence.

(b) An Application for Extended Leave of Absence shall be submitted to the Manager, Student Administration for recommendation to the Assistant Principal.

(c) Extended Leave of Absence shall not normally be granted to a student who has not completed the first year of a course.

(d) Extended Leave of Absence shall only be granted to a student enrolled in the second year or later of a course if that student has a satisfactory academic record and demonstrates the potential to complete the program at a satisfactory level.

(e) Extended Leave of Absence shall not normally be granted for a period exceeding 12 months.

(f) A student resuming a course after Extended Leave of Absence shall be subject to the course requirements in effect at the time of resumption, shall be required to re-enrol as directed by the Assistant Principal and shall be required to pass a re-audition at a level determined by the Assistant Principal.

4.6 Withdrawal from a course or unit of study

4.6.1 A student may withdraw without penalty from a course or unit of study up to the last dates for withdrawal or discontinuation published annually by the University of Sydney and set out at the front of this Handbook. Students withdrawing from a course or unit of study after the HECS census dates (31 March (Semester 1) or 31 August (Semester 2)) will incur a HECS liability as set out in government policy

4.6.2 A student who withdraws from a course after these dates shall be awarded the grade 'Discontinued - Fail' for all units of study of the course in which the student is enrolled.

4.6.3 A student who is absent without leave, and who has failed to respond within 14 days to a request in writing from the Manager, Student Administration, to the student's registered address to explain the absence and to confirm the student's intention to continue in the course, shall be deemed to have abandoned the course and shall cease to be an enrolled student, in terms of rule 3.1.5, from the expiration of the 14th day.

4.6.4 A student who is deemed to have abandoned a course shall be awarded the grade of 'Discontinued - Fail' for all units of the course in which the student is enrolled and may be required to show cause why the student should be re-admitted.

4.6.5 A student who wishes to withdraw from a course or unit of study after the dates shown in 4.6.1 for health reasons, may submit an Application for Withdrawal without Penalty, accompanied by a medical certificate, for consideration by the Assistant Principal.

4.6.6 A student who wishes to withdraw from a course or unit of study after the dates shown in 4.6.1 for good reasons such as family difficulties, financial difficulties or misadventure, may submit an Application for Withdrawal without Penalty, accompanied by appropriate evidence from a counsellor, registered medical practitioner or a statutory declaration as to those reasons, for consideration by the Assistant Principal.

4.6.7 An Application for Withdrawal or an Application for Withdrawal without Penalty is to be submitted to the Manager, Student Administration and, if granted, shall have effect from the date of receipt, and such student shall cease to be enrolled in the nominated unit or course, in terms of rale 3.1.5, from that date.

4.6.8 A student who wishes to withdraw completely from a course is required to notify the Assistant Principal, at the same time as lodging the Application referred to in 4.6.7. The Assistant Principal will then be responsible for passing this information on to each staff member who may be affected by the withdrawal.

5. Assessment

5.1 Preamble

To qualify for any academic award of the Conservatorium student shall:

(a) comply with the requirements of all applicable Conservatorium and course rules;

(b) successfully complete a prescribed course as detailed in the course schedule within a specified period from the date of initial enrolment, as stated in rule 6 and in the Conservatorium Resolutions; and

(c) maintain a satisfactory standard of attendance and participation in all prescribed activities associated with the course.

5.2 Courses and assessment

5.2.1 Student progress shall be reported at the end of a semester or year, in accordance with the requirements of each unit of study.

5.2.2 Student achievement in a unit of study shall be assessed progressively and/or by final examinations, as approved by the Board, with regard to:

(a) attendance at and participation in the activities of the unit; **and**

(b) completion of assignments, practical work, tests and examinations; **and**

(c) the achievement of a satisfactory overall standard in participation, assignments, practical work, tests and examinations.

5.2.3 Credit may be given for course related activities approved by the Board that may be undertaken outside normal semester periods.

5.2.4 Items presented for assessment in a unit of study **should be** work done while enrolled in that unit of study. Students may not present the same work, or substantially similar work for assessment in more than one unit of study, nor should they present work for assessment which is the same, or substantially similar to work previously submitted for assessment at the Conservatorium or at another institution.

5.3 Examination results, assessment grades and status notations

5.3.1 Student performance shall be graded and student status shall be noted in accordance with the following codes. *(See table below.)*

5.3.2 *Supplementary examinations*

There are three reasons for the award of a supplementary examination:

(a) illness or misadventure on the day of the examination; or

(b) illness or misadventure in the period leading up to the examination; or

(c) where a student has failed the examination but has a good record in other assessments in a course which is based on cumulative assessment. In such a case the student will be awarded a grade no higher than a 'Pass' as a final result in the course.

NB: Supplementary examinations will be conducted at the Sydney Conservatorium of Music by arrangement with the lecturer who awarded the grade. Advice regarding supplementary examinations on the Result Notice issued by The University of Sydney does not apply to Conservatorium students.

5.4 Examination performance adversely affected

5.4.1 A student who considers that his or her performance at an examination will be adversely affected by a serious illness during the semester or year or by some other occurrence beyond control and who wishes such to be taken into account, shall submit an application in writing, supported by a medical certificate, or a recommendation provided by a University Student Counsellor or some other appropriate professional person or a statutory declaration, as the case may require, to the Manager, Student Administration prior to the date of the examination.

5.4.2 A student who, through illness or other occurrence beyond the student's control, has been unable to attend an examination shall submit notification in writing, supported by a medical certificate, or a recommendation provided by a University Student Counsellor or some other appropriate professional person or a statutory declaration, as the case may require, to the Manager, Student Administration within 48 hours of the examination.

5.4.3 A student who attempts an examination but considers that his/her performance has been affected adversely by sickness or some other occurrence on the day of the examination or during the examination, and who wishes such to be taken into account, shall submit notification in writing, supported by a medical certificate, or a recommendation provided by the Conservatorium or University Student Counsellor or some other appropriate professional person or a statutory declaration, as the case may require, to the Manager, Student Administration within 48 hours of the examination.

5.4.4 The Assistant Principal, after consultation where appropriate, shall make a decision concerning the deferment of an examination and shall table his/her approval at the next meeting of the Board for information.

5.5 Disqualification from an examination

A student who, in contravention of examination rules, obtains or tries to obtain assistance in an examination from another student, or who gives or tries to give assistance in an examination to another student, or who commits any breach of good order during an examination, may be disqualified from the examination or immediately expelled from the examination room and may be graded Failure in the examination.

5.6 Notification of examination results, assessment grades and status codes

5.6.1. Examination results may be accessed via the University web site. Examination result notices will be mailed to students shortly thereafter. Result notices will be mailed to the student's semester postal address (or to the long vacation address if it has been provided).
Students are advised to keep their Result Notices because they progressively constitute an academic record. Complete Transcripts of Academic Records (two copies) are issued free at graduation. At any other time a request for a transcript

Grading codes

Grade	Definition	Marks	Explanation
HD	Higher Distinction	85-100	Outstanding level of achievement.
D	Distinction	75-84	High level of achievement.
CR	Credit	65-74	Above average level of achievement.
P	Pass	50-64	Required level of achievement.
R	Satisfied requirements		Result used in non-graded courses.
PCON	Concessional Pass[1]	46-49	Level of achievement is below the required level but is deemed sufficient for progression.
F	Fail		Failure to attain the required level of achievement.
AF	Absent Fail		Failure due to non-attendance at examination or non-submission of compulsory work.

1. Concessional Pass shall not be awarded as an examination result for Major Study in the final semester of an award program.

Status notation codes

Code	Definition	Explanation
INC	Incomplete	This temporary result is to be converted to a passing or failing grade. If unconverted by the end of me second week (third week for first semester) of the next semester, the result will default to AF.
DNF	Discontinued-Not to count as failure	Discontinued with permission after census dates but before the end of the seventh week of semester.
DF	Discontinued-Fail	Discontinued after the seventh week of semester; counts as failure.

should be made to the Student Centre, The University of Sydney or the Student Administration Office at the Conservatorium.

5.6.2 No advice of examination results or assessment grades shall be provided to a student or any other party by phone.

5.7 Request for review of examination results, assessment grades and status notations

5.7.1 A student may apply in writing to the Manager, Student Administration for a review of the accuracy of an assessment grade or a status notation within 14 days of the mailing of assessment grades and status notations for a semester.

5.7.2. Any alteration to a notified assessment grade or a status notation, whether the result of a request for a review or otherwise, shall require the approval of the Board prior to its promulgation.

5.8 Requirement to show cause

5.8.1 A student shall be required to show cause why he/she should be allowed to continue in the course if, in either semester of a particular year of candidature, any of the following have been awarded:

(a) A Failure in a major component of any course of study such as Principal Study in all courses or Practicum in the Bachelor of Music (Music Education); **or**

(b) Failure to pass more than fifty percent of the enrolled units of study; **or**

(c) Failure or Discontinued - Fail for a second time in a unit of study:

5.8.2 A student who has been absent without leave from more than ten per cent of the lectures, tutorials or other activities prescribed for a unit of study in any one semester may be called upon to show cause why he/she should not be deemed to have failed to complete that unit of study. A student who fails to show sufficient cause for absence shall be deemed not to have completed that unit.

5.8.3 A student who is required to show cause why he/she should be allowed to continue in the course shall be notified by the Examinations and Exclusions Office of that requirement and of the ground(s) for it.

5.8.4 A student who is notified under rule 5.8.3 shall be required to reply in writing addressing the ground(s) specified, and detailing any extenuating circumstances that the student wishes to be taken into account, and presenting reasons why he/she should be allowed to re-enrol in the course, supported by a medical certificate or a statutory declaration, as the case may require.

5.8.5 Normally only reasons related to the following circumstances shall be considered by the Board to constitute adequate grounds upon which to allow a student to re-enrol in a course, in terms of rule 5.8.4. These are:

(a) medical circumstances;

(b) family circumstances, in respect of the student's immediate family (e.g. mother/fadier, sister/brother, wife/ husband, daughter/son);

(c) financial circumstances;

(d) in the case of a first-year student, difficulties in adapting from secondary to tertiary educational practices and responsibilities.

5.8.6 Before the power to exclude a student from a course is exercised, the Assistant Principal shall consult with relevant staff.

5.9 Exclusion

5.9.1 The rules which govern Exclusion from.a course are as follows:

(a) A student who does not show cause, to the satisfaction of the Assistant Principal, why he/she should be allowed to re-enrol in the course, shall be excluded from that course.

(b) A student who fails to submit a reply in accordance with rule 5.8.4 shall automatically be excluded from the course.

(c) A student who is excluded from a course shall not be eligible for re-admission to that course for a period of two years.

(d) A student who is excluded from a course may be admitted to another course during the period of exclusion.

(e) A student who is unable to complete a course in the prescribed time shall be automatically excluded from the course.

(f) A student who applies for re-admission to a course upon the expiration of a period of exclusion shall be subject to normal admission requirements as prescribed in rule 2.0 and shall not be entided to any priority over other applicants on the ground of previous enrolment in the course.

(g) Except with the express approval of the Assistant Principal, a student re-admitted to a unit of study or a course after exclusion shall not be given credit for any work completed in another Faculty, College or Board of Studies or another University during the period of exclusion.

(h) In cases where the Assistant Principal permits the re-enrolment of a student whose progress is deemed unsatisfactory, the Assistant Principal may require the completion of specified units of study in a specified time, and if the student does not comply with these conditions the student may again be called upon to show good cause why he or she should be allowed to re-enrol in the Conservatorium.

5.9.2 *Notification of exclusion*

(a) A student who is excluded from a course shall be notified of such exclusion at the time of notification of the Board's decision.

(b) A notification under rule 5.9.2.(a), together with an extract from these rules concerning rights of appeal, shall be posted to the student by the Examinations and Exclusions Office

*5.10 Letter **of** warning*

A student who in the First Semester fails more man fifty percent of the enrolled units of study or a major component of the award program as outlined in 5.8.1(a) above, shall be issued with a Letter of Warning at the end of the First Semester.

5.11 Appeals

A student who has been refused enrolment or re-enrolment in any year or course by the Board may appeal to the Senate.

5.11.1A student awaiting the outcome of an appeal shall have provisional enrolment in the course until notified of the outcome.

6. Maximum time for completion of a course

6.1A student shall be required to complete a course within a maximum period from commencement of enrolment, as specified in the Course Resolutions.

6.2 The requirements for a Principal Study shall be completed within a period that does not exceed by more man two consecutive semesters the number of semesters laid down for that course under normal full-time enrolment.

6.3 The maximum time allowed for completion of a course shall include approved leave of absence and/or periods of exclusion from the course. The maximum time for completion of a Principal Study shall not include such periods of leave or exclusion.

7. Eligibility for an award

7.1A student shall be eligible to receive the award for a course upon completion of all requirements of the course.

7.2 It shall be the responsibility of the student to ensure that the student completes all requirements of the course in which the student is enrolled in order to qualify for the award for that course.

7.3 A student shall not be eligible to graduate until any fees or loans due and outstanding have been paid, any items borrowed from the library have been returned and any instruments on loan from the Conservatorium have been returned.

8. Award with Honours

8.1 The Bachelor of Music degree may be conferred with Honours. Requirements for the Honours degree are included in Conservatorium Resolutions for the Bachelor of Music.

5 Undergraduate courses

The award descriptions in the first part of this chapter are intended to introduce the aims, content and structure of each undergraduate award. The formal resolutions of the Senate of the University of Sydney and the Faculty Resolutions of the Conservatorium College Board which govern these awards can be found in the concluding part of the chapter.

■ Bachelor of Music (BMus)

The Bachelor of Music is a degree for musically talented students aspiring to a professional career in music. The course supports the development of scholar-musicians through their acquisition of an integrated body of knowledge, skills and attitudes which provide a sound basis for future professional growth.

The goals of the Bachelor of Music are:

- to develop musicianship whether it be in the area of performance, musicology, composition or music education;
- to develop students' ability to see themselves, their musical art and their educational activity in a wide cultural perspective; and
- to develop generic skills essential to study at tertiary level.

A more detailed explanation of the aims and objectives of the' Bachelor of Music and its streams can be found on the infodesk (infodesk.conmusic.usyd.edu.au).

The degree is offered in four areas of specialisation: Performance (including Jazz Studies), Composition, Music Education and Musicology. Candidates nominate their specialisation on entry but may change the specialisation at the end of the first year provided they meet the prerequisites for the new area of specialisation.

Admission for all areas of specialisation is determined on the basis of the NSW Higher School Certificate [HSC], or its equivalent, at a level determined each year by the Sydney Conservatorium. Candidates should normally:

- have gained a Universities Admission Index (UAI) at the Higher School Certificate or equivalent, including English and Music at the level of the Music 2 syllabus (or equivalent), and
- undertake a practical audition or interview or submit work according to the proposed specialisation as set out below:
  (a) BMus (Performance) [including Jazz Studies] - a practical audition for Major level study in the nominated instrument or voice.
  (b)BMus (Composition) - submission of at least three compositions in different performance media to demonstrate the level of achievement as composers, and an interview
  (c) BMus (Musicology) - submission of an example of recent written work and an interview
  (d)BMus (Music Education) - an interview and an audition/ submission and/or further interview for either Major or Minor level of study in instrument/voice, composition or musicology.
- undertake a written Music Skills test or Jazz Aptitude Test

Course structure

The course is structured to allow students to:

- achieve a high standard in their area of specialisation;
- undertake core musical studies central to the development of the professional musician; and
- pursue other studies in an area of their choice, either within their area of specialisation, in another area of musical study at the Conservatorium or in another faculty of the University of Sydney.

The Bachelor of Music is awarded at both Pass and Honours level. To qualify for the pass degree, candidates must specialise in one of four areas, Performance, Composition, Musicology or Music Education, and complete courses to the value of 192 credit points, which include:

(a) requirements for their specialisation, including a Principal Study as laid down by the Conservatorium College Board and set out below in the introduction to each specialisation
(b) core requirements
(c) other units of the student's choice.

The course requires the successful completion of 192 credit points of study over four years of full-time study. A minimum of half of the credit points for the entire course is taken in the area of specialisation..

Part-time study may be available to students on application to the Undergraduate Studies Committee. A student who is granted approval to undertake a course on a part-time basis shall undertake units of study as determined by the Committee.

Bachelor of Music - Honours grade

Honours is begun in the different specialisations as follows:

- Performance: seventh semester
- Composition, Musicology and Music Education: fifth semester.

Eligibility for admission to Honours

To be eligible for admission to Honours candidates will normally have achieved the requirements as set out below according to their specialisation:

(a) BMus (Performance) a Distinction in Principal Study 4 and 6 (Major), a Credit average in all other units in the first three years of the course, successful completion of 144 credit points of study including the prerequisites for Principal Study 7 (Honours) as set out in Chapter 6 of the Handbook

(b)BMus (Composition) a Distinction in Principal Study Composition 4 and a Credit average in all other units in the first two years of the course and successful completion of the prerequisites for Composition 5 (Honours) as set out in Chapter 6 of the Handbook;

(c) *BMus (Music Education)* a minimum of a Credit average in Music Education, Education and Music History, a demonstrated satisfactory record in other units and a proven capacity to write extended essays of quality;

(d)BMus (Musicology) a Distinction in Musicology 3 and 4 and a Credit average in all other units in the first two years of the course.

The number of Honours students in any one-year group in the BMus (Music Education) will not normally exceed 25% of the total numbers of that year group.

Honours enrolment requirements

Honours candidates complete a research project in their area of specialization. To qualify for an Honours degree, candidates must complete the requirements for the pass degree, except as set out below, and additional requirements according to their specialisation as set out below:

(a) BMus (Performance): enrol in Principal Study (Honours) 7 and Principal Study (Honours) 8 in place of Principal Study 7 and 8 (Major) and successfully complete those units of study.

(b)BMus (Composition): enrol in Composition (Honours) 5-8 in place of Composition 5-8 (Major), and successfully complete those units of study; and take units of study in the Faculty of Arts with a rninimum credit point value of 12.

(c)BMus (Music Education): complete Music Education Honours 1: Research Methods 1, Music Education Honours 2: Research Methods 2, Music Education Honours 3: Special Study 1, Music Education Honours 4: Special Study 2.

(d)BMus (Musicology): enrol in Musicology (Honours) 5-8 in place of Musicology 5-8 (Major) and successfully complete those units of study; and take units of study in the Faculty of Arts [or other approved units of study in another faculty] with a minimum credit point value of 12.

Candidates wishing to undertake Honours must apply in writing to the Student Administration Office in the semester before Honours study is to commence:

- by no later than the end of October (for enrolment in first semester the following year), or

- by no later than the end of the second week of May (for enrolment in second semester).

Honours mark and class

The Honours mark that determines the class of Honours awarded by the University of Sydney is determined from the results in each particular specialisation as follows:

- Performance: Recitals with accompanying research notes in Principal Study (Honours) 7,50% and Principal Study (Honours) 8,50%
- Musicology: Submission of a thesis (70%) in Musicology (Honours) 8 and public presentation of a paper (30%) associated with the thesis; 100%
- Composition: Submission of a folio of compositions and a minor thesis in Composition (Honours) 8; 100%
- Music Education: Submission of a diesis in Music Education Honours 4: Special Study 2; 100%

On completion of Honours requirements and all other requirements for the degree, candidates shall be entitled to graduate with Honours according to the following table:

Honours Class	Honours Mark
First Class	80-100
Second Class/Division 1	75-79
Second Class/Division 2	70-74
Third Class	65-69
Honours **not** awarded	50-64
Fail	Below 50

Candidates who achieve First Class Honours with an Honours mark of 90% or higher will be considered for the award of a University Medal. Award of a Medal will be made by the Conservatorium College Board in recognition of outstanding performance throughout the degree. Normally not more than one Medal shall be awarded in any one year.

Bachelor of Music (Performance)

As the focus is the development of performance skills, Performance specialists must take a vocal or instrumental Principal Study at the Major level of study. Performance specialists in jazz take Jazz Performance at Major level as fheir Principal Study. Principal Study is taken together with Chamber Music or Jazz Small Ensemble (for Jazz Majors), Orchestral Studies (for those playing an orchestral instrument) and other performance-related studies. In addition, students take core studies in aural perception (jazz ear training for Jazz Majors), harmony and analysis (jazz harmony and arranging for Jazz Majors), music history, music technology, pedagogy, and historical and cultural studies.

For Performance specialists, Major level study is available in:

- Brass: French horn, trombone, trumpet, tuba
- Jazz Performance: areas of bass, brass, drums, guitar, piano, vibraphone, voice, woodwind
- Keyboard: harpsichord, piano
- Organ
- Percussion
- Strings: cello, double bass, guitar, harp, lute, viola, violin
- Voice
- Woodwind: bassoon, clarinet, flute, baroque flute, oboe, recorder, 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 Table 5.3. Units of study in each area are listed in Tables 5.20 to 5.26 at the end of this chapter.

Typical enrolment pattern

Tables 5.4 and 5.5 show typical enrolment patterns with the appropriate credit points. The course structure is designed to allow considerable choice in the units of study taken and flexibility over when units are taken.

Table 5.3: Core requirements for BMus(Perf)

Area	Min. credit points	Minimum level of achievement	Other requirements
Performance	*96*	Instrument or Voice 8 (Major); Chamber Music 6 or Jazz Small Ensemble 6	All students of orchestral instruments take Orchestral Studies in each semester and must reach a minimum standard of Orchestral Studies 8.
Music Skills	*27*	Harmony & Analysis 4 (or Jazz Harmony & Arranging 4 for students in Jazz Performance); Aural Perception 4 (or Jazz Ear Training 4 for students in Jazz Performance); Music Technology 1	Where students satisfy the minimum level of achievement without taking 27 credit points, they may make up these credit points in any music skills or composition units.
Studies in the History and Analysis of Music	*24*		Should include at least 12 credit points in Foundation units[1].
Teaching Music (Music Education)	*6*		
Historical and Cultural Studies	*6*		
	159		Units of study worth further 33 credit points to be taken in areas of the student's choice.

1. Foundation and Advanced units of Studies in the History and Analysis of Music are listed in Table 5.24 at the end of this chapter.

Table 5.4: Typical enrolment pattern - Bachelor of Music (Performance), Instrument/Voice

Semester 1		Semester 2		Semester 3		Semester 4	
Principal Study 1 (Major)	*6*	Principal Study 2 (Major)	*6*	Principal Study 3 (Major)	*6*	Principal Study 4 (Major)	***6***
Historical & Cultural Studies 1	*3*	Historical & Cultural Studies 2	*3*	Chamber Music 1	*3*	Chamber Music 2	***3***
Orchestral Studies 1 (compulsory for students of orchestral instruments only) or Choir 1 or (free choice)	*3*	Orchestral Studies 2 or Choral Ensemble 1 or (free choice)	*3*	Orchestral Studies 3 or Choir 2 or (free choice)	*3*	Orchestral Studies 4 or Choral Ensemble 2 or (free choice)	***3***
Aural Perception 1	*3*	Aural Perception 2	*3*	Aural Perception 3	*3*	Aural Perception 4	***3***
Harmony and Analysis 1	*3*	Harmony and Analysis 2	*3*	Harmony and Analysis 3	*3*	Harmony and Analysis 4	***3***
Studies in the History and Analysis of Music[1]	*3*	Studies in the History and Analysis of Music	*3*	Studies in the History and Analysis of Music	*3*	Studies in the History and Analysis of Music	***3***
Music Technology 1	*3*	Intro to Music Teaching and Learning	*3*	(free choice)	*3*	(free choice)	***3***
	24		***24***		***24***		***24***
Semesters		Semester 6		Semester 7		Semester 8	
Principal Study 5 (Major)	*6*	Principal Study 6 (Major)	*6*	Principal Study 7 (Major)	*6*	Principal Study 8 (Major)	***6***
Chamber Music 3	*3*	Chamber Music 4	*3*	Chamber Music 5	*3*	Chamber Music 6	***3***
Orchestral Studies 5 or (free choice)	*3*	Orchestral Studies 6 or (free choice)	*3*	Orchestral Studies 7 or (free choice)	*3*	Orchestral Studies 8 or (free choice)	***3***
Studies in the History and Analysis of Music	*3*	Studies in the History and Analysis of Music	*3*	Studies in the History and Analysis of Music	*3*	Studies in the History and Analysis of Music	***3***
Pedagogy (as appropriate)	*3*	(free choice)	*3*	(free choice)	*3*	(free choice)	***3***
(free choice)	*3*	(free choice)	*3*	(free choice)	*3*	(free choice)	***3***
(free choice)	*3*	(free choice)	*3*	(free choice)	*3*	(free choice)	***3***
	24		***24***		***24***		***24***

1. Studies in the History and Analysis of Music units are listed in Table 5.24 at the end of this chapter.

Table 5.5: Typical enrolment pattern - Bachelor of Music (Performance), Jazz Studies

Semester 1		Semester 2		Semester 3		Semester 4	
Jazz Performance 1	*6*	Jazz Performance 2	*6*	Jazz Performance 3	*6*	Jazz Performance 4	***6***
Big Band 1 or (free choice)[1]	*3*	Big Band 2 or (free choice)	*3*	Big Band 3 or (free choice)	*3*	Big Band 4 or (free choice)	***3***
Jazz Piano 1	*3*	Jazz Piano 2	*3*	Jazz Small Ensemble 1	*3*	Jazz Small Ensemble 2	***3***
Jazz Harmony and Arranging 1	*3*	Jazz Harmony and Arranging 2	*3*	Jazz Harmony and Arranging 3	*3*	Jazz Harmony and Arranging 4	***3***
Jazz Ear Training 1[2]	*3*	Jazz Ear Training 2	*3*	Jazz Ear Training 3	*3*	Jazz Ear Training 4	***3***
Historical & Cultural Studies 1	*3*	Historical & Cultural Studies 2	*3*	Music Technology 1	*3*	Intro to Music Teaching and Learning	***3***
Studies in the History and Analysis of Music[3] (Jazz History 1)	*3*	Studies in the History and Analysis of Music (Jazz History 2)	*3*	Studies in the History and Analysis of Music (Jazz History 3)	*3*	Studies in the History and Analysis of Music (Jazz History 4)	***3***
	24		***24***		***24***		***24***
Semester 5		Semester 6		Semester 7		Semester 8	
Jazz Performance 5	*6*	Jazz Performance 6	*6*	Jazz Performance 7	*6*	Jazz Performance 8	***6***
Big Band 5 or (free choice)	*3*	B ig B and 6 or (free choice)	3	Big Band 7 or (free choice)	*3*	Big Band 8 or (free choice)	***3***
Jazz Small Ensemble 3	*3*	Jazz Small Ensemble 4	*3*	Jazz Small Ensemble 5	*3*	Jazz Small Ensemble 6	***3***
Studies in the History and Analysis of Music	*3*	Studies in the History and Analysis of Music	*3*	Studies in the History and Analysis of Music	*3*	Studies in the History and Analysis of Music	***3***
Pedagogy (as appropriate)	*3*	(free choice)	*3*	Sound Recording Fundamentals	*3*	Sound Recording Advanced	***3***
(free choice)	*3*	(free choice)	*3*	(free choice)	*3*	(free choice)	***3***
(free choice)	*3*	(free choice)	*3*	(free choice)	*3*	(free choice)	***3***
	24		***24***		***.24***		***24***

1. Students who do not qualify for Big Band take a free choice.
2. Students who pass an ear training proficiency test may be exempted from Jazz Ear Training (at the discretion of the teacher) and take a free choice. Jazz free choices: Jazz Counterpoint, Jazz Advanced Arranging, Jazz Piano, Jazz Transcription and Analysis and Jazz Vocal Workshop.
3. Studies in the History and Analysis of Music units are listed in Table 5.24 at the end of this chapter.

Bachelor of Music (Composition)

The major focus is the development of composition skills, together with work in Electronic Music, and studies in Compositional Techniques and Analysis. Students work with performers in Composer-Performer Workshop where they have the opportunity to hear and refine the music they write. In addition students take core studies in aural perception, harmony and analysis, music history, music technology, pedagogy, and historical and cultural studies.

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 course, and reach the minimum levels of achievement, as outlined in Table 5.6. Units of study in each area are listed in Tables 5.20 to 5.26 at the end of this chapter.

Typical enrolment pattern

Table 5.7 shows a typical enrolment pattern with the appropriate credit points. The course structure is designed to allow considerable choice in the units of study taken and flexibility over when units are taken.

Table 5.6: Core requirements for BMus(Comp)

Area	Min. credit points	Minimum level of achievement	Other requirements
Performance	*18*	Performance Practice 6	
Composition	*96*	Composition 8 (Major); Compositional Techniques and Analysis 6; Electronic Music 6; Composer Performer Workshop 4	
Music Skills	*27*	Harmony and Analysis 4; Aural Perception 4; Music Technology 1	Where students satisfy the minimum level of achievement without taking 27 credit points, they may make up these credit points in any music skills or composition units.
Studies in the History and Analysis of Music	*18*	Should include at least 12 credit points in Foundation units[1]	
Teaching Music (Music Education)	*6*		
Historical and Cultural Studies	*6*		
	171		Units of study worth further 21 credit points to be taken in areas of the student's choice. Honours students must take 12 credit points from the Faculty of Arts.

1. Foundation and Advanced units of Studies in the History and Analysis of Music are listed in Table 5.24 at the end of this chapter.

Table 5.7: Typical enrolment pattern - Bachelor of Music (Composition)

Semester 1		Semester 2		Semester 3		Semester 4	
Composition 1 (Major)	*6*	Composition 2 (Major)	*6*	Composition 3 (Major)	*6*	Composition 4 (Major)	*6*
Compositional Techniques and Analysis 1	*3*	Compositional Techniques and Analysis 2	*3*	Compositional Techniques and Analysis 3	*3*	Compositional Techniques and Analysis 4	*3*
Music Technology 1	*3*	Intro to Music Teaching and Learning	*3*	Electronic Music 1	*3*	Electronic Music 2	*3*
Aural Perception 1	*3*	Aural Perception 2	*3*	Aural Perception 3	*3*	Aural Perception 4	*3*
Harmony and Analysis 1	*3*	Harmony and Analysis 2	*3*	Harmony and Analysis 3	*3*	Harmony and Analysis 4	*3*
Australian Music Research 1	*3*	Australian Music Research 2	*3*	Performance Practice 1	*3*	Performance Practice 2	*3*
Historical and Cultural Studies 1	*3*	Historical and Cultural Studies 2	*3*	Studies in the History and Analysis of Music[1]	*3*	Studies in the History and Analysis of Music	*3*
	24		*24*		*24*		*24*
Semester 5		**Semester 6**		**Semester 7**		**Semester 8**	
Composition 5 (Major)	*6*	Composition 6 (Major)	*6*	Composition 7 (Major)	*6*	Composition 8 (Major)	*6*
Compositional Techniques and Analysis 5	*3*	Compositional Techniques and Analysis 6	*3*	(free choice)	*3*	(free choice)	*3*
Electronic Music 3	*3*	Electronic Music 4	*3*	Electronic Music 5	*3*	Electronic Music 6	*3*
Composer-Performer Workshop 1	*3*	Composer-Performer Workshop 2	*3*	Composer-Performer Workshop 3	*3*	Composer-Performer Workshop 4	*3*
Performance Practice 3	*3*	Performance Practice 4	*3*	Performance Practice 5	*3*	Performance Practice 6	*3*
Studies in the History and Analysis of Music	*3*	Studies in the History and Analysis of Music	*3*	Any teaching unit	*3*	(free choice)	*3*
(free choice)	*3*	(free choice)	*3*	(free choice)	*3*	(free choice)	*3*
	24		*24*		*24*		*24*

1. Studies in the History and Analysis of Music units are listed in Table 5.24 at the end of this chapter.

Bachelor of Music (Musicology)

Students concentrate on the development of skills in researching, thinking and writing about music. Musicology specialists enrol in Musicology Workshop, free choice units in the history and analysis of music, analysis and palaeography and also take core studies in aural perception, harmony and analysis, music history, music technology, pedagogy, and historical and cultural studies 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 Table 5.8. Units of study in each area are listed in Tables 5.20 to 5.26 at the end of this chapter.

Typical enrolment pattern

Table 5.9 shows a typical enrolment pattern giving the appropriate credit points. The structure is designed to allow considerable choice in the units of study taken and flexibility over when units are taken.

Table 5.8: Core requirements for BMus(Musicology)

Area	Min. credit points	Minimum level of achievement	Other requirements
Performance	*18*		
Music Skills	*27*	Harmony and Analysis 4; Aural Perception 4; Music Technology 1	
Studies in the History and Analysis of Music	*96'*	Musicology 8 (Major)	
Teaching Music (Music Education)	*6*		
Historical and Cultural Studies	*6*		
	153		A further 39 credit points to be taken in areas of the student's choice. Honours students must take 12 credit points from the Faculty of Arts or other approved units of study in another faculty.

1.96 credit points comprising 18 credit points in Foundation units, 30 credit points in Advanced units, 48 credit points of Musicology (Major). Studies in the History and Analysis of Music units are listed in Table 5.24 at the end of this chapter.

Table 5.9: Typical enrolment pattern - Bachelor of Music (Musicology)

Semester 1		Semester 2		Semester 3		Semester 4	
Musicology 1 (Major)	*6*	Musicology 2 (Major)	*6*	Musicology 3 (Major)	*6*	Musicology 4 (Major)	*6*
Historical and Cultural Studies (any unit)	*3*	Historical and Cultural Studies (any unit)	*3*	Musicology Workshop 1	*3*	Musicology Workshop 2	*3*
A performance unit (excluding another Principal Study)[1]	*3*	A performance unit (excluding another Principal Study)	*3*	A performance unit (excluding another Principal Study)	*3*	A performance unit (excluding another Principal Study	*3*
Aural Perception 1	*3*	Aural Perception 2	*3*	Aural Perception 3	*3*	Aural Perception 4	*3*
Harmony and Analysis 1	*3*	Harmony and Analysis 2	*3*	Harmony and Analysis 3	*3*	Harmony and Analysis 4	*3*
Studies in the History and Analysis of Music (Music History 1)[2]	*3*	Studies in the History and Analysis of Music (Music History 2)	*3*	Studies in the History and Analysis of Music (Music History 3)	*3*	Studies in the History and Analysis of Music (Music History 4)	*3*
Music Technology 1	*3*	Intro to Music Teaching and Learning	*3*	Studies in the History and Analysis of Music	*3*	Studies in the History and Analysis of Music	, *3*
	24		*24*		*24*		*24*
Semesters		**Semester 6**		**Semester 7**		**Semester 8**	
Musicology 5 (Major)	*6*	Musicology 6 (Major)	*6*	Musicology 7 (Major)	*6*	Musicology 8 (Major)	*6*
Musicology Workshop 3	*3*	Musicology Workshop 4	*3*	Musicology Workshop 5	*3*	Musicology Workshop 6	*3*
A performance unit (excluding another Principal Study)	*3*	A performance unit (excluding another Principal Study)	*3*	A performance unit (excluding another Principal Study)	*3*	A performance unit (excluding another Principal Study)	*3*
Studies in the History and Analysis of Music (Music History 5)	*3*	Studies in the History and Analysis of Music (Music History 6)	*3*	Studies in the History and Analysis of Music	*3*	Studies in the History and Analysis of Music	*3*
Studies in the History and Analysis of Music	*3*	Studies in the History and Analysis of Music	*3*	Studies in the History and Analysis of Music	*3*	Studies in the History and Analysis of Music	*3*
Studies in the History and Analysis of Music	*3*	Studies in the History and Analysis of Music	3	(free choice)	*3*	(free choice)	*3*
(free choice)	*3*	(free choice)	*3*	(free choice)	*3*	(free choice)	*3*
	24		*24*		*24*		*24*

1. Performance units are listed in Table 5.21 at the end of this chapter.
2. Studies in the History and Analysis of Music units are listed in Table 5.24 at the end of this chapter.

Bachelor of Music (Music Education)

The major focus is on developing teaching skills through studies in education, music education, choral and instrumental pedagogy and music technology. In the third and fourth year students undertake extended Practice Teaching sessions in schools supported by both high school teachers and experienced music education lecturers from the Conservatorium.

Music Education specialists also develop practical, compositional, or research skills by taking a minimum of 6 semesters in an instrument, voice, composition or musicology Principal Study. The Principal Study may be taken at either Major (6 credit points) or Minor level (3 credit points), depending on ability. Students also take part in Choir, Wind Symphony or Orchestra and other performance units. All students take core studies in aural perception, harmony and analysis, music history, music technology, pedagogy and historical and cultural studies.

For Music Education specialists, Principal Study is Major or Minor level study in:

- Brass: French horn, trombone, trumpet, tuba
- Composition (Major level only)
- Jazz Performance (Major level only): bass, brass, drums, guitar, piano, vibraphone, voice, woodwind
- Keyboard: harpsichord, piano
- Musicology
- Organ
- Percussion
- Strings: cello, double bass, guitar, harp, lute, viola, violin
- Voice
- Woodwind: bassoon, clarinet, flute, baroque flute, oboe, recorder, 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 course, and reach the minimum levels of achievement, as outlined in Table 5.10. Units of study in each area are listed in Tables 5.20 to 5.26 at the end of this chapter.

Typical enrolment pattern

A typical enrolment, including the appropriate credit points, is set out in Table 5.11.

Table 5.10: Core requirements for BMus(MusEd)

Area	Min. credit points	Minimum level of achievement	Other requirements
Performance	*30*	Principal Study (Minor) 6; Choir 4 or Wind Symphony 4 or Orchestral Studies 4	
Music Skills	*27*	Harmony and Analysis 4; Aural Perception 4; Music Technology 1	
Studies in the History and Analysis of Music	*15*	Should include at least 12 credit points in Foundation units[1]	
Teaching Music (Music Education)	*81*		
Historical and Cultural Studies	*12*		
	165		27 credit points to be taken in areas of the student's choice.

1. Foundation and Advanced units of Studies in the History and Analysis of Music are listed in Table 5.24 at the end of this chapter.

Table 5.11: Typical enrolment pattern - Bachelor of Music (Music Education) for Principal Study at Minor (not Major) level

Semester 1		Semester 2		Semester 3		Semester 4	
Principal Study 1 (Minor)	*3*	Principal Study 2 (Minor)	*3*	Principal Study 3 (Minor)	*3*	Principal Study 4 (Minor)	*3*
Wind Symphony 1 or Choir 1	*3*	(free choice)	*3*	Wind Symphony 2 or Choir 2	*3*	Teaching Practicum 1	*3*
Studies in the History and Analysis of Music (Music History 3:17511825)	*3*	Studies in the History and Analysis of Music (Music History 4:18261890)	*3*	Studies in the History and Analysis of Music (Music History 5: 18901950)	*3*	Studies in the History and Analysis of Music (Music History 6:1950)	*3*
Aural Perception 1	*3*	Aural Perception 2	*3*	Aural Perception 3	*3*	Aural Perception 4	*3*
Harmony and Analysis 1	*3*	Harmony and Analysis 2	*3*	Harmony and Analysis 3	*3*	Harmony and Analysis 4	*3*
Music Technology 1 or Intro to Music Teaching and Learning	*3*	Music Technology 1 or Intro to Music Teaching and Learning	*3*	Music Education 1: Significant Methods	*3*	Music Education 2: Pre-secondary Music	*3*
Historical & Cultural Studies 1	*3*	Historical & Cultural Studies 2	*3*	Education 1: Intro to Teaching	*3*	Education 2: Educational Psychology	*3*
(free choice)	*3*	(free choice)	*3*	Historical & Cultural Studies 3	*3*	Historical & Cultural Studies 4	*3*
	24		*24*		*24*		*24*
Semester 5		**Semester 6**		**Semester 7**		**Semester 8**	
Principal Study 5 (Minor)	*3*	Principal Study 6 (Minor)[1]	*3*	Principal Study 7 (Minor) (free choice)	*3*	Principal Study 8 (Minor) (free choice)	*3*
Studies in the History and Analysis of Music (Music History 1)	*3*	Music Education 6: Junior Secondary Music	*3*	Music Education 14: Non-Western Music	*3*	Music Education 10: Senior Secondary	*3*
Music Education 8: Popular Music Studies	*3*	Music Education 3: History & Philosophy	*3*	Music Education 7: Multicultural Studies	*3*	Music Education 11: Advanced Instrumental Pedagogy or Music Education 12: Advanced Choral Pedagogy	*3*
Music Education 13: Composition Studies	*3*	Music Education 5: Technology in Music	*3*	Music Education 9: Instrumental Pedagogy	*3*	Education 7: Individual Differences	*3*
Music Education 4: Choral Pedagogy	*3*	Education 4: Studies in Teaching	*3*	Education 5: Philosophy and History	*3*	(free choice)	*3*
Education 3: Developmental Psychology	*3*	Teaching Practicum 2	9	Education 6: Curriculum Theory and Design	*3*	Teaching Practicum 3	*9*
Wind Symphony 3 or Choir 3	*3*			Wind Symphony 4 or Choir 4	*3*		
(free choice)	*3*			(free choice)	*3*		
	24		*24*		*24*		*24*

1. Students taking Principal Study at Major level who do not intend to proceed to Principal Study 7 and 8 may also take Recital Performance instead of Principal Study (Major) 6.

■ Bachelor of Music Studies (BMusStudies)

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.

A more detailed explanation of the aims and objectives of the Bachelor of Music Studies can be found on the infodesk (infodesk.conmusic.usyd.edu.au).

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. Candidates should normally:

- have gained a Universities Admission Index (UAI) at the Higher School Certificate or equivalent, including English and Music at the level of the Music 2 syllabus (or equivalent), and
- undertake a practical audition or submit work according to their proposed Principal Study specialisation as set out below:
  (a) *Major level of study in an instrument or voice:*
  an audition according to the requirements laid out for the relevant Major study
  (b) *Minor level of study in an instrument or voice:*
  an audition according to the requirements laid out for relevant Minor study
  (c) *Major level of study in composition:*
  submission of at least three compositions in different performance media to demonstrate the level of achievement as composers and an interview
  (d) *Major or Minor level of study in musicology:* submission of an example of recent written work and an interview.
- undertake a written Music Skills Test

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 or take units of study taught only within the Conservatorium.

All students take a Principal Study in an instrument, voice, composition or musicology, core units in music skills, music history and technology and other units of their own choice. Principal Study may be at Major level (6 credit points) or Minor level of study (3 credit points) depending on preference and level of ability. Principal Study is available in:

- Brass: French horn, trombone, trumpet, tuba
- Composition (Major level only)
- Keyboard: harpsichord, piano
- Musicology
- Organ
- Percussion
- Strings: cello, double bass, guitar, harp, lute, viola, violin
- Voice
- Woodwind: bassoon, clarinet, flute, baroque flute, oboe, recorder, saxophone.

The course requires the successful completion of 144 credit points of study over three years of full-time study and is awarded only as a Pass degree. The credit points for units completed should include:
(a) six semesters of Principal Study, as defined above
(b)core requirements, as tabled below
(c) other units of the student's choice

Part-time study may be available to students on application to the Undergraduate Studies Committee. A student who is granted approval to undertake a course on a part-time basis shall undertake units of study as determined by the Committee.

Core requirements for graduation with a Bachelor of Music Studies

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 Table 5.12. Units of study in each area are listed in Tables 5.20 to 5.26 at the end of this chapter.

Typical enrolment pattern

A typical program in the Bachelor of Music Studies, together with the credit point value, is set out in Table 5.13. The course structure is designed to allow considerable choice in the units of study taken and flexibility over when units are taken.

Table 5.12: Core requirements for BMusStudies

Area	Minimum credit points for students not specialising in the area	Minimum level of achievement
Performance	18	
Music Skills	27	Harmony and Analysis 4; Aural Perception 4; Music Technology 1
Studies in the History and Analysis of Music	12 credit points in Foundation units and 6 credit points in Advanced units'	
Teaching Music (Music Education)	6	
Historical and Cultural Studies	6	
	75	69 credit points to be taken in the student's Principal Study[2] or in areas of their choice.

1. Foundation and Advanced units of Studies in the History and Analysis of Music are listed in Table 5.24 at the end of this chapter.
2. All BMusStudies students must complete Principal Study (Minor) 1 to 6 or Principal Study (Major) 1 to 6 or Principal Study (Major) 1 to 5 **and** Recital Performance

Table 5.13: Typical enrolment pattern - Bachelor of Music Studies

Semester 1		Semester 2		Semester 3	
Principal Study 1 (Minor or Major)	*3/6*	Principal Study 2 (Minor or Major)	*3/6*	Principal Study 3 (Minor or Major)	***3/6***
Historical and Cultural Studies 1	*3*	Historical and Cultural Studies 2	*3*	Historical and Cultural Studies 3	***3***
Aural Perception 1	*3*	Aural Perception 2	*3*	Aural Perception 3	***3***
Harmony and Analysis 1	*3*	Harmony and Analysis 2	*3*	Harmony and Analysis 3	***3***
Music Technology 1 or Introduction to Music Teaching and Learning	*3*	Introduction to Music Teaching and Learning or Music Technology 1	*3*	(free choice)	***3***
Studies in the History & Analysis of Music[1]	*3*	Studies in the History & Analysis of Music	*3*	Studies in the History & Analysis of Music	***3***
(free choice)	*3*	(free choice)	*3*	(free choice)	***3***
(free choice)	*3*	(free choice)	*3*	(free choice)	***3***
	24		***24***		***24***
Semester 4		**Semester 5**		**Semester 6**	
Principal Study 4 (Minor or Major)	*3/6*	Principal Study 5 (Minor or Major)	*3/6*	Principal Study 6 (Minor or Major) or Recital Perfonnance	***3/6***
Historical and Cultural Studies 4	*3*	(free choice)	*3*	(free choice)	***3***
Aural Perception 4	*3*	(free choice)	*3*	(free choice)	***3***
Harmony and Analysis 4	*3*	(free choice)	*3*	(free choice)	***3***
Studies in the History & Analysis of Music	*3*	Studies in the History & Analysis of Music	*3*	Studies in the History & Analysis of Music	***3***
(free choice)	*3*	(free choice)	*3*	(free choice)	***3***
(free choice)	*3*	(free choice)	*3*	(free choice)	***3***
(free choice)	*3*	(free choice)	*3*	(free choice)	***3***
	24		***24***		***24***

1. Studies in the History and Analysis of Music units are listed in Table 5.24 at the end of this chapter.

■ Diploma of Music (DipMus)

From 2003, the Diploma of Music is a two-year award combining the former three-year Diploma of Music and the Associate Diploma in Jazz Studies. Existing students who entered under the previous regulations will have the option of completing their study under the old regulations or transferring to the new regulations.

The aim of the Diploma of Music is to provide vocational training in performance skills at a high level for students aspiring to a professional career in music performance.

The Diploma of Music includes Major studies in the following instruments:

- Brass: French horn, trombone, trumpet, tuba
- Jazz Performance
- Keyboard: harpsichord, piano
- Percussion
- Strings: cello, double bass, guitar, harp, lute, viola, violin
- Voice
- Woodwind: bassoon, clarinet, flute, baroque flute, oboe, recorder, 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 rninimum of two units of English and two units of Music for the HSC examination, **and**
- an audition in the nominated instrument equivalent to that required for Major level study in the Performance specialisation of the Bachelor of Music.

Course structure

The Diploma of Music is minimally completed in two years of full-time study. All full-time students must complete units of study worth 24 credit points per semester: a total of 96 credit points for the entire course.

To qualify for the diploma, candidates must complete units of study to the value of 96 credit points which include:

(a) Principal Study 1-4: Major level in Piano, Harpsichord, Organ, Violin, Viola, Cello, Double Bass, Guitar, Lute, Harp, Flute, Oboe, Clarinet, Saxophone, Bassoon, Recorder, French Horn, Jazz Performance, Trumpet, Trombone, Tuba, Percussion or Voice

(b) Other requirements as set out below

(c) Other subjects of the student's choice

Required enrolment

The enrolments in the Diploma of Music, together with relevant credit point values, is set out in Tables 5.15 and5.16. Students should use this as a guide to the acquisition of units of study by normal progression through the Diploma of Music.

Table 5.15: Mandatory enrolment pattern - Diploma of Music (DipMus)

Semester 1		Semester 2		Semester 3		Semester 4	
Principal Study 1[1]	*6*	Principal Study 2	*6*	Principal Study 3	*6*	Principal Study 4	***6***
Orchestral Studies or other instrument-specific subject	*3*	Orchestral Studies or other instrument-specific subject	*3*	Orchestral Studies or other instrument-specific subject	*3*	Orchestral Studies or other instrument-specific subject	***3***
Chamber Music or Ensemble Activity	*3*	Chamber Music or Ensemble . Activity	*3*	Chamber Music or Ensemble Activity	*3*	Chamber Music or Ensemble Activity	***3***
Studies in the History & Analysis of Music[2]	*3*	Studies in the History & Analysis of Music	*3*	Free Choice	*3*	Free Choice	***3***
Harmony and Analysis 1	*3*	Harmony and Analysis 2	*3*	Harmony and Analysis 3	*3*	Harmony and Analysis 4	***3***
Aural Perception 1	*3*	Aural Perception 2	*3*	Aural Perception 3	*3*	Aural Perception 4	***3***
Free Choice	*3*	Free Choice	*3*	Free Choice	*3*	Free Choice	***3***
	24		***24***		***24***		***24***

1. For each of the four semesters of Principal Study, students enrol in one of the instrumental or vocal units of study set out at Major level from 1 to 4 - eg, Pianoforte 1-4 (Major).

2. Studies in the History and Analysis of Music units are listed in Table 5.24 at the end of this chapter.

Table 5.16: Mandatory enrolment pattern - Diploma of Music (DipMus) Jazz Performance students

Semester 1		Semester 2		Semester 3		Semester 4	
Jazz Performance 1	*6*	Jazz Performance 2	*6*	Jazz Performance 3	*6*	Jazz Performance 4	***6***
Big Band or Free Choice	*3*	Big Band or Free Choice	*3*	Big Band or Free Choice	*3*	Big Band or Free Choice	***3***
Jazz Small Ensemble 1	*3*	Jazz Small Ensemble 2	*3*	Jazz Small Ensemble 3	*3*	Jazz Small Ensemble 4	***3***
Jazz History 1	*3*	Jazz History 2	*3*	Jazz History 3	*3*	Jazz History 4	***3***
Jazz Harmony and Arranging 1	*3*	Jazz Harmony and Arranging 2	*3*	Jazz Harmony and Arranging 3	*3*	Jazz Harmony and Arranging 4	***3***
Jazz Ear Training 1'	*3*	Jazz Ear Training 2	*3*	Jazz Ear Training 3	*3*	Jazz Ear Training 4	***3***
Jazz Piano 1	*3*	Jazz Piano 2	*3*	Free Choice	*3*	Free Choice	***3***
	24		***24***		***24***		***24***

1. Students who pass an ear training proficiency test may be exempted from Jazz Ear Training (at the discretion of the teacher) and take a free choice. Jazz free choices: Jazz Counterpoint, Jazz Advanced Arranging, Jazz Piano, Jazz Transcription and Analysis and Jazz Vocal Workshop.

Diploma of Opera (DipOp)

The Diploma of Opera prepares graduates for the various demands of the profession. At the end of the course students will 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 and perform movement and dance sequences, and learn to build a character on developed stagecraft skills.

Applicants must be at least 21 years old by 1 March 2003. 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. 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

The 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.

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

The course structure of the Diploma of Opera, together with the credit point value, is set out in Table 5.17.

Table 5.17: Course structure -- Diploma of Opera

Semester 1		Semester 2		Semester 3	
Opera Voice 1	*6*	Opera Voice 2	*6*	Opera Voice 3	***6***
Movement & Stagecraft 1	*3*	Movement & Stagecraft 2	*3*	Movement & Stagecraft 3	***3***
Opera Ensemble 1	*3*	Opera Ensemble 2	*3*	Opera Ensemble 3	***3***
Opera Italian 1	*3*	Opera Italian 2	*3*	Opera Italian 3	***3***
Opera German 1	*3*	Opera German 2	*3*	Opera German 3	***3***
Opera French 1	*3*	Opera French 2	*3*	Opera Repertoire 1	***3***
Production 1	*3*	Production 2	*3*	Production 3	***3***
	24		***24***		***24***
Semester 4		**Semester 5**		**Semester 6**	
Opera Voice 4	*6*	Opera Voice 5	*6*	Opera Voice 6	***6***
Movement & Stagecraft 4	*3*	Movement & Stagecraft 5	*3*	Movement & Stagecraft 6	***3***
Opera Ensemble 4	*3*	Opera Ensemble 5	*3*	Opera Ensemble 6	***3***
Opera Italian 4	*3*	Opera Italian 5	*3*	Opera Italian 6	***3***
Opera German 4	*3*	Opera French 3	*3*	Opera French 4	***3***
Opera Repertoire 2	*3*	Opera Repertoire 3	*3*	Opera Repertoire 4	■*3*
Production 4	*3*	Production5	*3*	Production 6	***3***
	24		***24***		***24***

■ Public examination recitals (undergraduate)

All students enrolled in BMus, BMusStudies, DipMus and DipOp whose Principal Study is an instrument or voice at the Major level are required to present public performance examination recitals as part of their course. They must also successfully complete technical 'in-unit' examinations not open to the public. The examination recitals normally take place in June and October/November each year.
The requirements for public examination recitals are set out in Tables 5.18 and 5.19.

Table 5.18: Examination recitals - Principal Study at Major level (BMus(Perf), BMus(MusEd), BMusStudies, DipMus)

Sem	Study	Recital	Length of recital
4	Instrumental /Jazz	Junior recital	40 minutes
4	Voice	Junior recital	20-25 minutes
6	Instrumental	Concerto[1]	Dependent on length of concerto (usually 20-35 minutes)
6	Voice	Song cycle	10-15 minutes
6	Accompaniment	Solo recital	35 minutes
6	Recital Performance[2]	Solo recital	45 minutes
7	BMus Honours	Solo recital	40 minutes
8	Instrumental /Jazz/ Voice	Senior recital	50 minutes
8	BMus Honours	Senior recital	50 minutes
8	Accompaniment	Senior recital	35 minutes with vocalist
8	Accompaniment	Senior recital	40 minutes with instrumentalist

1. Concerto performances are performed with piano accompaniment.
2. Recital Performance, available in the BMusStudies and BMus(MusEd) only, for students at the Major level who do not wish to proceed to Principal Study (Major) 7.

Table 5.19: Examination recital - Diploma of Opera (DipOp)

Sem	Recital	Length of recital
6	Recital	20-25 minutes

Students should discuss their recital programs with their teacher and Chair of Unit at the beginning of the examination semester or the semester before. It is the student's responsibility to discuss suitable repertoire and performance requirements with their teachers to avoid inappropriate choices and problems with the availability of associate artists/accompanists. Recital programs must be submitted for formal approval by the Chair of Unit by the conclusion of week 9 of the appropriate semester. Forms and the examination recitals leaflet are available from the Recitals Coordinator.

Candidates for public recital examinations are assessed against the following criteria:

- The performance, as a whole, displayed instrumental or vocal control appropriate to the level of examination.
- The performance was accurate with respect to rhythm, pitch, articulation and dynamic.
- The performance (where appropriate) was a faithful reading and/or memorisation of the composer's text.
- The performance displayed musically effective production, projection and variation of tone.
- The candidate communicated well with other players, demonstrating good listening and ensemble skills, and leadership (where appropriate).
- The performance communicated an understanding of expressive, stylistic, musical and structural issues.
- The performance displayed musical creativity, artistic individuality and effective audience communication.

■Transfer from Minor to Major Principal Study

Instrumental and vocal students may apply to transfer from Minor level study to Major level at the end of Principal Study 2. Students requesting transfer will be expected to undertake an audition to demonstrate skills and achievement equivalent to that required of equivalent Major level students. Successful students will be permitted to transfer to Principal Study 3 (Major) only on the understanding that they would be required to have maintained the 48 credit point per annum model across their enrolment and that no credit would be given to bridge the gap between Principal Study at Minor level and Principal Study at Major level.

Students should apply to take the audition and transfer levels before the end of the mid-semester break for the following semester. Students should note that in some cases a transfer from Major level to Minor level of Principal Study will also require a transfer to another undergraduate award. Application forms are available from Student Administration. For further information students should contact the appropriate Chair of Unit.

■Transfer between undergraduate awards

Students may apply to transfer from one undergraduate award to another. Students transferring into an undergraduate award from another Conservatorium award must meet the entrance requirements for the award into which they are transferring and may apply for admission with credit or advanced standing on the basis of units of study completed previously under the conditions set out in rule 1.4 in Chapter 4 of this handbook. Applications to transfer must be submitted to the Manager, Student Administration at **least two** weeks before the commencement of teaching in the semester for which the transfer is sought. Students should note that it is not possible to apply to transfer to another course in their last semester.

■ Undergraduate units of study by area

Tables 5.20 to 5.26 list units of study for the Diploma of Music, Bachelor of Music and the Bachelor of Music Studies. They are listed by area as described in the Core Requirements tables (Tables 5.3, 5.6,5.8, 5.10 and 5.12). Students should consult the individual unit of study descriptions for information about prerequisites and corequisites, restrictions on enrolment and other information.

Table 5.20: Principal Study units of study

Unit of study	Credit points
Instrumental or Vocal Principal Study (Major)	*6*
Instrumental or Vocal Principal Study (Minor)	*3*
Jazz Performance	*6*
Recital Performance	*6*
Composition Principal Study (Major)	*6*
Musicology Principal Study (Major)	*6*
Musicology Principal Study (Minor)	*3*

Table 5.21: Performance units of study

Unit of study	Credit points
All Instrumental/Vocal Principal Study (Major)	6
Jazz Performance	6
All Instrumental/Vocal Principal Study (Minor)	3
Accompaniment 1-8	3
Accompaniment Performance 1-4	3
Advanced Small Ensemble 1-6	3
Big Band 1-8	3
Brass Choir 1-8	3
Brass Performance Class 1-2	3
Business and Management	3
Cello Ensemble 1-8	3
Chamber Music 1-8	3
Chamber Orchestra 1-8	3
Choir 1^1	3
Choral Ensemble 1-4	3
Composer Performer Workshop 1-4	3
Conducting 1-4	3
Diction for Singers 1-6	3
Early Music Seminar 1-6	3
Elective Jazz Orchestra 1-8	3
French 1-2	3
Functional Guitar 1-2	3
German 1-2	3
Harpsichord Class 1-2	3
Interpretation of Early Music 1-2	3
Italian 1-2	3
Jazz Improvisation 1-8	3
Jazz Piano 1-4	3
Jazz Small Ensemble 1-8	3
Jazz Vocal Workshop 1-2	3
Movement and Stagecraft 1-6	3
Orchestral Studies 1-8	3
Organ Research Project 1–4	3
Organ Resources 1-8	3
Organ Seminar 1-8	3
Percussion Ensemble 1-8	3
Performance Practice 1-6	3
Recital Performance	6
Resource Class - Percussion	3
Saxophone Orchestra 1-8	3
Strings Performance Class 1-8	3
Vocal Performance Class 1-2	3
Wind Symphony 1-8	3
Woodwind Class 1-6	3

Table 5.22: Composition units of study

Unit of study	Credit points
Composition Principal Study (Major)	6
Composer Performer Workshop 1-4	3
Compositional Techniques and Analysis 1-6	3
Electronic Music 1-6	3

Table 5.23: Music Skills units of study

Unit of study	Credit points
Advanced Aural 1-2	3
Aural Perception 1, IA, IB, 2-4	3
Compositional Techniques and Analysis 1-6	3
Harmony and Analysis 1-4	3
Jazz Transcription and Analysis 1-2	3
Jazz Advanced Arranging 1-2	3
Jazz Counterpoint 1-2	3
Jazz Ear Training 1-4	3
Jazz Harmony and Arranging 1-4	3
Music Technology 1	3
Sound Recording Fundamentals and Advanced	3

Note: Students given advanced standing or exemption in a Music Skills unit of study may take a Composition unit (subject to availability) to satisfy credit point requirements in Music Skills.

Table 5.24: Studies in the History and Analysis of Music units of study

Unit of study	Credit points
Musicology Principal Study (Major)	6
Musicology Principal Study (Minor)	3
Foundation units	
Music History 1-6	3
Jazz History 1-4	3
Advanced units	
Aboriginal and Torres Strait Islander Musics and Cultures	3
Advanced Harmony 1-2	3
Australian Music Research 1-2	3
Baroque Studies 1-2	3
Classical Studies	3
Contemporary Studies 1-2	3
Debussy 1	3
Jazz Transcription and Analysis 1-2	3
Jazz History 1-4	3
Late Beethoven Seminar	3
Mahler's Vienna 1-2	3
Medieval and Renaissance Studies 1	3
Music History 1-6	3
Music Through Literature	3
Musicology Workshop 1-6	3
Opera and Shakespeare	3
Palaeography 1	3
Radical Rock 1-2	3
Romanticism and the Fantastic 1-2	3
Russian Music History	3
Schoenberg and the War	3
Wagner 1-2	3

Table 5.25: Teaching Music (Music Education) units of study

Unit of study	Credit points
Education 1-7	3
Music Education 1-14	3
Music Education Honours 1-4	3
Teaching Practicum 1-3	3/9
Advanced String Pedagogy 1-2	3
Intro to Music Teaching and Learning	3
Pedagogy Guitar 1-2	3
Pedagogy Keyboard 1-2	3
Pedagogy Strings 1-2	3
Pedagogy Voice 1-2	3
Pedagogy Woodwind 1-2	3
Practical Stagecraft	3
Resource Class-Percussion	3

Table 5.26: Historical and Cultural Studies units of study

Unit of study	Credit points
Historical and Cultural Studies 1-4	3

■ Degree regulations

Bachelor of Music - Faculty resolutions

Section 1

1. Admission

1.1 An applicant may gain admission to the program by satisfying requirements in each of the following:

1.1.1 The NSW Higher School Certificate [HSC], or its interstate or overseas equivalent, at a level determined each year by the University. Students must have presented a minimum of two units of English and are expected to have presented a minimum of two units of Music for the HSC examination.

1.1.2 An audition and/or interview according to the conditions set out below:

(a) BMus (Performance). Applicants are required to undertake a practical audition at Major level in the nominated instrument or voice according to requirements laid down by the Undergraduate Studies Committee.

(b) BMus (Composition). Applicants are required 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.

(c) BMus (Music Education). Applicants are required to attend an interview for Music Education and to undertake a further audition and/or interview according to their chosen Principal Study in instrument/voice, composition or musicology.

(i) For students wishing to take major or minor study in an instrument or voice: Applicants are required to undertake a practical audition at the level (Major or Minor) at which they intend to study.

(ii) For students wishing to take study in Composition: Applicants are required to submit at least three compositions in different performance media and to attend an interview.

(iii) For students wishing to take study in Musicology: Applicants are required to present an example of recent written work and to attend an interview.

(d) BMus (Musicology). Applicants are required to present an example of recent written work and to attend an interview.

1.1.3 A music skills test or Jazz aptitude test.

1.2 Mature age students

1.2.1 Applicants who have attained the age of 21 years by 1 March in the year of intended enrolment may apply for Mature Age Admission.

1.2.2 Applicants for Mature Age Admission must present evidence demonstrating that they have attained a standard of education and experience adequate for entry to the program and have the capacity to successfully undertake study at the tertiary level.

*2. Units **of study***

2.1 The units of study which may be taken for the degree are set out in the Table of Units of Study, published annually in the Conservatorium Handbook.

2.2 Students may take other Units of Study within the University of Sydney with the permission of the Head of School up to a maximum credit point value of 28 credit points.

2.3 Full-time students take Units of Study with a total credit point value of 24 credit points per semester for 8 semesters.

2.4 Prerequisites and corequisites for Units of Study are set out in the Table of Units of Study.

*3. Requirements **for the** Pass Degree*

3.1 The degree of Bachelor of Music shall be awarded in two grades, namely the Pass degree and the Honours degree.

3.2 Students in the Bachelor of Music degree specialise in one of four areas: Performance, Composition, Musicology, Music Education.

3.3 Students specialising in Performance, Composition, and Musicology take 8 semesters of a Principal Study.

3.4 Students specialising in Music Education take a minimum of 6 semesters of a Principal Study.

3.5 Principal Smdy may be taken at aMajor (6 credit points) level or a Minor level (3 credit points).

3.6 Principal Study is major level study in Jazz Performance or Composition, or major or minor level study in Voice, Piano, Harpsichord, Organ, Violin, Viola, Cello, Double Bass, Guitar, Lute, Harp, Flute, Oboe, Clarinet, Saxophone, Bassoon, Recorder, French Horn, Trumpet, Trombone, Tuba, Percussion and such other instruments as may be approved by the Undergraduate Studies Committee, or Musicology.

3.7 To qualify for the pass degree in each specialisation, candidates must complete courses to the value of 192 credit points which include:

(a) core requirements **and**

(b) other subjects of the student's choice **and**

(c) the requirements for their specialisation, including a Principal Study, as laid down by the Undergraduate Studies Committee and set out below.

3.7.1 BMus (Performance)

Students in the BMus(Performance) take courses according to the following table.

Area	Min. credit points	Minimum level of achievement	Other requirements
Performance	*96*	Instrument or Voice 8 (Major); Chamber Music 6 or Jazz Small Ensemble 6	All students of orchestral instruments take Orchestral Studies in each semester and must reach a minimum standard of Orchestral Studies 8.
Music Skills	*27*	Harmony and Analysis 4 or Jazz Harmony and Arranging 4 [For students taking a Principal Study in Jazz Performance only]; Aural Perception 4 or Jazz Ear Training 4 [for student staking a Principal Study in Jazz Performance only]; Music Technology 1	Where students satisfy the minimum level of achievement without taking 27 credit points, they may make up these credit points in any music skills or composition units.
Studies in the History and Analysis of Music	*24*		Should include at least 12 credit points in Foundation Units
Teaching Music (Music Education)	*6*		
Historical and Cultural Studies	*6*		
	159		Units of study worth further 33 credit points to be taken in areas of the student's choice.

3.7.2 BMus (Composition). Students in the BMus(Composition) take courses according to the following table.

Area	Min. credit points	Minimum level of achievement	Other requirements
Performance	*18*	Performance Practice 6	
Composition	*96*	Principal Study Composition 8; Compositional Techniques and Analysis 6; Electronic Music 6; Composer Performer Workshop 4	
Music Skills	*27*	Harmony and Analysis 4; Aural Perception 4; Music Technology 1	Where students satisfy the minimum level of achievement without taking 27 credit points, they may make up these credit points in any music skills or composition units
Studies in the History andAnalysis of Music	*18*		Should include at least 12 credit points in Foundation units
Teaching Music (Music Education)	*6*		
Historical and Cultural Studies	*6*		
	171		Units of study worth further 21 credit points to be taken in areas of the student's choice. Honours students must take 12 credit points from the Faculty of Arts

3.7.3 BMus (Musicology). Students in the BMus(Musicology) take courses according to the following table.

Area	Min. credit points	Minimum level of achievement	Other requirements
Performance	*18*		
Music Skills	*27*	Harmony and Analysis 4; Aural Perception 4; Music Technology 1	
Studies in the History and Analysis of Music	*96*	Musicology (Major) 8	The 96 credit points must include: 18 credit points in Foundation courses; 30 credit points in Advanced units of study; 48 credit points of Musicology
Teaching Music (Music Education)	*6*		
Historical and Cultural Studies	*6*		
	153		A further 39 credit points to be taken in areas of the student's choice. Honours students must take 12 credit points for the Faculty of Arts or other approved units of study in another faculty

3.7.4 BMus (Music Education). Students in the BMus (Music Education) take courses according to the following table.

Area	Min. credit points	Minimum level of achievement	Other requirements
Performance	*30*	Principal Study (minor) 6; Choir 4 or Wind Symphony 4 or Orchestral Studies 4	
Music Skills	*27*	Harmony and Analysis 4; Aural Perception 4; Music Technology 1	
Studies in the History and Analysis of Music	*18*		Should include at least 12 credit points in Foundation units
Teaching Music (Music Education)	*84*	Education 1-7 inclusive; Teaching Practicum 3; Music Education 1-10 inclusive; Music Education 11 or 12; Music Education 13-14 inclusive	
Historical and Cultural Studies	*12*		
	171		A further 21 credit points to be taken in areas of the student's choice

4. Requirements for the Honours degree

4.1 Grades of Honours

In the Honours grade there are:

(a) three classes: I, II, and III; and

(b)two divisions within class II: (i) and (ii)

4.2 Eligibility for admission to Honours

To be eligible for admission to Honours candidates will normally have achieved the requirements as set out below according to their specialisation:

(a) BMus (Performance). Candidates should have achieved a Distinction in Principal Study (Major) 4 and 6 and achieved a Credit average in all other courses in the first three years of their program and have successfully completed 144 credit points of study including the pre-requisites for Principal Study (Honours) 7 as set out in the Conservatorium Handbook;

(b)BMus (Composition). Candidates should have achieved a Distinction in Principal Study Composition 4 and achieved a Credit average in all other courses in the first two years of their program and successfully completed the pre-requisites for Composition 5 (Honours) as set out in the Conservatorium Handbook;

(c) BMus (Music Education). Candidates should have achieved a rninimum of a Credit average in Music Education, Education and Music History, demonstrate a satisfactory record in other subjects and demonstrate a proven capacity to write extended essays of quality;

(d)BMus (Musicology). Candidates should have achieved a Distinction in Musicology 3 and 4 and a Credit average in all other courses in the first two years of their program;

4.2.2 Restriction on number of Honours candidates in BMus (Music Education)

The number of Honours students in any one year group in the BMus (Music Education) will not normally exceed 25% of the total numbers of that year group.

4.3 Requirements for Honours grade

To qualify for Honours degree, candidates must complete the requirements for the pass degree except as set out below and additional requirements according to their specialisation as set out below:

(l)BMus (Performance). Candidates should enrol in Principal Study (Honours) 7 and 8 in place of Principal Study (Major) 7 and 8 and successfully complete those units of study.

(2)BMus (Composition). Candidates enrol in Composition (Honours) 5 - 8 in place of Composition (Major) 5 - 8 , and successfully complete those units of study, and take units of study in the Faculty of Arts with a minimum credit point value of 12.

(3) BMus (Music Education). Candidates must complete Music Education Honours 1: Research Methods 1, Music Education Honours 2: Research Methods 2, Music Education Honours 3: Special Study 1 and Music Education Honours 4: Special Study 2.

(4) BMus (Musicology). Candidates enrol in Musicology (Honours) 5 - 8 in place of Musicology (Major) 5 - 8 and successfully complete those units of study, and take units of study in the Faculty of Arts with a minimum credit point value of 12.

Section 2

5. ***Details of units of study***

Pre-requisites, co-requisites, assumed knowledge, mode of delivery, assessment and course content for units of study are as published annually in the Conservatorium Handbook and as advised in course handouts as set out in 2.1 of the Conservatorium Assessment Policy.

6. Variation of normal load

A normal full-time load is defined as an enrolment in a program of approved units of study to a total value of 24 credit points in any one semester. Students may enrol in a program of units of study at variance to a normal full-time load under the provision laid down in 4.2 and 4.3 of the Rules of the Sydney Conservatorium.

7. ***Cross-institutional study***

Students may request approval to complete a unit or units of study at another university and have those units of study credited towards completing requirements for the Bachelor of Music on written application to the Undergraduate Studies Committee provided that the total credit point value of units of study taken outside the Conservatorium does not exceed 28 credit points for the whole degree. Such requests should be accompanied by the written approval of the relevant dean in the other university to take the proposed unit or units of study.

8. Restriction on enrolment

Rules on enrolment in units of study with the Bachelor of Music are governed by rule 3 and subsections of the Rules of the Sydney Conservatorium of Music.

9. Discontinuation of enrolment

Rules on Discontinuation of Enrolment within the Bachelor of Music are governed by rule 4.6 and subsections of the Rules of the Sydney Conservatorium of Music.

10. Suspension of Candidature and re-enrolment after an absence

Rules on extended leave of absence and withdrawal from a course or unit of study are governed by rules 4.5.5 and 4.6 and subsections of the Rules of the Sydney Conservatorium of Music. Students resuming a course after extended leave of absence or withdrawal from a course shall be subject to the course requirements in effect at the time of resumption, shall be required to re-enrol as directed by the Head of School and shall be required to pass a re-audition and/or interview at a level determined by the Head of School.

11. Satisfactory progress

Rules on progression in the program are governed by rule 4 and subsections of the Rules of the Sydney Conservatorium of Music. The Conservatorium may on the recommendation of the Head of School and in accordance with paragraph 4 and paragraph 5.8 of the Rules of the Sydney Conservatorium of Music, call upon any 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 Conservatorium, the candidate does not show good cause, terminate the candidature.

12. Time limit

A student shall be required to complete the Bachelor of Music within a period of ten years from commencement of enrolment, except that the requirements for Principal Study shall be completed within a period of ten semesters, as set out in rule 6 of the Rules of the Sydney Conservatorium of Music.

13. Credit for previous study

A candidate may receive credit for previous study at the Conservatorium or at another institution under the regulations set down in rules 1.3,1.4 and 1.5 of the Rules of the Sydney Conservatorium of Music.

Bachelor of Music - Senate resolutions

These Resolutions must be read in conjunction with the University of Sydney Undergraduate Courses Rule, which sets out the requirements for all undergraduate courses, and the resolutions of the Conservatorium College Board relating to the Bachelor of Music degree.

Specialisations

The degree of the Bachelor of Music will be awarded in the following specialisations

- Performance
- Composition
- Music Education
- Musicology.

Requirements for the Pass Degree

To qualify for the award of the pass degree candidates must

(a) complete successfully units of study giving credit for a total of 192 credit points; and

(b) satisfy the requirement of all other relevant By-Law, Rules and Resolutions of the University.

Requirements for the Honours Degree

To qualify for the award of the Honours degree candidates must complete the Honours requirements published in the faculty resolutions relating to the course.

Bachelor of Music Studies - Faculty resolutions

Section 1

1. Admission

1.1 An applicant may gain admission to the program by satisfying requirements in each of the following:

1.1.1 The NSW Higher School Certificate [HSC], or its interstate or overseas equivalent, at a level determined each year by the University. Students must have presented a minimum of two units of English and are expected to have presented a minimum of two units of Music for the HSC examination.

1.1.2 An interview and/or audition according to tlieir proposed Principal Study as set out below.

Students wishing to undertake a major study in an instrument or voice. Students should present an audition according to the requirements laid out for major study in their instrument or voice.

Students wishing to undertake a minor study in an instrument or voice. Students should present an audition according to the requirements laid out for minor study in their instrument or voice.

Students wishing to undertake major study in composition. Applicants are required 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.

Students wishing to undertake a major or minor in musicology Applicants are required to present an example of recent written work and to attend an interview.

1.2 Mature age students

1.2.1 Applicants who have attained the age of 21 years by 1 March in the year of intended enrolment may apply for Mature Age Admission.

1.2.2 Applicants for Mature Age Admission must present evidence demonstrating that they have attained a standard of education and experience adequate for entry to the program and have the capacity to successfully undertake study at the tertiary level.

2. Units of study

2. IThe units of study which may be taken for the degree are set out in the Table of units of study, published annually in the Conservatorium Handbook.

2.2Students may take other units of study within The University of Sydney up to a maximum credit point value of 28 credit points.

2.3Full-time students take units of study with a total credit point value of 24 credit points per semester for 6 semesters.

2.4Prerequisites and corequisites for units of study are set out in the Table of units of study.

3. Requirements for the Pass degree

3.1 All students take 6 semesters in a Principal Study. Principal Study may be taken at a Major level (6 credit points) or a Minor level (3 credit points). Principal Study is major or

minor study in Voice, Piano, Harpsichord, Organ, Violin, Viola, Cello, Double Bass, Guitar, Lute, Harp, Flute, Oboe, Clarinet, Saxophone, Bassoon, Recorder, French Horn, Trumpet, Trombone, Tuba, Percussion, and such other instruments as may be approved by the Undergraduate Studies Committee, Composition (Major level only) or Musicology.

3.2 The degree of Bachelor of Music Studies shall be awarded in one grade, namely a Pass degree. To qualify for the degree, candidates must complete courses to the value of 144 credit points which include:

(a) six semesters of Principal Study, as defined in 3.1 above
(b) core requirements
(c) other subjects of the students choice.

All students take a Principal Study at Major or Minor level in an instrument or voice, or in Composition (Major), or Musicology up to a minimum level of Principal Study 6 in that unit of study, complete Core Units of Study, central to the skills necessary for a music or music-related vocation, and further units of study in an area of the students' own choice, which may be taken either within the Conservatorium or within another faculty of the University.

Core requirements for all students (BMus Studies)

Students should complete a minimum of the following number of credit points in each area throughout their course and reach the following minimum levels of achievement [see table below].

Area	Minimum credit points	Minimum level of achievement
Performance	*18*	
Music Skills	*27*	Harmony 4; Aural Perception 4; Music Technology 1
Studies in the History and Analysis of Music	*18 (comprising 12 Foundation credit points and 6 Advanced credit points)*	
Teaching Music	*6*	
Historical and Cultural Studies	*6*	
	75	A further 69 credit points to be taken in areas of the student's choice

Section 2

4. Details of units of study

Pre-requisites, co-requisites, assumed knowledge, mode of delivery, assessment and course content for units of study are as published annually in the Conservatorium Handbook and as advised in course handouts as set out in 2.1 of the Conservatorium Assessment Policy.

5. ***Variation of normal load***

A normal full-time load is defined as an enrolment in a program of units of approved study to a total value of 24 credit points in any one semester. Students may enrol in a program of units of study at variance to a normal full-time load under the provision laid down in 4.2 and 4.3 of the Rules of the Sydney Conservatorium.

6. Cross-institutional study

Students may request approval to complete a unit or units of study at another university and have those units of study credited towards completing requirements for the Bachelor of Music Studies on written application to the Undergraduate Studies Committee provided that the total credit point value of units of study taken outside the Conservatorium does not exceed 28 credit points for the whole degree. Such requests should be accompanied by written approval of the relevant dean in the other university to take the proposed unit or units of study.

7. Restriction on enrolment

Rules on enrolment in units of study with the Bachelor of Music Studies are governed by rule 3 and subsections of the Rules of the Sydney Conservatorium of Music.

8. Discontinuation of enrolment

Rules on Discontinuation of Enrolment within the Bachelor of Music Studies are governed by rule 4.6 and subsections of the Rules of the Sydney Conservatorium of Music.

9. Suspension of Candidature and re-enrolment after an absence

Rules on extended leave of absence, withdrawal for a course or unit of study are governed by rules 4.5.5 and 4.6 and subsections of the Rules of the Sydney Conservatorium of Music. Students resuming a course after extended leave of absence or withdrawal from a course shall be subject to the course requirements in effect at the time of resumption, shall be required to re-enrol as directed by the Head of School and shall be required to pass a re-audition at a level determined by the Head of School.

10. Satisfactory Progress

Rules on progression in the program are governed by rule 4 and subsections of the Rules of the Sydney Conservatorium of Music. The Conservatorium may on the recommendation of the Head of School and in accordance with paragraph 4 and paragraph 5.8 of the Rules of the Sydney Conservatorium of Music, call upon any 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 Conservatorium, the candidate does not show good cause, terminate the candidature.

11. Time limit

A student shall be required to complete the Bachelor of Music Studies within a period of ten years from commencement of enrolment, except that the requirements for Principal Study shall be completed within a period of eight semesters, as set out in rule 6 of the Rules of the Sydney Conservatorium of Music.

12. Credit for previous study

A candidate may receive credit for previous study at the Conservatorium or at another institution under the regulations set down in rules 1.3,1.4 and 1.5 of the Rules of the Sydney Conservatorium of Music

Bachelor of Music Studies - Senate resolutions

These Resolutions must be read in conjunction with the University of Sydney Undergraduate Courses Rule, which sets out the requirements for all undergraduate courses, and the resolutions of the Conservatorium College Board relating to the Bachelor of Music Studies degree.

Requirements for the Pass degree

To qualify for the award of the pass degree candidates must
(a) complete successfully units of study giving credit for a total of 144 credit points; and
(b) satisfy the requirement of all other relevant By-Law, Rules and Resolutions of the University.

Specialisations

The degree of the Bachelor of Music Studies is not awarded with particular specialisations.

Diploma of Music - Faculty resolutions

Section 1

1. Admission

1.1 An applicant may gain admission to the program by satisfying requirements in each of the following:

1.1.1 The NSW Higher School Certificate [HSC], or its interstate or overseas equivalent, at a level determined each year by the University. Students must have presented a minimum of two units of English and are expected to have presented a minimum of two units of Music for the HSC examination.

1.1.2 An audition in the applicant's proposed Principal Study instrument.

1.2 Mature age students

1.2.1 Applicants who have attained the age of 21 years by 1 March in the year of intended enrolment may apply for Mature Age Admission.

1.2.2 Applicants for Mature Age Admission must present evidence demonstrating that they have attained a standard of education and experience adequate for entry to the program and have the capacity to successfully undertake study at the tertiary level.

2. Units of study

2.1 The units of study which may be taken for the diploma are specified in the Diploma Table of Units of Study.

2.2 Students may take other Units of Study from the Table of Courses for the Bachelor of Music subject to approval of the Head of School.
2.3 Prerequisites and corequisites for units of study are set out in the Table of Units of Study.

3. Requirements for the Diploma

3.1 Principal Study

Students take units of study to the value of 24 credit points over 4 semesters in a Principal Study. Principal Study in the Diploma of Music is study at Major level in Piano, Harpsichord, Organ, Violin, Viola, Cello, Double Bass, Guitar, Lute, Harp, Flute, Oboe, Clarinet, Saxophone, Bassoon, Recorder, French Horn, Jazz Performance, Trumpet, Trombone, Tuba, Percussion or Voice

3.2 Course requirements

To qualify for the diploma, candidates must complete units of study to the value of 144 credit points which include:
(a) 4 semesters (24 credit points) of Principal Study, reaching a minimum level of Principal Study 4 (Major)
(b) other requirements as set out under 3.3
(c) other subjects of the students choice.

3.3 Table of units of study for students in the Diploma of Music

Semester 1		Semester 2		Semester 3		Semester 4	
Principal Study 1[1]	*6*	Principal Study 2[1]	*6*	Principal Study 3'	*6*	Principal Study 4[1]	*6*
Orchestral Studies or other instrument-specific subject	*3*	Orchestral Studies or other instrument-specific subject	*3*	Orchestral Studies or other instrument-specific subject	*3*	Orchestral Studies or other instrument-specific subject	*3*
Chamber Music or Ensemble Activity	*3*	Chamber Music or Ensemble Activity	*3*	Chamber Music or Ensemble Activity	*3*	Chamber Music or Ensemble Activity	*3*
History and Analysis of Music	*3*	History and Analysis of Music	*3*	Free Choice	*3*	Free Choice	*3*
Harmony and Analysis 1	*3*	Harmony and Analysis 2	*3*	Harmony and Analysis 3	*3*	Harmony andAnalysis 4	*3*
Aural Perception 1	*3*	Aural Perception 2	*3*	Aural Perception 3	*3*	Aural Perception 4	*3*
Free Choice	*3*	Free Choice	*3*	Free Choice	*3*	Free Choice	*3*

1. For each of the four semesters of Principal Study, students enrol in one of the instrumental or vocal units of study set out in 3.1 at Major level from 1 to 4 - eg, Piano 1-4 (Major).

Section 2

5. Details of units of study

Pre-requisites, co-requisites, assumed knowledge, mode of delivery, assessment and course content for units of study are as published annually in the Conservatorium Handbook and as advised in course handouts as set out in 2.1 of the Conservatorium Assessment Policy.

6. Variation of normal load

A normal full-time load is defined as an enrolment in a program of approved units of study to a total value of 24 credit points in any one semester. Students may enrol in a program of units of study at variance to a normal full-time load under the provision laid down in 4.2 and 4.3 of the Rules of the Sydney Conservatorium.

7. Cross-institutional study

Cross-institutional study is not normally available to students in the Diploma of Music.

8. Restriction on enrolment

Rules on enrolment in units of study with the Diploma of Music are governed by rule 3 and subsections of the Rules of the Sydney Conservatorium of Music.

9. Discontinuation of enrolment

Rules on Discontinuation of enrolment within the Diploma of Music are governed by rule 4.6 and subsections of the Rules of the Sydney Conservatorium of Music.

10. Suspension of Candidature and re-enrolment after an absence

Rules on extended leave of absence, withdrawal for a course or unit of study are governed by rules 4.5.5 and 4.6 and subsections of the Rules of the Sydney Conservatorium of Music. Students resuming: a course after extended leave of absence or withdrawal from a course shall be subject to the course requirements in effect at the time of resumption, shall be required to re-enrol as directed by the Head of School and shall be required to pass a re-audition and/or interview at a level determined by the Head of School.

11. Satisfactory Progress

Rules on progression in the program are governed by rule 4 and subsections of the Rules of the Sydney Conservatorium of Music. The Conservatorium may on the recommendation of the Head of School and in accordance with paragraph 4 and paragraph 5.8 of the Rules of the Sydney Conservatorium of Music, call upon any 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 Conservatorium, the candidate does not show good cause, terminate the candidature.

12. Time limit

A student shall be required to complete the Diploma of Music within a period of ten years from commencement of enrolment, except that the requirements for Principal Study shall be completed within a period of eight semesters, as set out in rule 6 of the Rules of the Sydney Conservatorium of Music.

13. Credit for previous study

A candidate may receive credit for previous study at the Conservatorium or at another institution under the regulations set down in rules 1.3,1.4 and 1.5 of the Rules of the Sydney Conservatorium of Music

Senate Resolutions relating to the Diploma of Music, Sydney Conservatorium of Music

These Resolutions must be read in conjunction with the University of Sydney Undergraduate Courses Rule, which sets out the requirements for all undergraduate courses, and the resolutions of the Conservatorium College Board relating to the Diploma of Music.

Requirements for the Diploma

To qualify for the award of the diploma candidates must
(a) complete successfully units of study giving credit for a total of 144 credit points; and
(b) satisfy the requirements of all other relevant By-Laws, Rules and Resolutions of the University.

Diploma of Opera - Senate resolutions

These Resolutions must be read in conjunction with the University of Sydney Undergraduate Courses Rule, which sets out the requirements for all undergraduate courses, and the resolutions of the Conservatorium College Board relating to the Diploma of Opera degree.

To qualify for the award of the diploma candidates must complete successfully units of study giving credit for a total of 96 credit points; and satisfy the requirement of all other relevant By-Law, Rules and Resolutions of the University.

Diploma of Opera - Faculty resolutions

section 1

*1. **Admission***

1.1 Applicants must usually be at least 21 years of age by 1 March of the year in which they intend to commence the course and may gain admission to the program by satisfying requirements in each of the following:
1.1.1 The NSW Higher School Certificate [HSC], or its interstate or overseas equivalent, at a level determined each year by the University. Students must have presented a minimum of two units of English and are expected to have presented a minimum of two units of Music for the HSC examination.
1.1.2 An audition and interview.
1.1.3 A music skills test.

1.2 Mature age students

1.2.1 Applicants who have attained the age of 21 years by 1 March in the year of intended enrolment may apply for Mature Age Admission.

1.2.2 Applicants for Mature Age Admission must present evidence demonstrating that they have attained a standard of education and experience adequate for entry to the program and have the capacity to successfully undertake study at the tertiary level.

2. Units of Study

*2.*1 The Units of Study which may be taken for the diploma are specified in the Diploma of Opera Table of Units of Study.

2.2 Students may take other Units of Study from the Table of Courses for the Bachelor of Music subject to approval of the Undergraduate Studies Committee.

2.3 Prerequisites and corequisites for Units of Study are set out in the Table of Units of Study.

3. Requirements for the Diploma of Opera

3.1 Course requirements

To qualify for the diploma, candidates must complete units of study to the value of 144 credit points comprising:

(a) semesters (36 credit points) of Opera Voice.

(b) semesters (18 credit points) each of Movement and Stagecraft, Production, Opera Ensemble and Opera Italian

(c) semesters (12 credit points) each of Opera Repertoire, Opera German, and Opera French

3.2 Enrolment pattern for students in the Diploma of Opera

Semester 1		Semester 2		Semester 3	
Opera Voice 1	*6*	Opera Voice 2	*6*	Opera Voice 3	***6***
Movement & Stagecraft 1	*3*	Movement & Stagecraft 2	*3*	Movement & Stagecraft 3	***3***
Opera Ensemble 1	*3*	Opera Ensemble 2	*3*	Opera Ensemble 3	***3***
Opera Italian 1	*3*	Opera Italian 2	*3*	Opera Italian 3	***3***
Opera German 1	*3*	Opera German 2	*3*	Opera German 3	***3***
Opera French 1	*3*	Opera French 2	*3*	Opera Repertoire 1	***3***
Production 1	*3*	Production 2	*3*	Production 3	***3***
	24		***24***		***24***
Semester 4		**Semester 5**		**Semester 6**	
Opera Voice 4	*6*	Opera Voice 5	*6*	Opera Voice 6	***6***
Movement & Stagecraft 4	*3*	Movement & Stagecraft 5	*3*	Movement & Stagecraft 6	***3***
Opera Ensemble 4	*3*	Opera Ensemble 5	*3*	Opera Ensemble 6	***3***
Opera Italian 4	*3*	Opera Italian 5	*3*	Opera Italian 6	***3***
Opera German 4	*3*	Opera French 3	*3*	Opera French 4	***3***
Opera Repertoire 2	*3*	Opera Repertoire 3	*3*	Opera Repertoire 4	***3***
Production 4	*3*	Production 5	*3*	Production 6	***3***
	24		***24***		***24***

Section 2

4. Details of units of study

Prerequisites, corequisites, assumed knowledge, mode of delivery, assessment and course content for units of study are as published annually in the Conservatorium Handbook and as advised in course handouts as set out in 2.1 of the Conservatorium Assessment Policy.

5. ***Variation of normal load***

A normal full-time load is defined as an enrolment in a program of units of study approved by the Board to a total value of 24 credit points in any one semester. Students may enrol in a program of units of study at variance to a normal full-time load under the provision laid down in 4.2 and 4.3 of the Rules of the Sydney Conservatorium.

6. Cross-institutional study

Cross-institutional study is not normally available to students in the Diploma of Opera.

7. Restriction on enrolment

Rules on enrolment in units of study with the Diploma of Opera are governed by rule 3 and subsections of the Rules of the Sydney Conservatorium of Music.

8. Discontinuation of Enrolment

Rules on Discontinuation of Enrolment within the Diploma of Opera are governed by rule 4.6 and subsections of the Rules of the Sydney Conservatorium of Music.

9. Suspension of Candidature and re-enrolment after an absence

9.1 Rules on extended leave of absence, withdrawal from a course or unit of study are governed by rules 4.5.5 and 4.6 and subsections of the Rules of the Sydney Conservatorium of Music.

9.2 Students resuming a course after extended leave of absence or withdrawal from a course shall be subject to the course requirements in effect at the time of resumption, shall be required to re-enrol as directed by the Head of School and shall be required to pass a re-audition and/or interview at a level determined by the Head of School.

10. Satisfactory Progress

Rules on progression in the program are governed by rule 4 and subsections of the Rules of the Sydney Conservatorium of Music.

The Conservatorium may:

(a) on the recommendation of the Head of School and in accordance with paragraph 4 and paragraph 5.8 of the Rules of the Sydney Conservatorium of Music, call upon any candidate to show cause why that candidature should not be terminated by reason of unsatisfactory progress towards completion of the degree; and

(b) where, in the opinion of the Conservatorium, the candidate does not show good cause, terminate the candidature.

11. lime limit

A student shall be required to complete the Diploma of Opera within a period of five years from commencement of enrolment, except that the requirements for Principal Study shall be completed within a period of six semesters, as set out in rule 6 of the Rules of the Sydney Conservatorium of Music.

12. Credit for previous study

A candidate may receive credit for previous study at the Conservatorium or at another institution under the regulations set down in rules 1.3,1.4 and 1.5 of the Rules of the Sydney Conservatorium of Music

13. Transitional arrangements

13.1 Third Year Students (as ofl January 2003)

Students enrolled in the Diploma of Opera prior to 1st January, 2003, who have substantially completed the equivalent of two full-time years of the course (96 credit points including Opera Voice 4, or a slightly lesser number of credit points as approved by the Assistant Principal) will complete the requirements for the Diploma set down at the time of their first enrolment in the Diploma.

13.2 Other Students

Students enrolled in the Diploma of Opera prior to 1st January, 2003, who have not substantially completed the equivalent of two full-time years of the course may complete the course according to the regulations in existence when they first enrolled or apply in writing to transfer to the requirements set out in these Faculty Resolutions. Applications to transfer to these resolutions should be sent to the Manager, Student Administration.

6 Undergraduate units of study

MUED 1007 Aboriginal & Torres Strt Islander Musics

3 credit points. BMus, BMus(MusEd), BMusStudies, DipMus. Dr Peter Dunbar-Hall (Music Education). Session: 1. Classes: 2hrs per week (1 lect and 1 seminar). Assessment: Fieldwork assignment (35%); seminar presentation (25%); major assignment (40%).
The focus of this unit of study is understanding of traditional and contemporary ATSI musics and ways in which they relate to the cultural, educational, historical, political and social contexts of Australian indigenous peoples. To achieve diis, the unit of study requires experience of the musics of ATSI cultures and methods for their study; interaction with indigenous personalities; investigation of the history of the study of ATSI cultures; activities in fieldwork; observation of government policies on the study of ATSI cultures; and consideration of the ethical issues involved in the study of ATSI musics and cultures.

ENSE1000 Accompaniment 1

3 credit points. BMus, BMusStudies, DipMus. D. Howie (Ensemble Studies). Session: 1,2. Classes: One 1 hr prac tut/wk; one 1 hr accomp tut/2wk. Corequisite: Pianoforte 1 (Major) or Principal Study (Diploma) 1. Assessment: Accompany one student performance at one concert practice (50%), accompaniment tutorial (25%), vocal studio (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. Progress will be monitored to identify those with special talent in the area of keyboard accompaniment. Reports will be written by the panel attending the concert practice and the teacher supervising the weekly practical tutorials.

ENSE1001 Accompaniment 2

3 credit points. BMus, BMusStudies, DipMus. D. Howie (Ensemble Studies). **Session: 1,2. Classes:** One 1 hr prac tut/wk; one 1 hr accomp tut/2wk. **Prerequisite:** Accompaniment 1. **Corequisite:** Pianoforte 2 (Major) or Principal Study (Diploma) 2. **Assessment:** Accompany one student performance at one concert practice (50%), accompaniment tutorial (25%), vocal studio (25%).
NB: Department permission required for enrolment in Session 1.
Please refer to Accompaniment 1. Instead of a vocal student, students will work regularly with an instrumental student of dieir 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.

ENSE 2000 Accompaniment 3

3 credit points. BMus, BMusStudies, DipMus. D. Miller (Ensemble Studies). Session: 1,2. Classes: One 2hr lec/wk. Prerequisite: Accompaniment 2. Corequisite: Pianoforte 3 (Major) or Principal Study (Diploma) 3. Assessment: Preparation of class material 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 repetiteur and a series of two master classes with professional musicians. For further information contact D. Miller (Ensemble Studies).

ENSE 2001 Accompaniment 4

3 credit points. BMus, BMusStudies, DipMus. D. Miller (Ensemble Studies). **Session: 1,2. Classes:** One 2hr lec/wk. **Prerequisite: Accompaniment 3. Corequisite:** Pianoforte 4 (Major) or Principal Study (Diploma) 4. **Assessment:** Preparation of class material and performance in two master classes (100%).
NB: Department permission required for enrolment in Session 1.
Please refer to Accompaniment 3. Students who show potential will be offered the option of progressing into Accompaniment Major (Accompaniment 5-6-7-8). For further information contact D. Miller (Ensemble Studies).

ENSE 3000 Accompaniment 5

6 credit points. BMus, BMusStudies. D. Miller (Ensemble Studies). **Session:** 1,2. **Classes:** One **1** hr individual lesson plus 3hrs accompanying vocal studies/wk. **Prerequisite:** Accompaniment 4. **Corequisite:** Accompaniment Performance 1. Assessment: Preparation of lesson material; performance in vocal studios; at least two concert practice performances.
This unit is designed for those keyboard students who have exhibited exceptional ability as vocal and instrumental accompanists. It enables them to study in greater depth the various aspects of piano accompaniment as a profession. Students will be exposed to a wide range of performance and learning experiences. Emphasis will be placed on sight reading, techniques of rehearsal and performance, the adaptation of keyboard technique to the demands of ensemble, the specialised skills required of the vocal as opposed to the instrumental accompanist and an extensive exploration of the ensemble repertoire. Enrolment is subject to audition. For further information contact D. Miller (Ensemble Studies).

ENSE 3001 Accompaniment 6

6 credit points. BMus, BMusStudies. D. Miller (Ensemble Studies). **Session:** 1,2. **Classes:** One 1 hr individual lesson plus 3hrs accompanying vocal studios /wk. **Prerequisite:** Accompaniment 5. **Corequisite:** Accompaniment Performance 2. **Assessment:** Preparation of lesson material; performance in vocal studios; at least two concert practice performances.
NB: Department permission required for enrolment in Session 1.
In this semester emphasis is placed on the importance of basic keyboard technique to the accompaniment repertoire. Preparation for solo recital involving repertoire appropriate for an Accompaniment major. Assessment requirements will include a performance assignment, such as taking responsibility for the preparation and performance of a recital with a junior student. For further information contact D. Miller (Ensemble Studies).

ENSE 4000 Accompaniment 7

6 credit points. BMus. D. Miller (Ensemble Studies). **Session: 1,2. Classes:** One **1** hr individual lesson and 3hrs accompanying vocal studios, choral ensembles/wk. **Prerequisite:** Accompaniment 6. **Corequisite:** Accompaniment Performance 3. Assessment: Performance of major ensemble work and in vocal studios and minimum two concert practice performances.
Students will be involved in advanced study of keyboard accompaniment skills. Particular attention will be paid to rehearsal techniques. Early preparation for the two Senior Accompaniment Recitals, including choice of appropriate repertoire, programming, program notes, rehearsal schedules and developing a professional relationship with a partner. Students will be encouraged to extend their repertoire in order to be able to choose the most suitable program for their final assessment. For further information contact D. Miller (Ensemble Studies).

ENSE 4001 Accompaniment 8

6 credit points. BMus. D. Miller (Ensemble Studies). **Session: 1**, 2. **Classes:** One 1 hr individual lesson plus 2hrs accompanying vocal studios, choral ensembles/wk. **Prerequisite:** Accompaniment 7. **Corequisite:** Accompaniment Performance 4. **Assessment:** 35min senior recital with a vocalist; 40min senior recital with an instrumentalist; at least two concert practice performances; preparation of lesson material; performance in vocal studies.
NB: Department permission required for enrolment in Session 1.
Students will work towards their two Senior Recitals in collaboration with approved soloists. The program should include major works from the appropriate repertoire, a range of historical and national styles and a variety of pianistic demands. Program content and presentation of the recital will be taken into account in the final assessment. Particular attention will be paid to achieving a professional standard of preparation, rehearsal and performance. Students will be encouraged to become involved in the professional community, either as an observer or as a performer, drawing on their experience for their own recitals. For further information contact D. Miller (Ensemble Studies).

■Accompaniment Performance

The sequence of Accompaniment Performance units is taken in lieu of Pianoforte (Major) 5 to 8 only by students who have successfully auditioned for entry into the Accompaniment major. The four units focus on the study of solo repertoire and technical work aimed at improving the keyboard technique. Content is chosen to be particularly relevant for the accompaniment specialization. The sequence is designed to emphasise the need for accompanists to be more than adequate pianists and students will be able to consult their keyboard lecturer on any technical matter which may arise in the preparation of their Accompaniment Senior Recitals.

ENSE 3002 **Accompaniment Performance 1**

3 credit points. BMus, BMusStudies. D. Miller (Ensemble Studies). **Session: 1**,2. **Classes:** One 1 hr individual lesson/wk. **Prerequisite:** Pianoforte 4 (Major). **Corequisite:** Accompaniment 5. **Assessment:** 15min technical exam, one concert practice performance and preparation of lesson material.

ENSE 3003 **Accompaniment Performance 2**

3 credit points. BMus, BMusStudies. D. Miller (Ensemble Studies). **Session:** 1,2. **Classes:** One 1 hr individual lesson/wk. **Prerequisite:** - Accompaniment Performance 1. **Corequisite:** Accompaniment 6. **Assessment:** One 35 minute senior solo recital, one concert practice performance.

ENSE 4004 **Accompaniment Performance 3**

3 credit points. BMus. D. Miller (Ensemble Studies). **Session:** 1,2. **Classes:** One 1 hr individual lesson/wk. **Prerequisite:** Accompaniment Performance 2. **Corequisite:** Accompaniment 7. **Assessment:** 15min technical/repertoire exam (to include an unassisted quick-study ensemble work) plus preparation of lesson material.

ENSE 4005 **Accompaniment Performance 4**

3 credit points. BMus. D. Miller (Ensemble Studies). **Session: 1**,2. **Classes:** One 1hr individual lesson/wk. **Prerequisite:** Accompaniment Performance 3. **Corequisite:** Accompaniment 8. **Assessment:** 15min technical/repertoire exam and preparation of lesson material.

MCGY 3000 **Advanced Aural 1**

3 credit points. BMus, BMusStudies. J. Shaw (Musicology). Session: 1. Classes: One 1 hr seminar/wk. Prerequisite: Aural Perception 4. Assessment: Weekly homework and topifrbased tests (100%).
This unit builds on Aural Perception 1-4 and aims to develop aural skills to a more advanced level. The course will strike a balance between sight-singing, dictation and analytical exercises, using Modus Novus and a wide variety of other repertoire. Topics will include modality and dictation of string quartet textures. Students will also have the opportunity to suggest particular types of work that they would like to pursue.
Textbooks
Edlund L. Modus Novus: studies in reading atonal melodies. Stockholm/ London: Nordiska/Chester, 1963

MCGY 3001 **Advanced Aural 2**

3 credit points. BMus, BMusStudies. J. Shaw (Musicology). Session: 2. Classes: One 1hr seminar/wk. Prerequisite: Advanced Aural 1. Assessment: Weekly homework and topic-based tests (100%).
The unit will provide further opportunities to practise skills which were introduced in Advanced Aural 1. Additional topics will include complex rhythms, counterpoint and more advanced atonal work.
Textbooks
Edlund L. Modus Novus: studies in reading atonal melodies. Stockholm/ London: Nordiska/Chester, 1963
Edlund L. Polyrhythmic: advanced rhythmic studies. London, 1980

MCGY 2000 **Advanced Harmony** 1

3 credit points. BMus, BMusStudies. L Cornwell (Musicology). Session: 1. Classes: One 1 hr seminar/wk. Assessment: Three 20 bar assignments (60%); one 40min seminar presentation (40%).
It is recommended that all students considering enrolling in this unit of study first complete Harmony and Analysis 4. Students in this unit will observe in detail a selection of pre-20th century 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. Normally, 16th century counterpoint and 18th century fugue constitute a substantial part of the course.

MCGY 2001 **Advanced Harmony 2**

3 credit points. BMus, BMusStudies. L. Cornwell (Musicology). **Session: 2. Classes:** One 1hr **seminar/wk. Assessment:** Three 20 bar assignments (60%), one 40min seminar presentation (40%).

It is recommended that all students considering enrolling in this unit of study first complete Harmony and Analysis 4. Advanced Harmony 2 explores the techniques of 20th century composition through the process of stylistic imitation. Topics for study are chosen according to the interests of the group and students will complete short pieces in the styles of the selected composers. The main areas of study normally include modal techniques, extended triadic and non-triadic harmonies, atonality and serial techniques, minimalism and chance music.

■Advanced Small Ensemble

Advanced small ensemble is only available for years 2-4. Membership is selected by the teacher of the ensemble in consultation with the Chair of Jazz Studies. This ensemble operates as the other small ensembles do, with the exception that it is required to be the rehearsal band for Jazz Arranging majors. It is intended that the most skilled small group jazz studies students will make up the membership. Because this ensemble is the premier small ensemble of the Jazz unit, it is expected that it will participate in several public performances every year.

JAZZ 2000 **Advanced Small Ensemble 1**

3 credit points. BMus, DipMus. D. Montz (Jazz Studies). **Session:** 1,2. **Classes:** 3hrs of rehearsals/wk. **Prerequisite:** Jazz Performance 2. **Corequisite:** Jazz Performance 3. **Assessment: A** final grade will be compiled from continual assessment of professional demeanour and ensemble skills demonstrated during rehearsals and performances (100%).

Enrolment subject to approval of the Chair of Jazz Studies.

JAZZ 2001 **Advanced Small Ensemble 2**

3 credit points. BMus, DipMus. D. Montz (Jazz Studies). **Session: 1,2. Classes:** 3hrs of rehearsals/wk. **Prerequisite:** Jazz Performance 3; Advanced Small Ensemble 1. **Corequisite:** Jazz Performance 4. **Assessment:** A final grade will be compiled from continual assessment of professional demeanour and ensemble skills demonstrated during rehearsals and performances (100%).

NB: Department permission required for enrolment in Session 1.

Enrolment subject to approval of the Chair of Jazz Studies.

JAZZ 3000 **Advanced Small Ensemble 3**

3 credit points. BMus. D. Montz (Jazz Studies). **Session: 1,2. Classes:** 3hrs of rehearsals/wk. **Prerequisite:** Jazz Performance 4; Advanced Small Ensemble 2. **Corequisite:** Jazz Performance **5. Assessment: A** final grade will be compiled from continual assessment of professional demeanour and ensemble skills demonstrated during rehearsals and performances (100%).

Enrolment is subject to the approval of the Chair of Jazz Studies.

JAZZ 3001 **Advanced Small Ensemble 4**

3 credit points. BMus. D. Montz (Jazz Studies). **Session:** 1,2. **Classes:** 3hrs of rehearsals/wk. **Prerequisite:** Jazz Performance 5; Advanced Small Ensemble 3. **Corequisite:** Jazz Performance 6. **Assessment:** A final grade will be compiled from continual assessment of professional demeanour and ensemble skills demonstrated during rehearsals and performances (100%).

NB: Department permission required for enrolment in Session 1.

Enrolment is subject to approval of the Chair of Jazz Studies.

JAZZ 4000 **Advanced Small Ensemble 5**

3 credit points. BMus. D. Montz (Jazz Studies). **Session: 1,2. Classes:** 3hrs of rehearsals/wk. **Prerequisite:** Jazz Performance 6; Advanced Small Ensemble 4. **Corequisite:** Jazz Performance 7. **Assessment:** A final grade will be compiled from continual assessment of professional demeanour and ensemble skills demonstrated during rehearsals and performances (100%).

Enrolment is subject to approval of the Chair of Jazz Studies

JAZZ 4001 **Advanced Small Ensemble 6**

3 credit points. BMus. D. Montz (Jazz Studies). **Session: 1,2. Classes:** 3hrs of rehearsals/wk. **Prerequisite:** Jazz Performance 7; Advanced Small Ensemble 5. **Corequisite:** Jazz Performance 8. **Assessment:** A final grade will be compiled from continual assessment of professional demeanour and ensemble skills demonstrated during rehearsals and performances (100%).

NB: Department permission required for enrolment in Session 1.

Enrolment is subject to approval of the Chair of Jazz Studies.

■Advanced String Pedagogy

The Advanced String Pedagogy research project presents an opportunity for students in the Bachelor of Music (Performance) and Graduate Diploma of Music (in the related studies option) to broaden their understanding and expertise in all aspects of string teaching. Students need to identify a research topic in consultation with the Chair, String unit. Research needs to be guided by a comprehensive and critical understanding of teaching materials and resources available in the areas of individual and ensemble teaching. The research project should be focused on improving the student's applied instrumental teaching skills and contribute to an autonomous approach to the teaching of his/her instrument. It can include both theoretical and practical elements (workshop presentations, lecture demonstrations).

STRG 1037 Advanced String Pedagogy 1

3 credit points. BMus. G. Richter (Strings). Session: 1. Classes: One 1 hr supervision/wk. Prerequisite: Pedagogy Strings 2, Violin/Viola/Cello/ Double Bass/Harp/Lute/Guitar 6 (Major). Assessment: One short essay (1500-2000w) outlining the project (20%); one long essay (4000-5000w) or lecture/workshop demonstration (80%).

Students wishing to enrol in Advanced String Pedagogy may be able to substitute two units of study in the area of music education in place of the formal prerequisite in Pedagogy Strings 2. .Contact the Chair of the Strings unit for more information.

STRG 1038 Advanced String Pedagogy 2

3 credit points. BMus. G. Richter (Strings). Session: 2. Classes: One 1 hr supervision/wk. Prerequisite: Advanced String Pedagogy 1. Assessment: One short essay (1500-2000w) outlining the project (20%); one long essay (4000-5000w) or lecture/workshop demonstration (80%).

■Aural Perception

Aural Perception (AP) is taken as a sequence of either four or five semester units. On entry to the BMus, DipMus or BMusStudies awards students will—on the basis of a written test—be assigned either to API or to API A and APIB. Both options cover the same material and have the same exit standard, but while API is a one semester unit, APIA and APIB 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 APIA and APIB. Students who successfully complete API in first semester progress to AP2 in second semester. Students who successfully complete APIB at the end of second semester progress to AP2 in the first semester of the following year.

The AP units aim to foster musical understanding by developing those aural perception skills which are essential for any prospective professional musician:

- The ability to recognise, memorise and notate musical patterns heard (dictation and analysis work); and
- The ability to imagine (in one's 'inner ear') and 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.

MCGY 1000 Aural Perception 1

3 credit points. BMus, BMusStudies, DipMus. J. Shaw(Musicology). Session: 1. Classes: One 1 hr Lab and one 1 hr Solfege tut/wk. Assessment: Weekly Lab assignment (15 marks); 1 hr mid-semester written test (20 marks); 5 min mid-semester Solfege test (15 marks); 1 hr written examination (25 marks); 10 min Solfege examination (25 marks). Students work on the following material:

- intervals: all up to and including P8
- scales: major, 3 forms of minor, from tonic and dominant
- diatonic melodies
- chords: major, minor and diminished triads
- chord progressions: I, II, IV, V and VI
- rhythm: quarter-beat values in simple time/sixth-beat values in compound time.

For further information contact J. Shaw (Musicology).

Textbooks

Benward B, Kolosick JT. Ear training: a technique for listening. 6th ed. Boston, McGraw Hill, 2000

Edlund L. Modus Vetus. Stockholm/London: Nordiska/Chester, 1974

MCGY 1001 Aural Perception 1A

3 credit points. BMus, BMusStudies, DipMus. J. Shaw (Musicology). Session: 1,2. Classes: One 1 hr lab and one 1 hr Solfege tut/wk. Assessment: 5-10 min weekly Lab tests (25 marks); weekly Lab assignments (15 marks); Solfege tutorial assessment (15 marks); 1 hr Lab examination (25 marks); 5 min Solfege examination (20 marks). Students work on the following material:

- intervals: all up to and including P5 and P8
- scales: major and the 3 forms of minor
- simple diatonic melodies
- chords: major, minor and diminished triads
- chord progressions: I, Hand V
- rhythm: half-beat values in simple time/third-beat values in compound time.

Textbooks

EdlundL. Modus Vetus. Stockholm/London: Nordiska/Chester, 1974

MCGY 1002 Aural Perception 1B

3 credit points. BMus, BMusStudies, DipMus. J Shaw (Musicology). Session: 1,2. Classes: One 1 hr Lab and one 1 hr Solfege tut/wk. Prerequisite: Aural Perception 1 A. Assessment: Weekly Lab assignment (15 marks); 1 hr mid-semester written test (20 marks); 5 min mid-semester Solfege test (15 marks); 1 hr written examination (25 marks); 10 min Solfege examination (25 marks).

NB: Department permission required for enrolment in Session 1.

Students will continue to work on the material in APIA as well as:

- intervals: all up to and including P8
- scales: major and three forms of minor from the dominant
- chord progressions: I, n,rV,V and VI
- rhythm: quarter-beat values in simple time/sixth-beat values in compound time.

Textbooks

Benward B, Kolosick JT. Ear training: a technique for listening. 6th ed. Boston, McGraw Hill, 2000

Edlund L. Modus Vetus. Stockholm/London: Nordiska/Chester, 1974

MCGY 1003 Aural Perception 2

3 credit points. BMus, BMusStudies, DipMus. J. Shaw (Musicology). Session: 1,2. Classes: One 1 hr Lab and one 1 hr Solfege tut/wk. Prerequisite: Aural Perception 1 or Aural Perception 1B. Assessment: Weekly Lab assignment (15 marks); 1 hr mid-semester written test (20 marks); 5 min mid-semester Solfege test (15 marks); 1 hr written examination (25 marks); 10 min Solfege examination (25 marks). Students will continue to work on the material covered in Aural Perception 1 or Aural Perception IB as well as:

- Church modes
- chords: augmented triad and Mm7 chord
- chord progressions: DT, VII, v and V7
- 1st and 4th Species Counterpoint
- rhythm: triplets in simple time and duplets in compound time.

Textbooks

Benward B, Kolosick JT. Ear training: a technique for listening. 6th ed. Boston, McGraw Hill, 2000

Edlund L. Modus Vetus. Stockholm/London: Nordiska/Chester, 1974

MCGY 2004 Aural Perception 3

3 credit points. BMus, BMusStudies, DipMus. J. Shaw (Musicology). Session: 1,2. Classes: One 1 hr Lab and one 1 hr Solfege tut/wk. Prerequisite: Aural Perception 2. Assessment: Weekly Lab assignment (15 marks); 1 hr mid-semester written test (20 marks); 5 min mid-semester Solfege test (15 marks); 1 hr written examination (25 marks); 10 min Solfege examination (25 marks).

Students will continue to work on the material covered earlier as well as:

- intervals larger than P8
- pitch patterns of up to nine notes
- scales: chromatic and whole tone
- chromatic tonal melodies
- chords: diminished 7ths
- chord progressions: leading note 7th chords and secondary dominants
- rhythm: irregular divisions and small divisions.

Textbooks

Benward B, Kolosick JT. Ear training: a technique for listening. 6th ed. Boston, McGraw Hill, 2000

Edlund L. Modus Novus.Stockholm/London: Nordiska/Chester, 1963

Edlund L. Modus Vetus. Stockholm/London: Nordiska/Chester, 1974

MCGY 2005 Aural Perception 4

3 credit points. BMus, BMusStudies, DipMus. J. Shaw (Musicology). Session: 1,2. Classes: One 1 hr Lab and one 1 hr Solfege tut/wk. Prerequisite: Aural Perception 3. Assessment: Weekly Lab assignment (15 marks); 1 hr mid-semester written test (20 marks); 5 min mid-semester Solfege test (15 marks); 1 hr written examination (25 marks); 10 min Solfege examination (25 marks).

Students will continue to work on the material covered earlier as well as:

- pitch patterns of up to twelve notes
- atonal melodies
- non-triadic chords and chord series
- tonal chord progressions: Neapolitan 6th and Augmented 6th chords
- rhythm: mixed metre and additive metres.

Textbooks

Benward B, Kolosick JT. Ear training: a technique for listening. 6th ed. Boston, McGraw Hill, 2000

Edlund L. Modus Novus. Stockholm/London: Nordiska/Chester, 1963

Edlund L. Modus Vetus. Stockholm/London: Nordiska/Chester, 1974

CMPN 1001 Australian Music Research 1

3 credit points. BMus, BMusStudies, DipMus. Session: 1. Classes: One 1 hr lec/wk. Assessment: Class presentation (40%), final paper (60%). Study of a group of approximately 20-30 scores by representative Australian composers. An individual research project on the work of a particular Australian composer, or an approved aspect of Australian music. For further information contact the Chair of Composition and Music Technology.

CMPN 1002 Australian Music Research 2

3 credit points. BMus, BMusStudies, DipMus. **Session:** 2. Classes: One 1 hr lec/wk. **Prerequisite:** Australian Music Research 1. **Assessment:** Class presentation (40%), final paper (60%).

Please refer to Australian Music Research 1. For further information contact the Chair of Composition and Music Technology.

■ Baroque Flute Major and Minor

Baroque Flute is offered at a Major and Minor level of study. The level of study is decided in the audition. At the beginning of the major or minor level of study each student will be assigned a lecturer with whom they will normally work for the duration of the award. Continuing consultation between lecturer and student, including appraisal of technical and interpretative strengths and weaknesses, will enable regular clarification of specific learning objectives and content. At the beginning of all units included in the major and minor study the lecturer will discuss past achievements and clarify weaknesses with each student, assist them to articulate personal objectives for advancement, recommend suitable content and advise the Chair of unit. In this context the unit descriptions which follow should be read as a guide to the minimum requirements of the major study and minor study in Baroque Flute.

WIND 1000 Baroque Flute 1 (Major)

6 credit points. BMus, BMus(MusEd), BMusStudies, DipMus. M.Walton (Woodwind). **Session:** 1,2. **Classes:** 1 hr individual lesson and concert practice/wk. **Assessment:** 15min technical exam or equivalent, minimum one 6min concert practice performance and/or studio class (100%).

WIND 1010 Baroque Flute 1 (Minor)

3 credit points. BMus, BMus(MusEd), BMusStudies. Chair (Woodwind). **Session:** 1,2. Classes: 1 hr individual lesson and concert practice/wk. **Assessment:** 10 min technical exam, one concert practice performance (100%).

WIND 1001 Baroque Flute 2 (Major)

6 credit points. BMus, BMus(MusEd), BMusStudies, DipMus. M.Walton (Woodwind). **Session:** 1,2. **Classes:** 1 hr individual lesson and concert practice/wk. **Prerequisite:** Baroque Flute 1 (Major). **Assessment:** 15min jury recital, minimum one 6min concert practice performance and/or studio class (100%).

WIND 1018 Baroque Flute 2 (Minor)

3 credit points. BMus(MusEd), BMusStudies. Chair (Woodwind). Session: 1,2. Classes: 1 hr individual lesson and concert practice/wk. **Prerequisite:** Baroque Flute 1 (Minor). **Assessment:** 15 min jury recital, one concert practice performance (100%).

WIND 2000 Baroque Flute 3 (Major)

6 credit points. BMus, BMus(MusEd), BMusStudies, DipMus. Chair (Woodwind). **Session:** 1,2. **Classes:** 1 hr individual lesson and concert practice/wk. **Prerequisite:** Baroque Flute 2 (Major) or audition. **Assessment:** 20min technical exam or equivalent, two 6min concert practice performances (100%).

WIND 2020 Baroque Flute 3 (Minor)

3 credit points. BMus(MusEd), BMusStudies. Chair (Woodwind). **Session:** 1,2. Classes: 1 hr individual lesson and class instruction/wk. **Prerequisite:** Baroque Flute 2 (Minor). **Assessment:** 15 min technical exam, brief concert practice performance (100%).

WIND 2001 Baroque Flute 4 (Major)

6 credit points. BMus, BMus(MusEd), BMusStudies, DipMus. Chair (Woodwind). **Session: 1,2. Classes:** 1 hr individual lesson and concert practice/wk. **Prerequisite:** Baroque **Flute 3 (Major). Assessment:** 40min junior recital, two 6min performances at concert practice (100%).

WIND 2021 Baroque Flute 4 (Minor)

3 credit points. BMus(MusEd), BMusStudies. Chair (Woodwind). **Session: 1,2. Classes: 1** hr individual lesson and class instruction/wk. **Prerequisite:** Baroque Flute **3 (Minor). Assessment:** 15-20 min recital, one concert practice performance (100%).

WIND 3000 Baroque Flute 5 (Major)

6 credit points. BMus, BMus(MusEd), BMusStudies. Chair (Woodwind). **Session: 1,2. Classes:** 1 hr individual lesson and concert practice/wk. **Prerequisite:** Baroque Flute 4 (Major). **Assessment:** 20min technical exam, two 6min concert practice performances (100%).

WIND 3022 Baroque Flute 5 (Minor)

3 credit points. BMus(MusEd), BMusStudies. Chair (Woodwind). **Session: 1,2. Classes:** 1 hr individual lesson and class instruction/wk. **Prerequisite:** Baroque Flute 4 (Minor). **Assessment:** 15 min technical exam, one concert practice performance (100%).

WIND 3001 Baroque Flute 6 (Major)

6 credit points. BMus, BMus(MusEd), BMusStudies. Chair (Woodwind). **Session: 1,2. Classes:** 1 hr individual lesson and concert practice/wk. **Prerequisite:** Baroque Flute 5 (Major). **Assessment:** Concerto performance or equivalent, two 6min concert practice performances (100%).

WIND 3023 Baroque Flute 6 (Minor)

3 credit points. BMus(MusEd), BMusStudies. Chair (Woodwind). **Session: 1**,2. **Classes:** 1 hr individual lesson and class instruction/wk. **Prerequisite:** Baroque Flute 5 (Minor). **Assessment:** 20-25 min recital, one concert practice performance (100%).

WIND 4000 Baroque Flute 7 (Major)

6 credit points. BMus, BMus(MusEd). Chair (Woodwind). **Session: 1**,2. **Classes:** 1hr individual lesson and concert practice/wk. **Prerequisite:** Baroque Flute 6 (Major). **Assessment:** 20min technical exam or equivalent, two 6min concert practice performances, minimum three 12min lunch-time concert performances during the final year (100%).

WIND 4032 Baroque Flute 7 (Minor)

3 credit points. BMus(MusEd). Chair (Woodwind). **Session: 1,2. Classes:** 1hr individual lesson and class instruction/wk. **Prerequisite:** Baroque Flute 6 (Minor). **Assessment:** 15 min technical exam, one concert practice performance (100%).

WIND 4001 Baroque Flute 8 (Major)

6 credit points. BMus, BMus(MusEd). Chair (Woodwind). **Session: 1,2. Classes:** 1hr individual lesson and concert practice/wk. **Prerequisite:** Baroque Flute 7 (Major). **Assessment:** 50 min senior recital, minimum of 1 performance at concert practice (100%), three 12min lunch-time concert performances during the final year (100%).

WIND 4033 Baroque Flute 8 (Minor)

3 credit points. BMus(MusEd). Chair (Woodwind). **Session: 1**,2. **Classes:** 1 hr individual lesson and class instruction/wk. **Prerequisite:** Baroque Flute 7 (Minor). **Assessment:** Exam (100%).

■ Baroque Studies

The Baroque Studies units give students the opportunity to extend their knowledge of baroque music with emphasis on student participation and individual exploration. Topics in 17th century and early 18th century music are covered and are chosen to broaden familiarity with repertoire (including well-known and lesser known music), genres, styles, instruments and aspects of performance practice.

MCGY 3003 Baroque Studies 1

3 credit points. BMus, BMusStudies. Dr K. Nelson (Musicology). **Session: 1. Classes:** One 1hrseminar/wk. **Prerequisite:** Music History 1 and 2 and any other 2 semesters of Music History. **Assessment:** Seminar presentation on essay topic (35%), 2000w essay (55%), class participation (10%).

In this semester study will focus mainly on 17th-century topics. Topics for student study are negotiated early in the semester taking into account the interests and experience of individual students. Additionally a short class project at the beginning of the semester will study a range of internationally known performance ensembles specializing in baroque music.

Textbooks

Palisca C. Baroque music. 3rd ed. Prentice Hall, 1991

MCGY 3004 Baroque Studies 2
3 credit points. BMus, BMusStudies. Dr K. Nelson (Musicology). Session: 2. Classes: One 1 hr seminar/wk. Prerequisite: Music History 1 and 2 and any other 2 semesters of Music History. Assessment: Seminar presentation on essay topic (35%), 2000w essay (55%), class participation (10%).
In this semester study will focus mainly on early 18th-century topics. Topics for student study are negotiated early in the semester taking into account the interests and experience of individual students and will normally include study of major works by outstanding composers of the era. There may be an additional short class project.
Textbooks
Palisca C. Baroque music. 3rd ed. Prentice Hall, 1991

■ Bassoon Major and Minor

Bassoon is offered at a Major and Minor level of study. The level of study is decided in the audition. At the beginning of the major or minor study each student will be assigned a lecturer with whom they will normally work for the duration of the award. Continuing consultation between lecturer and student, including appraisal of technical and interpretative strengths and weaknesses, will enable regular clarification of specific learning objectives and content. At the beginning of all units included in the major and minor levels of study the lecturer will discuss past achievements and clarify weaknesses with each student, assist them to articulate personal objectives for advancement, recommend suitable content and advise the Chair of unit. In this context the unit descriptions which follow should be read as a guide to the minimum requirements of the major and minor levels of study in Bassoon.

WIND 1002 Bassoon 1 (Major)
6 credit points. BMus, BMus(MusEd), BMusStudies, DipMus. M.Walton (Woodwind). Session: 1,2. Classes: 1 hr individual lesson and concert practice/wk. Assessment: 15min technical exam or equivalent, minimum one 6min concert practice performance and/or studio class (100%).

WIND 1019 Bassoon 1 (Minor)
3 credit points. BMus(MusEd), BMusStudies. Chair (Woodwind). Session: 1,2. Classes: 1 hr individual lesson and concert practice/wk. Assessment: 10min technical exam, one concert practice performance (100%).

WIND 1003 Bassoon 2 (Major)
6 credit points. BMus, BMus(MusEd), BMusStudies, DipMus. M.Walton (Woodwind). Session: 1,2. Classes: 1 hr individual lesson and concert practice/wk. Prerequisite: Bassoon 1 (Major). Assessment: 15min jury recital, minimum one 6min concert practice performance and/or studio class (100%).

WIND 1020 Bassoon 2 (Minor)
3 credit points. BMus(MusEd), BMusStudies. Chair (Woodwind). Session: 1,2. Classes: 1 hr individual lesson and concert practice/wk. Prerequisite: Bassoon 1 (Minor). Assessment: 15min jury recital, one concert practice performance (100%).

WIND 2002 Bassoon 3 (Major)
6 credit points. BMus, BMus(MusEd), BMusStudies, DipMus. Chair (Woodwind). Session: 1,2. Classes: 1 hr individual lesson and concert practice/wk. Prerequisite: Bassoon 2 (Major) or audition. Assessment: 20min technical exam, two 6min concert practice performances (100%).

WIND 2022 Bassoon 3 (Minor)
3 credit points. BMus(MusEd), BMusStudies. Chair (Woodwind). Session: 1,2. Classes: 1 hr individual lesson and class instruction/wk. Prerequisite: Bassoon 2 (Minor). Assessment: 15min technical exam, one concert practice performance (100%).

WIND 2003 Bassoon 4 (Major)
6 credit points. BMus, BMus(MusEd), BMusStudies, DipMus. Chair (Woodwind). Session: 1,2. Classes: 1 hr individual lesson and concert practice/wk. Prerequisite: Bassoon 3 (Major). Assessment: 40min junior recital, two 6min concert practice performances (100%).

WIND 2023 Bassoon 4 (Minor)
3 credit points. BMus(MusEd), BMusStudies. Chair (Woodwind). Session: 1,2. Classes: 1 hr individual lesson and class instruction/wk. Prerequisite: Bassoon 3 (Minor). Assessment: 15-20min recital, one concert practice performance (100%).

WIND 3002 Bassoon 5 (Major)
6 credit points. BMus, BMus(MusEd), BMusStudies. Chair (Woodwind). Session: 1,2. Classes: 1 hr individual lesson and concert practice/wk. Prerequisite: Bassoon 4 (Major). Assessment: 20min technical exam, two 6min concert practice performances (100%).

WIND 3024 Bassoon 5 (Minor)
3 credit points. BMus(MusEd), BMusStudies. Chair (Woodwind). Session: 1,2. Classes: 1 hr individual lesson and class instruction/wk. Prerequisite: Bassoon 4 (Minor). Assessment: 15-20min technical exam, one concert practice performance (100%).

WIND 3003 Bassoon 6 (Major)
6 credit points. BMus, BMus(MusEd), BMusStudies. Chair (Woodwind). Session: 1,2. Classes: 1 hr individual lesson and concert practice/wk. Prerequisite: Bassoon 5 (Major). Assessment: Concerto performance with piano accompaniment, two 6min concert practice performances (100%).

WIND 3025 Bassoon 6 (Minor)
3 credit points. BMus(MusEd), BMusStudies. Chair (Woodwind). Session: 1,2. Classes: 1 hr individual lesson and class instruction/wk. Prerequisite: Bassoon 5 (Minor). Assessment: 20-25min recital, one concert practice performance (100%).

WIND 4004 Bassoon 7 (Major)
6 credit points. BMus, BMus(MusEd). Chair (Woodwind). Session: 1, 2. Classes: 1 hr individual lesson and concert practice/wk. Prerequisite: Bassoon 6 (Major). Assessment: 20min technical exam, one 6min performance at concert practice, one 12min lunch-time concert performance (100%).

WIND 4034 Bassoon 7 (Minor)
3 credit points. BMus(MusEd). Chair (Woodwind). Session: 1,2. Classes: 1hr individual lesson and class instruction/wk. Prerequisite: Bassoon 6 (Minor). Assessment: 15 min technical exam, one concert practice performance (100%).

WIND 4005 Bassoon 8 (Major)
6 credit points. BMus, BMus(MusEd). Chair (Woodwind). Session: 1,2. Classes: 1 hr individual lesson and concert practice/wk. Prerequisite: Bassoon 7 (Major). Assessment: 50min senior recital, one 6min performance at concert practice, one 12min lunch-time concert performance (100%).

WIND 4035 Bassoon 8 (Minor)
3 credit points. BMus(MusEd). Chair (Woodwind). Session: 1,2. Classes: 1hr individual lesson and class instruction/wk. Prerequisite: Bassoon 7 (Minor). Assessment: Exam (100%).

■ Big Band

The Big Band may, at any one time, comprise students enrolled in Big Band 1-8. The music that is studied and performed in Big Band 1-8 covers a wide range of styles from early to contemporary Jazz. Student compositions are specifically encouraged as the ensemble serves as a rehearsal band for student arrangements. Unit content in each semester is based on all aspects of professional and creative ensemble performance, including: reading, improvisation, dynamics, tone, intonation, articulation, swing, time-feel, style and ensemble interaction. Big Band membership is determined by staff from audition results so that students of similar experience can work together. This ensemble is the premier large ensemble of the Jazz unit and will give several public performances each year.

NOTE: All Jazz Instrumental majors are required to audition for Big Band. Acceptance depends upon instrumentation balance and student competency. Students who do not gain entry to the Big Band will undertake other specified units. Non-Jazz majors can apply to audition and may be accepted by the Chair of the Jazz Studies unit.

JAZZ 1000 Big Band 1
3 credit points. BMus, BMusStudies, DipMus. D. Montz (Jazz Studies). Session: 1,2. Classes: One 3hr rehearsal/wk. Assessment: A final grade will be compiled from continual assessment of professional demeanour and ensemble skills demonstrated during rehearsals and performances (100%).
Admission is by audition.

JAZZ 1001 Big Band 2
3 credit points. BMus, BMusStudies, DipMus. D. Montz (Jazz Studies). Session: 1,2. Classes: One 3hr rehearsal/wk. Prerequisite: Big Band 1. Assessment: A final grade will be compiled from continual assessment of professional demeanour and ensemble skills demonstrated during rehearsals and performances (100%).
Admission is by audition.

JAZZ 2002 Big Band 3
3 credit points. BMus, BMusStudies, DipMus. D. Montz (Jazz Studies). Session: 1,2. Classes: One 3hr rehearsal/wk. Prerequisite: Big Band 2. Assessment: A final grade will be compiled from continual assessment of professional demeanour and ensemble skills demonstrated during rehearsals and performances (100%).

Admission is by audition.

JAZZ2003 **Big Band 4**
3 credit points. BMus, BMusStudies, DipMus. D. Montz (Jazz Studies). Session: 1,2. Classes: One 3hr rehearsal/wk. Prerequisite: Big Band 3. Assessment: A final grade will be compiled from continual assessment of professional demeanour and ensemble skills demonstrated during rehearsals and performances (100%).
Admission is by audition.

JAZZ 3002 **Big Band 5**
3 credit points. BMus, BMusStudies. D. Montz (Jazz Studies). Session: 1,2. Classes: One 3hr rehearsal/wk. Prerequisite: Big Band 4. Assessment: A final grade will be compiled from continual assessment of professional demeanour and ensemble skills demonstrated during rehearsals and performances (100%).
Admission is by audition.

JAZZ 3003 **Big Band 6**
3 credit points. BMus, BMusStudies. D. Montz (Jazz Studies). Session: 1,2. Classes: One 3hr rehearsal/wk. Prerequisite: Big Band 5. Assessment: A final grade will be compiled from continual assessment of professional demeanour and ensemble skills demonstrated during rehearsals and performances (100%).
Admission is by audition.

JAZZ 4002 **Big Band 7**
3 credit points. BMus. D. Montz (Jazz Studies). Session: 1,2. Classes: One 3hr rehearsal/wk. Prerequisite: Big Band 6. Assessment: A final grade will be compiled from continual assessment of professional demeanour and ensemble skills demonstrated during rehearsals and performances (100%).
Admission is by audition.

JAZZ 4003 **Big Band 8**
3 credit points. BMus. D. Montz (Jazz Studies). Session: 1,2. Classes: One 3hr rehearsal/wk. Prerequisite: Big Band 7. Assessment: A final grade will be compiled from continual assessment of professional demeanour and ensemble skills demonstrated during rehearsals and performances (100%).
Admission is by audition.

■ Brass Choir

Brass majors enrolled in BMus, BMus Studies, and DipMus will acquire ensemble skills and knowledge about original and transcribed repertoire for large groups of brass instruments by working in the brass choir. The problems of balance and intonation are dealt with on an ongoing basis through the eight semesters of the course. Students will become progressively more skilled and cognisant of the minute details of fine ensemble playing. Public performances play a large part and students may be required to perform outside of study time.

BRSS1000 **Brass Choir 1**
3 credit points. BMus, BMusStudies, DipMus. A.Evans (Brass). Session: 1,2. Classes: One 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%).
For further information contact the Chair (Brass).

BRSS1001 **Brass Choir 2**
3 credit points. BMus, BMusStudies, DipMus. A.Evans (Brass). Session: 1,2. Classes: One 2hr rehearsal/wk. Prerequisite: Brass Choir 1. Assessment: A final grade will be compiled from continual assessment of professional demeanour and ensemble skills demonstrated during rehearsals and performances (100%).
NB: Department permission required for enrolment in Session 1.
For further information contact the Chair (Brass).

BRSS 2000 **Brass Choir 3**
3 credit points. BMus, BMusStudies, DipMus. A.Evans (Brass). Session: 1,2. Classes: One 2hr rehearsal/wk. Prerequisite: Brass Choir 2. Assessment: A final grade will be compiled from continual assessment of professional demeanour and ensemble skills demonstrated during rehearsals and performances (100%).
For further information contact the Chair (Brass).

BRSS 2001 **Brass Choir 4**
3 credit points. BMus, BMusStudies, DipMus. A.Evans (Brass). Session: 1, 2. Classes: One 2hr rehearsal/wk. Prerequisite: Brass Choir 3. Assessment: A final grade will be compiled from continual assessment of professional demeanour and ensemble skills demonstrated during rehearsals and performances (100%).
NB: Department permission required for enrolment in Session 1.
For further information contact the Chair (Brass).

BRSS 3000 **Brass Choir 5**
3 credit points. BMus, BMusStudies, DipMus. A. Evans (Brass). Session: 1,2. Classes: One 2hr rehearsal/wk. Prerequisite: Brass Choir 4. Assessment: A final grade will be compiled from continual assessment of professional demeanour and ensemble skills demonstrated during rehearsals and performances (100%).
For further information contact the Chair (Brass).

BRSS 3001 **Brass Choir 6**
3 credit points. BMus, BMusStudies, DipMus. A. Evans (Brass). Session: 1,2. Classes: One 2hr rehearsal/wk. Prerequisite: Brass Choir 5. Assessment: A final grade will be compiled from continual assessment of professional demeanour and ensemble skills demonstrated during rehearsals and performances (100%).
NB: Department permission required for enrolment in Session 1.
For further information contact the Chair (Brass).

BRSS 4000 **Brass Choir 7**
3 credit points. BMus. A.Evans (Brass). Session: 1,2. Classes: One 2hr rehearsal/wk. Prerequisite: Brass Choir 6. Assessment: A final grade will be compiled from continual assessment of professional demeanour and ensemble skills demonstrated during rehearsals and performances (100%).
For further information contact the Chair (Brass).

BRSS 4001 **Brass Choir 8**
3 credit points. BMus. A.Evans (Brass). Session: 1,2. Classes: One 2hr rehearsal/wk. Prerequisite: Brass Choir 7. Assessment: A final grade will be compiled from continual assessment of professional demeanour and ensemble skills demonstrated during rehearsals and performances (100%).
NB: Department permission required for enrolment in Session 1.
For further information contact the Chair (Brass).

BRSS 1018 **Brass Performance Class 1**
3 credit points. BMus, BMusStudies, DipMus. A. Evans (Brass). Session: 1,2. Classes: One 1 hr tut/wk. Corequisite: Tuba, Trumpet, Trombone or French Horn at the major level. Assessment: Three performances and journal (50%); class attendance and journal (20%); 2000 word paper (30%). Penalties apply for late submission without medical certification (2% per day).
This unit of study gives students an opportunity to perform regularly at masterclasses. Students will be expected to appraise their own performance (as well as the performance of their peers) in an articulate and constructive manner. Analysis of musical style, breathing and posture and performance techniques will be covered.

BRSS 1019 **Brass Performance Class 2**
3 credit points. BMus, BMusStudies, DipMus. A. Evans (Brass). Session: 1,2. Classes: One 1 hr tut/wk. Prerequisite: Brass Performance Class 1 (BRSS 1018). Corequisite: Tuba, Trumpet, Trombone or French Horn at the major level. Assessment: Three performances and journal (50%); class attendance and journal (20%); 2000 word paper (30%). Penalties apply for late submission without medical certification (2% per day).

PRCN 4000 **Business and Management**
3 credit points. BMus, BMusStudies, DipMus. D. Pratt (Percussion). Session: 2. Classes: One 1 hr lec/wk. Assessment: Assignments to be set at first lecture (100%).
This unit, which is offered in alternate years, is an introduction to business and management in music. The course is delivered through a series of lectures presented by individuals and organisations in the music industry. Students will receive information about a range of topics including: management, taxation, marketing and promotion, the role of government funding, copyright, agencies, the arts and local government and the role of the Arts Law Centre. (Unit content may vary depending on the Guest Lecturers.) For further information contact the Chair (Percussion).

■ Cello Ensemble

The Cello Ensemble offers more challenge to advanced cellists than the cello part in most chamber music or orchestral literature. A wide variety of ensemble works will be studied and performed. New pieces are commissioned every year, concerts, broadcasts and tours undertaken. Performing both with and without a conductor and in different positions will improve aural awareness, develop rhythmic control, coordinate pulse, balance, intonation and listening skills. Students will learn strategies to develop a cohesive ensemble with a refined and sophisticated cello sound and develop an autonomous and professional attitude to rehearsal and performance.

STRG 1000 Cello Ensemble 1
3 credit points. BMus, BMus(MusEd), BMusStudies, DipMus. G. Pedersen (Strings). Session: 1,2. Classes: One 2hr rehearsal/wk. Assessment: A final grade will be compiled from continual assessment of ensemble skills demonstrated during weekly rehearsals (100%).

STRG 1001 Cello Ensemble 2
3 credit points. BMus, BMusStudies, DipMus. G. Pedersen (Strings). Session: 1,2. Classes: One 2hr rehearsal/wk. Prerequisite: Cello Ensemble 1. Assessment: A final grade will be compiled from continual assessment of ensemble skills demonstrated during weekly rehearsals (100%).

STRG 2000 Cello Ensemble 3
3 credit points. BMus, BMusStudies, DipMus. G. Pedersen (Strings). Session: 1,2. Classes: One 2hr rehearsal/wk. Prerequisite: Cello Ensemble 2. Assessment: A final grade will be compiled from continual assessment of ensemble skills demonstrated during weekly rehearsals (100%).

STRG 2001 Cello Ensemble 4
3 credit points. BMus, BMusStudies, DipMus. G. Pedersen (Strings). Session: 1,2. Classes: One 2hr rehearsal/wk. Prerequisite: Cello. Ensemble 3. Assessment: A final grade will be compiled from continual assessment of ensemble skills demonstrated during weekly rehearsals (100%).

STRG 3000 Cello Ensemble 5
3 credit points. BMus, BMusStudies, DipMus. G. Pedersen (Strings). Session: 1,2. Classes: One 2hr rehearsal/wk. Prerequisite: Cello Ensemble 4. Assessment: A final grade will be compiled from continual assessment of ensemble skills demonstrated during weekly rehearsals (100%).

STRG 3001 Cello Ensemble 6
3 credit points. BMus, BMusStudies, DipMus. G. Pedersen (Strings). Session: 1,2. Classes: One 2hr rehearsal/wk. Prerequisite: Cello Ensemble 5. Assessment: A final grade will be compiled from continual assessment of ensemble skills demonstrated during weekly rehearsals (100%).

STRG 4000 Cello Ensemble 7
3 credit points. BMus. G. Pedersen (Strings). Session: 1, 2. Classes: One 2hr rehearsal/wk. Prerequisite: Cello Ensemble 6. Assessment: A final grade will be compiled from continual assessment of ensemble skills demonstrated during weekly rehearsals (100%).

STRG 4001 Cello Ensemble 8
3 credit points. BMus. G. Pedersen (Strings). Session: 1, 2. Classes: One 2hr rehearsal/wk. Prerequisite: Cello Ensemble 7. Assessment: A final grade will be compiled from continual assessment of ensemble skills demonstrated during weekly rehearsals (100%).

■ Chamber Music

The Conservatorium aims to establish an environment which recognises the importance of chamber music in our musical heritage and consequently in the optimal development of a complete professional musician. Units have been designed to maintain and enhance the practical role of chamber music as an integral part of all performance award programs. The ability to interact successfully with professional colleagues in an ensemble situation is an essential element in every musician's education. The definition of 'chamber music' in this context is given as any music composed for a small ensemble of from 2 to 8 musicians (inclusive) performing without a conductor. Duo combinations will only be accepted under certain conditions, prescribed by Ensemble Studies unit staff. It is important to note that, in accordance with this definition and the outline requirements of all units, participation in other larger ensembles within the Conservatorium will not be regarded as an acceptable alternative to chamber music.

Six units of Chamber Music is compulsory for all Bachelor of Music (Performance) majors (apart from Jazz Studies students) and for all Diploma of Music students. Keyboard majors in each award take the alternative Accompaniment 1 & 2 units before joining Chamber Music in their third semester. Chamber Music is also offered to students who are enrolled in performance at the major level as their Principal Study in the Bachelor of Music (Music Education) and Bachelor of Music Studies awards. Students taking major level study in Voice may enrol in Choir or Choral Ensemble in lieu of Chamber Music.

Students will be guided and coached towards developing a knowledgeable and inspired musical interpretation and an accomplished technical expertise in the performance of the great masterpieces of the chamber music repertoire. Works studied will encompass an historical perspective from the Baroque through the Classical and Romantic to the Twentieth Century and contemporary Australian compositions.

From the first semester of 2002, all students, except those entering the final year of their course, will be required to work in a Composer Performer Workshop ensemble for one semester as one of the six compulsory chamber music units required for the Bachelor of Music and Diploma of Music awards. This may be as a member of a pre-existing chamber ensemble or a newly formed one. Regular supervised rehearsals, tutorials, seminar/workshops and occasional master classes will provide students with ensemble skills including an awareness of musical balance, phrasing and intonation, musical values and stylistic traditions, mutual respect, tolerance and cooperation, consultation, interaction and compromise, reciprocal inspiration and group responsibility.

Students in a Composer Performer Workshop ensemble will attend one two hour tutorial/rehearsal for twelve weeks, witli staff and students from the Composition unit. Students in a Composer Performer Workshop ensemble should consult Michael Smetanin (Composition) or David Miller (Ensemble Studies) for further information and also see the entry in this handbook under Composer Performer Workshop.

Assessment will be made of achievement and attitude in all tutorials (60%) and a final performance (40%). An 80% attendance record at rehearsals, tutorials and seminar/workshops is a requirement for all students.

ENSE 1005 Chamber Music 1
3 credit points. BMus, BMusStudies, DipMus. D. Miller (Ensemble Studies). Session: 1,2. Classes: Ten 1 hr tutorials plus one 2hr seminar attendance and performance/sem. Assessment: A final grade will be compiled from continual assessment of ensemble skills demonstrated during rehearsals, tutorials and seminars (60%) plus one major performance (40%).
Students wishing to enrol in Chamber Music 1 after the second week of semester must have permission from the Chair (Ensemble Studies).

ENSE 1007 Chamber Music 2
3 credit points. BMus, BMusStudies, DipMus. D. Miller (Ensemble Studies). Session: 1,2. Classes: Ten 1 hr tutorials plus one 2hr seminar attendance and performance/sem. Prerequisite: Chamber Music 1. Assessment: A final grade will be compiled from continual assessment of ensemble skills demonstrated during rehearsals, tutorials and seminars (60%) plus one major performance (40%).
Students wishing to enrol in Chamber Music 2 after the second week of semester must have permission from the Chair (Ensemble Studies).

ENSE 2002 Chamber Music 3
3 credit points. BMus, BMusStudies, DipMus. D. Miller (Ensemble Studies). Session: 1,2. Classes: Ten 1 hr tutorials plus one 2hr seminar attendance and performance/sem. Prerequisite: Chamber Music 2 or Accompaniment 2 (Keyboard Majors). Assessment: A final grade will be compiled from continual assessment of ensemble skills demonstrated during rehearsals, tutorials and seminars (60%) plus one major performance (40%).
Students wishing to enrol in Chamber Music 3 after the second week of semester must have permission from the Chair (Ensemble Studies).

ENSE 2004 Chamber Music 4
3 credit points. BMus, BMusStudies, DipMus. D. Miller (Ensemble Studies). Session: 1,2. Classes: Ten 1 hr tutorials plus one 2hr seminar attendance and performance/sem. Prerequisite: Chamber Music 3. Assessment: A final grade will be compiled from continual assessment of ensemble skills demonstrated during rehearsals, tutorials and seminars (60%) plus one major performance (40%).
Students wishing to enrol in Chamber Music 4 after the second week of semester must have permission from the Chair (Ensemble Studies).

ENSE 3004 Chamber Music 5
3 credit points. BMus, BMusStudies, DipMus. D. Miller (Ensemble Studies). Session: 1,2. Classes: Ten 1 hr tutorials plus one 2hr seminar attendance and performance/sem. Prerequisite: Chamber Music 4. Assessment: A final grade will be compiled from continual assessment of ensemble skills demonstrated during rehearsals, tutorials and seminars (60%) plus one major performance (40%).
Students wishing to enrol in Chamber Music 5 after the second week of semester must have permission from the Chair (Ensemble Studies).

ENSE 3005 Chamber Music 6
3 credit points. BMus, BMusStudies, DipMus. D. Miller (Ensemble Studies). Session: 1,2. Classes: Ten 1 hr tutorials plus one 2hr seminar attendance and performance/sem. Prerequisite: Chamber Music 5.

Assessment: A final grade will be compiled from continual assessment of ensemble skills demonstrated during rehearsals, tutorials and seminars (60%) plus one major performance (40%).

Students wishing to enrol in Chamber Music 6 after the second week of semester must have permission from the Chair (Ensemble Studies).

ENSE4006 Chamber Music 7

3 credit points. BMus. D. Miller (Ensemble Studies). **Session:** 1,2. **Classes:** Ten 1 hr tutorials plus one 2hr seminar attendance and performance/sem. **Prerequisite:** Chamber Music 6. **Assessment:** A final grade will be compiled from continual assessment of ensemble skills demonstrated during rehearsals, tutorials and seminars (60%) plus one major performance (40%).

Students wishing to enrol in Chamber Music 7 after the second week of semester must have permission from the Chair (Ensemble Studies).

ENSE 4007 Chamber Music 8

3 credit points. BMus. D. Miller (Ensemble Studies). **Session:** 1,2. **Classes:** Ten 1 hr tutorials plus one 2hr seminar attendance and performance/sem. **Prerequisite:** Chamber Music 7. **Assessment:** A final grade will be compiled from continual assessment of ensemble skills demonstrated during rehearsals, tutorials and seminars (60%) plus one major performance (40%).

Students wishing to enrol in Chamber Music 8 after the second week of semester must have permission from the Chair (Ensemble Studies).

■ Chamber Orchestra

As is a standard practice in many Conservatoires in AustraUa and abroad, this ensemble mixes all years of all awards into a composite class. First year students work side by side with their colleagues in other years and learn the necessary skills of orchestral performance in the same way as younger, less experienced musicians do in first class ensembles in the professional music world. Chamber Orchestra is available as a performance elective to all string, brass and woodwind students in the BMus, BMus Studies and DipMus courses. Positions in the Chamber Orchestra are auditioned at the beginning of each year according to repertoire requirements.

Skills to be studied include intonation, ensemble skills (playing together precisely and rhythmically), interpreting the gestures, mannerisms and wishes of the conductor, tone control as well as the ethics and correct behaviour expected of a member of an ensemble. The repertoire for this ensemble is enormous and covers a wide range of styles ranging from early baroque works through to contemporary scores requiring new performance techniques. The units Chamber Orchestra 1-8 endeavour to give students a picture of these styles over a cycle of four years. During that time, progressive assessment will be made regularly by the ensemble director and/or visiting conductors and improvement and greater understanding of the technique, styles and skills outlined earlier will be expected. Students can expect to take part in public performance.

Assessment is based on aspects of participation in the ensemble and will be made by the conductor. These aspects will be: level of preparation, performance in the ensemble, commitment, concentration, ability and teamwork.

For futher information contact the Principal. For organisational matters contact the Ensembles Coordinator.

ENSE 1009 Chamber Orchestra 1

3 credit points. BMus, BMusStudies, DipMus. **Session: 1,2. Classes:** An average 2hrs/wk plus performances. **Assessment:** See Chamber Orchestra.

ENSE 1010 Chamber Orchestra 2

3 credit points. BMus, BMusStudies, DipMus. **Session:** 1,2. **Classes:** An average 2hrs/wk plus performances. **Prerequisite:** Chamber Orchestra 1. Assessment: See Chamber Orchestra.

ENSE 2006 Chamber Orchestra 3

3 credit points. BMus, BMusStudies, DipMus. **Session:** 1,2. **Classes:** An average 2hrs/wk plus performances. **Prerequisite:** Chamber Orchestra 2. **Assessment:** See Chamber Orchestra.

ENSE 2007 Chamber Orchestra 4

3 credit points. BMus, BMusStudies, DipMus. **Session:** 1,2. **Classes:** An average 2hrs/wk plus performances. **Prerequisite:** Chamber Orchestra 3. Assessment: See Chamber Orchestra.

ENSE 3006 Chamber Orchestra 5

3 credit points. BMus, BMusStudies, DipMus. **Session: 1,2. Classes:** An average 2hrs/wk plus performances. **Prerequisite:** Chamber Orchestra **4. Assessment:** See Chamber Orchestra.

ENSE 3015 Chamber Orchestra 6

3 credit points. BMus, BMusStudies, DipMus. **Session: 1,2. Classes:** An average 2hrs/wk plus performances. **Prerequisite:** Chamber Orchestra 5. **Assessment:** See Chamber Orchestra.

ENSE 4016 Chamber Orchestra 7

3 credit points. BMus. **Session: 1,2. Classes:** An average 2hrs/wk plus performances. **Prerequisite:** Chamber Orchestra 6. **Assessment:** See Chamber Orchestra.

ENSE 4019 Chamber Orchestra 8

3 credit points. BMus. **Session: 1**,2. **Classes:** An average 2hrs/wk plus performances. **Prerequisite:** Chamber Orchestra 7. **Assessment:** See Chamber Orchestra.

■ Choir

Choir is offered only in Semester 1 of each year. The objective of the ensemble is to familiarise students with large-scale choral repertoire and to provide the opportunity for regular performances. Rehearsals and performances of oratorios and other large-scale choral works will usually include working with a symphony orchestra.

This sequence of units is compulsory for students in the Bachelor of Music (Music Education) who are not involved in another large ensemble. Students who wish to extend their choral experience and skills may also take Choral Ensemble in the second semester as a free choice subject. Please note: Choral Ensemble does not satisfy the compulsory Choir component for Bachelor of Music (Music Education) students.

Students are required to adhere to professional modes of conduct and for this reason punctuality and disciplined behaviour will be taken into account in assessment.

ENSE 1015 Choir 1

3 credit points. BMus, BMusStudies, DipMus. **Session: 1. Classes:** 2hrs of rehearsals/wk. **Assessment:** A final grade will be compiled from continual assessment of professional demeanour and ensemble skills demonstrated during rehearsals and performances (100%).

ENSE 1019 Choir 2

3 credit points. BMus, BMusStudies, DipMus. **Session: 1. Classes:** 2hrs of rehearsals/wk. **Prerequisite:** Choir 1. **Assessment:** A final grade will be compiled from continual assessment of professional demeanour and ensemble skills demonstrated during rehearsals and performances (100%).

ENSE 2008 Choir 3

3 credit points. BMus, BMusStudies, DipMus. **Session: 1. Classes:** 2hrs of rehearsals/wk. **Prerequisite:** Choir 2. **Assessment:** A final grade will be compiled from continual assessment of professional demeanour and ensemble skills demonstrated during rehearsals and performances (100%).

ENSE 2012 Choir 4

3 credit points. BMus. **Session:** 1. Classes: 2hrs of rehearsals/wk. **Prerequisite:** Choir 3. **Assessment:** A final grade will be compiled from continual assessment of professional demeanour and ensemble skills demonstrated during rehearsals and performances (100%).

■ Choral Ensemble

Choral Ensemble is offered in Semester 2 of each year as an elective group. Please note that Choral Ensemble cannot be counted towards the compulsory requirement to complete four semesters of Choir for Bachelor of Music (Music Education) students. That compulsory requirement must be satisified by taking Choir during semester 1.

The ensemble's aim is to familiarise students with a variety of choral ensemble repertoire including cantatas, oratorios, and choral music from Renaissance and Classical periods. Rehearsals and performances will take into account performance practices of various historic periods and may include early instrumental ensembles. Students are required to adhere to professional modes of conduct and for this reason punctuality and disciplined behaviour will be taken into account in assessment.

ENSE1002 **Choral Ensemble 1**
3 credit points. BMus, BMusStudies, DipMus. **Session: 2. Classes:** 2hrs of rehearsals/wk. **Assessment:** A final grade will be compiled from continual assessment of professional demeanour and ensemble skills demonstrated during rehearsals and performances (100%).

ENSE 2003 **Choral Ensemble 2**
3 credit points. BMus, BMusStudies, DipMus. **Session: 2. Classes:** 2hrs of rehearsals/wk. **Prerequisite:** Choral Ensemble 1. **Assessment:** A final grade will be compiled from continual assessment of professional demeanour and ensemble skills demonstrated during rehearsals and performances (100%).

ENSE 3016 **Choral Ensemble 3**
3 credit points. BMus, BMusStudies, DipMus. **Session: 2. Classes:** 2hrs of rehearsals/wk. **Prerequisite:** Choral Ensemble 2. **Assessment:** A final grade will be compiled from continual assessment of professional demeanour and ensemble skills demonstrated during rehearsals and performances (100%).

ENSE 4020 **Choral Ensemble 4**
3 credit points. BMus. N. McEwan. **Session:** 2. **Classes:** 2hrs of rehearsals/wk. **Prerequisite:** Choral Ensemble 3. **Assessment: A** final grade will be compiled from continual assessment of professional demeanour and ensemble skills demonstrated during rehearsals and performances (100%).

a Clarinet Major and Minor

Clarinet is offered at a Major and Minor level of study. The level of study is decided in the audition. At the beginning of the major or minor study each student will be assigned a lecturer with whom they will normally work for the duration of the award. Continuing consultation between lecturer and student, including appraisal of technical and interpretative strengths and weaknesses, will enable regular clarification of specific learning objectives and content. At the beginning of all units included in the major and minor levels of study the lecturer will discuss past achievements and clarify weaknesses with each student, assist them to articulate personal objectives for advancement, recommend suitable content and advise the Chair of unit. In this context the unit descriptions which follow should be read as a guide to the minimum requirements of the major and minor levels of study in clarinet.

WIND **1**004 **Clarinet 1 (Major)**
6 credit points. BMus, BMus(MusEd), BMusStudies, DipMus. M.Walton (Woodwind). **Session: 1,2. Classes:** One 1 hr individual lesson; 2hr concert practice/wk. **Assessment:** 15min technical exam or equivalent, minimum one 6min concert practice performance and/or studio class (100%).

WIND 1021 **Clarinet 1 (Minor)**
3 credit points. BMus(MusEd), BMusStudies. Chair (Woodwind). **Session: 1,2. Classes:** 1 hr individual lesson and concert practice/wk. **Assessment: 1**0min technical exam, one concert practice performance (100%).

WIND 1005 **Clarinet 2 (Major)**
6 credit points. BMus, BMus(MusEd), BMusStudies, DipMus. M.Walton (Woodwind). **Session: 1,2. Classes:** One 1 hr individual lesson plus one 2hr concert practice/wk. **Prerequisite:** Clarinet 1 (Major). **Assessment:** 15min jury recital, minimum one 6min concert practice performance and/or studio class (100%).

WIND 1022 **Clarinet 2 (Minor)**
3 credit points. BMus(MusEd), BMusStudies. Chair (Woodwind). **Session: 1,2. Classes:** 1hr individual lesson and concert practice/wk. **Prerequisite:** Clarinet **1** (Minor). **Assessment:** 15min jury recital, one concert practice performance (100%).

WIND 2004 **Clarinet 3 (Major)**
6 credit points. BMus, BMus(MusEd), BMusStudies, DipMus. Chair (Woodwind). **Session: 1,2. Classes:** One 1 hr individual lesson plus one 2hr concert practice/wk. **Prerequisite:** Clarinet 2 (Major) or audition. **Assessment:** 20min technical exam, two 6min concert practice performances (100%).

WIND 2024 **Clarinet 3 (Minor)**
3 credit points. BMus(MusEd), BMusStudies. Chair (Woodwind). **Session: 1,2. Classes: 1** hr individual lesson and class instruction/wk. **Prerequisite:** Clarinet **2** (Minor). **Assessment:** 15min technical exam, one concert practice performance (100%).

WIND 2005 **Clarinet 4 (Major)**
6 credit points. BMus, BMus(MusEd), BMusStudies, DipMus. Chair (Woodwind). **Session: 1,2. Classes:** One 1 hr individual lesson plus one 2hr concert practice/wk. **Prerequisite:** Clarinet 3 (Major). **Assessment:** 40min junior recital, two 6min concert practice performances (100%).

WIND 2025 **Clarinet 4 (Minor)**
3 credit points. BMus(MusEd), BMusStudies. Chair (Woodwind). **Session: 1,2. Classes: 1 hr** individual lesson and class instruction/wk. **Prerequisite:** Clarinet 3 (Minor). **Assessment:** 15-20min recital, one concert practice performance (100%).

WIND 3004 **Clarinet 5 (Major)**
6 credit points. BMus, BMus(MusEd), BMusStudies. Chair (Woodwind). **Session: 1,2. Classes:** One 1 hr individual lesson plus one 2hr concert practice/wk. **Prerequisite:** Clarinet 4 (Major). **Assessment:** 20min technical exam, two 6min concert practice performances (100%).

WIND 3026 **Clarinet 5 (Minor)**
3 credit points. BMus(MusEd), BMusStudies. Chair (Woodwind). **Session:** 1,2. **Classes: 1** hr individual lesson and class instruction/wk. **Prerequisite:** Clarinet 4 (Minor). **Assessment:** 15min technical exam, one concert practice performance (100%).

WIND 3005 **Clarinet 6 (Major)**
6 credit points. BMus, BMus(MusEd), BMusStudies. Chair (Woodwind). **Session: 1,2. Classes:** One 1 hr individual lesson plus one 2hr concert practice/wk. **Prerequisite:** Clarinet 5 (Major). **Assessment:** Concerto performance with piano accompaniment, two 6min concert practice performances (100%).

WIND 3027 **Clarinet 6 (Minor)**
3 credit points. BMus(MusEd), BMusStudies. Chair (Woodwind). **Session:** 1,2. **Classes:** 1hr individual lesson and class instruction/wk. **Prerequisite:** Clarinet 5 (Minor). **Assessment:** 20-25min recital, one concert practice performance (100%).

WIND 4008 **Clarinet 7 (Major)**
6 credit points. BMus, BMus(MusEd). Chair (Woodwind). **Session:** 1,2. Classes: One 1 hr individual lesson plus one 2hr concert practice/wk. **Prerequisite:** Clarinet 6 (Major). **Assessment:** 20min technical exam, two 6min concert practice performances (100%).

WIND 4036 **Clarinet 7 (Minor)**
3 credit points. BMus(MusEd). Chair (Woodwind). **Session: 1,2. Classes: 1** hr individual lesson and class instruction/wk. **Prerequisite:** Clarinet 6 (Minor). **Assessment:** 15min technical exam, one concert practice performance (100%).

WIND 4009 **Clarinet 8 (Major)**
6 credit points. BMus, BMus(MusEd). Chair (Woodwind). **Session:** 1,2. **Classes:** One 1hr individual lesson plus one 2hr concert practice/wk. **Prerequisite:** Clarinet 7 (Major). **Assessment:** 50min senior recital, one 6min concert practice performance, one 12min lunch-time concert performance (100%).

WIND 4037 **Clarinet 8 (Minor)**
3 credit points. BMus(MusEd). Chair (Woodwind). **Session:** 1,2. **Classes:** 1hr individual lesson and class instruction/wk. **Prerequisite:** Clarinet 7 (Minor). **Assessment:** Exam (100%).

MCGY2006 **Classical** Studies
3 credit points. BMus, BMusStudies, DipMus. Associate Professor P. McCallum (Musicology). Session: 2. Classes: One 1 hr seminar/wk. Prerequisite: Music History 3. Assessment: Seminar presentation (30%), 2000w approx. final essay (40%), listening test (30%).
The unit exists to enable students to explore topics which will deepen and extend their understanding of the music of a highly significant style and repertoire, the Viennese style, c. 1770-1827. Students will become acquainted with significant repertoire, research one topic in depth, and become acquainted with several topics through the research of others, and read and absorb a selection of critical comment on the classical era. Specific topics will be negotiated during the first meeting depending in part on the scholarly and instrumental specialities of the students taking the course. Topics may focus on the origins and development of 18th century classicism with particular reference to Haydn and Mozart.

■ Composer Performer Workshop

The Composer Performer Workshop (CPW) provides both composers and performers with the opportunity to work together in the performance of new and experimental compositions. Student performers are encouraged to explore new instrumental techniques and combinations and to gain experience in performing the music of their contemporaries. Composers have the opportunity to try out ideas, compose for a variety of ensembles, direct and conduct their works and gain experience in working with performers. Moreover, composers gain experience in concert production and management. Performers are allocated to ensembles according to either pre-existing works by the composers or to ensembles for which new works will be composed. Under the supervision of staff composers and

performers, student compositions are rehearsed, workshopped and, where appropriate, publicly performed at the assessment concerts at the conclusion of the semester. Performance students wishing to join Composer Performer Workshop for their compulsory Chamber Music in CPW semester should refer to the entry on Chamber Music in this handbook.

Assessment

For composers:

- professional approach in workshops to include presentation of clear scores and parts, assistance to performers, conducting rehearsals as necessary and supporting ideas with research when appropriate. Attendance at each workshop is compulsory. Each non-attendance other than those for which a medical certificate has been produced will result in the loss of 5 percentage points. (60%);
- CPW concert attendance, submission of program note(s) and 2 copies of each score to be played and concert management duties such as stage managing and preparation of programs and publicity (40%).

For performers:

- professional approach in workshops to include presentation or assistance to composers of research pertinent to each player's instrument and an openness to experimentation with various performance techniques. Attendance at each workshop is compulsory. Each non-attendance will result in the loss of 5 percentage points. (60%);
- performance at the CPW concert(s) (40%).

CMPN 3000 **Composer Performer Workshop 1**

3 credit points. BMus, BMusStudies, DipMus. M. Smetanin (Composition and Music Technology). **Session:** 1,2. Classes: One 2hr workshop/wk. **Assessment:** Please refer to the preamble for Composer Performer Workshop.

Please see the description under Composer Performer Workshop. For further information contact the Composer Performer Workshop Coordinator, Michael Smetanin (Composition and Music Technology).

CMPN 3001 **Composer Performer Workshop 2**

3 credit points. BMus, BMusStudies, DipMus. M. Smetanin (Composition and Music Technology). **Session:** 1,2. **Classes:** One 2hr workshop/wk. **Prerequisite:** Composer Performer Workshop 1. **Assessment:** Please refer to Composer Performer Workshop.

NB: Department permission required for enrolment in Session 1.

Please see the description under Composer Performer Workshop. For further information contact the Composer Performer Workshop Coordinator, Michael Smetanin (Composition and Music Technology).

CMPN 4000 **Composer Performer Workshop 3**

3 credit points. BMus, BMusStudies, DipMus. M. Smetanin (Composition and Music Technology). **Session: 1,2. Classes:** One 2hr workshop/wk. **Prerequisite:** Composer Performer Workshop 2. **Assessment:** Please refer to Composer Performer Workshop.

Please see the description under Composer Performer Workshop. For further information contact the Composer Performer Workshop Coordinator, Michael Smetanin (Composition and Music Technology).

CMPN 4001 **Composer Performer Workshop 4**

3 credit points. BMus, BMusStudies, DipMus. M. Smetanin (Composition and Music Technology). **Session: 1,2. Classes:** One 2hr workshop/wk. **Prerequisite:** Composer Performer Workshop 3. **Assessment:** Please refer to Composer Performer Workshop.

NB: Department permission required for enrolment in Session 1.

Please see the description under Composer Performer Workshop. For further information contact the Composer Performer Workshop Coordinator, Michael Smetanin (Composition and Music Technology).

■ Composition Major and Honours

Composition is offered at the Major level of study only. A student completing study at the Major level will have received, or will be able to receive, his or her first public performance and will be equipped to undertake work at a professional level. Emphasis will, at all stages, be placed on original work. Assessment will be conducted at the end of each semester by a panel of lecturers chaired by the Chair of Composition and Music Technology. Students will be required to present clear original MS scores and/or tapes and/or visual media and/or give demonstrations of electronic pieces as appropriate. Students may apply for admission to the Honours program during the fourth semester of study. In addition to the formal prerequisites for the Composition (Honours) 5 unit of study, candidates must also have completed 6 credit points in History and Analysis of Music as set out in the Table of Courses in the Conservatorium Handbook.

The unit descriptions which follow should be read as a guide to the minimum requirements of the Honours and Major study in composition.

CMPN 1005 **Composition 1 (Major)**

6 credit points. BMus, BMusStudies. Michael Smetanin (Composition and Music Technology). **Session: 1,2. Classes:** One 3hr class/wk. **Corequisite:** Compositional Techniques and Analysis 1. **Assessment:** Portfolio of compositions (100%).

The aim of the unit is to prepare first year students from a wide range of backgrounds to participate effectively in the cross-year project groups of semesters 3-8. Both semesters focus on, and encourage, the creative work of students which is frequently used as a starting point to introduce appropriate topics such as notational problems or aspects of structure. All instrumental groups are covered during the year, as is writing for voice, choir, harp and piano, so that students should have the ability to write for any instrument by the end of the year. Students are generally encouraged to write several short works for a variety of solo or small ensemble forces which may be played in the Composer/Performer Workshop. Aspects of pitch, rhythm, counterpoint, notation, instrumentation and structure are considered both in the abstract and in relation to a wider variety of 20th century music. For further information contact the Chair of unit).

CMPN 1006 **Composition 2 (Major)**

6 credit points. BMus, BMusStudies. Michael Smetanin (Composition and Music Technology). **Session:** 1,2. **Classes:** One 3hr class/wk. **Prerequisite:** Composition 1 (Major). **Corequisite:** Compositional Techniques and Analysis 2. **Assessment:** Portfolio of compositions (100%).

Students will compose a series of short pieces under staff supervision. The experience will provide appropriate skills and knowledge for students to compose music for all instruments and voices. A wide range of 20th century techniques and formal problems will be considered. For further information contact the Chair of unit.

CMPN 2003 **Composition 3 (Major)**

6 credit points. BMus, BMusStudies. Michael Smetanin (Composition and Music Technology). **Session: 1,2. Classes:** One 3hr class/wk. **Prerequisite:** Composition 2 (Major). **Corequisite:** Compositional Techniques and Analysis 3, Electronic Music 1. **Assessment:** Portfolio of compositions (100%).

Small classes will be taught by composition staff and, where available, guest composers. Every semester each lecturer will offer a number of composition options, including those listed below. Students enrolled in Composition 3-8 (Major) will be required to choose one option offered by a different lecturer each semester. Composition options to be included are:

- mixed ensemble
- radiophonic composition
- vocal and/or choral music
- electronic media
- orchestra
- specially constructed performance systems
- string quartet
- chamber orchestra
- audio visual systems
- works for solo instrument
- film and/or video
- chamber opera
- music theatre.

For further information contact the Chair of unit.

CMPN 2004 **Composition 4 (Major)**

6 credit points. BMus, BMusStudies. Michael Smetanin (Composition and Music Technology). **Session: 1**,2. **Classes:** One 3hr class/wk. **Prerequisite:** Composition 3 (Major). **Corequisite:** Compositional Techniques and Analysis 4, Electronic Music 2. **Assessment:** Portfolio of compositions (100%).

Please refer to Composition 3. For further information contact the Chair of unit.

CMPN 3005 **Composition 5 (Honours)**

6 credit points. BMus. Michael Smetanin (Composition and Music Technology). **Session:** 1,2. **Classes:** One 3hr class/wk. **Prerequisite:** Composition 4 (Major), Harmony and Analysis 4, Aural Perception 4, Australian Music Research 2, Electronic Music 2, Historical and Cultural Studies 2. **Corequisite:** Compositional Techniques and Analysis 5, Electronic Music 3. **Assessment:** Portfolio of Compositions (100%).

Course details are available from the Chair of unit.

CMPN3004 Composition 5 (Major)
6 credit points. BMus, BMusStudies. Michael Smetanin (Composition and Music Technology). Session: 1,2. Classes: One 3hr class/wk. Prerequisite: Composition 4 (Major). Corequisite: Compositional Techniques and Analysis 5, Electronic Music 3. Assessment: Portfolio of compositions (100%).
Please refer to Composition 3 (Major). For further information contact the Chair of unit.

CMPN 3007 Composition 6 (Honours)
6 credit points. BMus. Michael Smetanin (Composition and Music Technolgy). Session: 1,2. Classes: One 3hr class/wk. Prerequisite: Composition 5 (Honours). Corequisite: Compositional Techniques and Analysis 6, Electronic Music 4. Assessment: Portfolio of Compositions (100%).
NB: Department permission required for enrolment in Session 1.
Composition 6 (Honours) course details are available from the Chair of unit.

CMPN 3006 Composition 6 (Major)
6 credit points. BMus, BMusStudies. Michael Smetanin (Composition and Music Technology). Session: 1,2. Classes: One 3hr class/wk. Prerequisite: Composition 5 (Major). Corequisite: Compositional Techniques and Analysis 6, Electronic Music 4. Assessment: Portfolio of compositions (100%).
Please refer to Composition 3 (Major). For further information contact the Chair of unit.

CMPN 4005 Composition 7 (Honours)
6 credit points. BMus. Michael Smetanin (Composition and Music Technology). Session: 1,2. Classes: One 3hr class/wk. Prerequisite: Composition 6 (Honours). Corequisite: Electronic Music 5. Assessment: Portfolio of compositions (100%).
Composition 7 (Honours) course details are available from the Chair of unit.

CMPN 4004 Composition 7 (Major)
6 credit points. BMus. Michael Smetanin (Composition and Music Technology). Session: 1,2. Classes: One 3hr class/wk. Prerequisite: Composition 6 (Major). Corequisite: Electronic Music 5. Assessment: Portfolio of compositions (100%).
Please refer to Composition 3. For further information contact the Chair of unit.

CMPN 4007 Composition 8 (Honours)
6 credit points. BMus. Michael Smetanin (Composition and Music Technology). Session: 1,2. Classes: One 3hr class/wk. Prerequisite: Composition 7 (Honours). Corequisite: Electronic Music 6. Assessment: A major work, or folio of works, and a minor thesis (minimum 5000w) on an approved topic; the composition(s) will be assessed by a panel of at least four members of the Composition and Music Technology unit chaired by the unit Chair (or his/her nominee); the minor thesis will be assessed by a panel of at least two members of the Composition and Music Technology unit.
NB: Department permission required for enrolment in Session 1.
Composition 8 (Honours) course details are available from the Chair of unit.

CMPN 4006 Composition 8 (Major)
6 credit points. BMus. Michael Smetanin (Composition and Music Technology). Session: 1,2. Classes: One 3hr class/wk. Prerequisite: Composition 7 (Major). Corequisite: Electronic Music 6. Assessment: Portfolio of compositions (100%).
Please refer to Composition 3. For further information contact the Chair of unit.

CMPN 1011 Compositional Techniques and Analysis 1
3 credit points. BMus, BMusStudies. Session: 1. Classes: One 2hr lec/wk. Corequisite: Composition 1 (Major). Assessment: Assignments, take home exam (100%).
Studies will fall primarily into the following areas:
1. Overview of music and composition in tie 20th century. The aim is to introduce students to a range of compositional styles, concepts and developments in the period ranging from the late 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. For further information, contact the Chair of unit.

CMPN 1012 CompositionalTechniques and Analysis 2
3 credit points. BMus, BMusStudies. Session: 2. Classes: One 2hr lec/wk. Prerequisite: Compositional Techniques and Analysis 1. Corequisite: Composition 2 (Major). Assessment: Assignments (40%), take home exam (60%).
Brief survey of major developments in 20th century composition. Basic vocabulary of early 20th century composition:
- modes (ecclesiastic modes, synthetic modes), pentatonic and hexatonic scales;
- symmetrical pitch constructions (equal subUnit of octave, symmetrical pitch collections);
- Messiaen's modes of limited transposition;
- importance of Golden Section and Fibonacci series in pitch organisation of Bartok;
- intervallic cells;
- basic atonal theory including the pitch-class set theory; and
- dodecaphony.

Works by the following composers to be investigated: Debussy, Stravinsky, Bartok, Messiaen, Varese, Schoenberg, Berg, Weber, Crumb. Rhythmic practices and innovations of Stravinsky, Messiaen and early serialists. Study of 'retorical' [sic] dramatic and tonal aspects of classical forms, with particular emphasis on musical syntax in works by Mozart and Beethoven. Isorhythmic techniques of Machaut and his contemporaries. For further information, contact the Chair of unit.

CMPN 2011 CompositionalTechniques and Analysis 3
3 credit points. BMus, BMusStudies. DrT. Pearce (Composition and Music Technology). Session: 1. Classes: One 2hr lec/wk. Prerequisite: Compositional Techniques and Analysis 2. Corequisite: Composition 3 (Major). Assessment: Class exercises, assignments (40%); take home exam (60%).
A major component of the unit is the study of variation technique as a compositional principle. Works from various historical periods are analysed in-so-far as they relate to variational patterns and cycles. Techniques of linear elaboration in both solo and multi-voiced composition: contrapuntal techniques, processes of prolongation and contraction. Concepts of timbre and texture are introduced by the study of works by various composers and the processes of klangfarben construction are examined in works such as Schoenberg's Orchestral Pieces Op. 16 and Webern's Five Pieces for Orchestra Op. 10. This unit provides innovations in ensemble and orchestral writing in the works of composers such as Ives, Varese, Messiaen and early post-war composers such as Lutoslawski, Ligeti and Xennakis.

CMPN 2012 Compositional Techniques and Analysis 4
3 credit points. BMus, BMusStudies. M. Smetanin (Composition and Music Technology). Session: 2. Classes: One 2hr lec/wk. Prerequisite: Compositional Techniques and Analysis 3. Corequisite: Composition 4 (Major). Assessment: Class exercises, three assignments (34%, 33%, 33%).
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 orchestrational and instrumentational applications in such music.

CMPN 3012 CompositionalTechniques and Analysis 5
3 credit points. BMus, BMusStudies. M. Smetanin (Composition and Music Technology). Session: 1. Classes: One 2hr lec/wk. Prerequisite: Compositional Techniques and Analysis 4. Corequisite: Composition 5 (Major). Assessment: Class exercises, three assignments (34%, 33%, 33%).
This unit will be an investigation of two diverse areas of composition and a comparison of them through analysis of works and reading and discussion of pertinent published articles. Stochastic techniques such as those employed by composer Iannis Xenakis and their results will be juxtaposed with free, alliatoric and graphic notation works, particularly those of Karlheinz Stockhausen.

CMPN 3013 Compositional Techniques and Analysis 6
3 credit points. BMus, BMusStudies. DrT. Pearce (Composition and Music Technology). Session: 2. Classes: One 2hr lec/wk. Prerequisite: Compositional Techniques and Analysis 5. Corequisite: Composition 6 (Major). Assessment: Class exercises, assignments (40%); take home exam (60%).

This unit covers the investigation of diverse structural and formal aspects of music written primarily in the second half of the 20th century. Works of many composers from this period will be analysed in some detail with respect to organisation of pitch, rhythm, harmony (vertical pitch organisation), timbre, texture, syntax, orchestration, transformational processes and formal problems. Investigation of influences of various transformational and structural processes, originally developed in electronic/ computer music, on orchestration, structure and transformational processes in instrumental music is included. The role of the concepts of time and space in late 20th century compositional thought will also be considered. Some emphasis will be given to class discussion on aesthetics and philosophical backgrounds of various stylistic trends and compositional approaches in the 20th century.

PERF 3000 Conducting 1

3 credit points. BMus, BMusStudies, DipMus. Session: 1. Classes: One 1 hr prac workshop/wk. Assessment: Conducting/performance exam (50%), technical test (50%), 15min total duration.

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. For further information contact BMus Course Coordinator.

PERF 3001 Conducting 2

3 credit points. BMus, BMusStudies, DipMus. **Session:** 2. Classes: One 1hr prac workshop/wk. **Prerequisite:** Conducting 1. **Assessment:** Rehearsal exam with the ensemble (50%), performance of two short works (50%), 30min total duration.

Further development of conducting techniques with emphasis on communication of ideas and expressions through gesture. Score preparation. Discussion of rehearsal techniques and practical exercises with available ensembles. For further information contact BMus Course Coordinator.

PERF 4000 **Conducting 3**

3 credit points. BMus, BMusStudies, DipMus. **Session:** 1. **Classes:** One 1hr prac workshop/wk. **Prerequisite:** Conducting 2. **Assessment:** Exam: performance of two selected works (80%); viva voce exam (20%); 30min total duration.

Consolidation of stick and rehearsal techniques with emphasis on gesture and its expression in accordance with the score. Study of styles and interpretation of classical and romantic composers based on scores, recordings and the performance of works in class. For further information contact BMus Course Coordinator.

PERF 4001 Conducting 4

3 credit points. BMus, BMusStudies, DipMus. **Session:** 2. **Classes:** One 1 hr prac workshop/wk. **Prerequisite:** Conducting 3. **Assessment:** Exam: performance of two selected works (80%); viva voce exam (20%); 30min total duration.

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. For further information contact BMus Course Coordinator.

MCGY 3007 Contemporary Studies 1

3 credit points. BMus, BMusStudies, DipMus. R.Toop (Musicology). **Session:** 1. Classes: One 1 hr seminar/wk. **Prerequisite:** None, but Music History 6 recommended. **Assessment:** Written assignment (100%).

Contemporary Studies 1 and 2 are intended as an adjunct to Music History 6, in that the course focuses on musical trends from thel950s to today. Contemporary Studies 1 concentrates on maj or influential figures of the post-war period. Classes include a biographical outline, discussion and analysis of individual figures on a week by week basis. Researched composers include Boulez, Stockhausen, Nono, Cage, Xenakis, Berio, Ligeti, Andriessen, Penderecki, Glass, Crumb and Sculthorpe.

MCGY 3008 Contemporary Studies 2

3 credit points. BMus, BMusStudies, DipMus. R.Toop (Musicology). **Session:** 2. **Classes:** One **1** hr seminar/wk. **Prerequisite:** None, but Music History 6 or Contemporary Studies 1 recommended. **Assessment:** Written assignment (100%).

While Contemporary Studies 1 focuses on individual composers, Contemporary Studies 2 deals with music since 1950 from the perspective of movements or schools of thought. Concentrating particularly on music from the 1970s and later, this course looks at broad issues, such as the social function of music as reflected in different parts of the world. A common theme throughout is the discussion of Modern and Post-modern approaches to musical thought.

MCGY 3006 Debussy 1

3 credit points. BMus, BMusStudies, DipMus. Ms D. Priest (Musicology). **Session: 1. Classes:** 1 hr seminar/week. **Prerequisite:** Music History **4. Assessment:** Listening test (30%), seminar contribution (20%) and one 2500w essay (50%).

The unit covers the musical scene in Paris, the literature and painting which so fascinated Debussy, his aesthetic, his musical language, and questions of performance practice. Works to be studied include the Prelude a 1' Apres-midi d'un faune, Pelleas et Melisande, La mer, and representative examples of the piano works, songs and chamber music.

MCGY 3033 Debussy 2

3 credit points. BMus, BMusStudies, DipMus. Ms D Priest. **Session: 2. Classes: I** hr seminar/wk. **Prerequisite:** Debussy 1. **Assessment:** Listening test (30%), seminar contribution (20%) and one 2500 word essay (50%).

The course covers the musical scene in Paris, the literature and painting which so fascinated Debussy, his aesthetic, his musical language, and questions of performance practice. Works to be studied include the Images for orchestra, Jeux and representative examples of the piano works, songs and chamber music.

VSAO 1008 Diction for Singers 1

3 credit points. BMus, BMusStudies, DipMus. N. Dorigo (Vocal Studies). **Session:** 1. **Classes:** One 2hr workshop/wk. **Assessment:** Continuous during semester (40%), oral and written exam end of semester (50%), repertoire book of translations (10%).

An intensive unit in the major languages of singing: Italian; German, French. Students are required to undertake study in lyric diction, with emphasis on the International Phonetic Alphabet (EPA). For further information contact the Chair (Vocal Studies).

VSAO 1009 Diction for Singers 2

3 credit points. BMus, BMusStudies, DipMus. N. Dorigo (Vocal Studies). **Session: 2. Classes:** One 2hr workshop/wk. **Prerequisite:** Diction for Singers 1. **Assessment:** Continuous during semester (40%), oral and written exam end of semester (50%), repertoire book of translations (10%).

Consolidation of IPA with rules of pronunciation and diction. For further information contact the Chair (Vocal Studies).

VSAO 2028 Diction for Singers 3

3 credit points. BMus, BMusStudies, DipMus. **Session: 1. Classes:** One 2hr workshop/wk. **Prerequisite:** Diction for Singers 2. **Assessment:** Continuous assessment (30%), oral and written examination (40%), recital (30%).

Consolidation of IPA with rules of pronunciation and diction. For further information contact the Chair (Vocal Studies).

VSAO 2029 Diction for Singers 4

3 credit points. BMus, BMusStudies, DipMus. **Session: 2. Classes:** One 2hr workshop/wk. **Prerequisite:** Diction for Singers 3. **Assessment:** Continuous assessment (30%), oral and written examination (40%), recital (30%).

Consolidation of IPA with rules of pronunciation and diction. For further information contact the Chair (Vocal Studies).

VSAO 3028 Diction for Singers 5

3 credit points. BMus, BMusStudies. **Session: 1. Classes:** One 2hr workshop/wk. **Prerequisite:** Diction for Singers 4. **Assessment:** Continuous assessment (30%), oral and written examination (30%), recital (40%).

Consolidation of IPA with rules of pronunciation and diction. For further information contact the Chair (Vocal Studies).

VSAO 3029 Diction for Singers 6

3 credit points. BMus, BMusStudies. **Session:** 2. **Classes:** One 2hr workshop/wk. **Prerequisite:** Diction for Singers 5. **Assessment:** Continuous assessment (30%), oral and written examination (30%), recital (40%).

Consolidation of IPA with rules of pronunciation and diction. For further information contact the Chair (Vocal Studies).

■ Double Bass Major and Minor

Double Bass is offered at a Major and Minor level of study. The level of study is decided in the audition. At the beginning of the major or minor level of study each student will be assigned a lecturer with whom they will normally work for the duration of the award. Continuing consultation between lecturer and student, including appraisal of technical and interpretative strengths and weaknesses, will enable regular clarification of specific learning objectives and content. At the beginning of all units included in

the major and minor level of study the lecturer will discuss past achievements and clarify weaknesses with each student, assist them to articulate personal objectives for advancement and recommend suitable content.

STRG1002 Double Bass 1 (Major)
6 credit points. BMus, BMus(MusEd), BMusStudies, DipMus. G. Richter (Strings). **Session: 1,2. Classes:** One 1 hr individual lesson and concert practice/wk. **Assessment:** 15min technical exam or equivalent, minimum one 6min concert practice performance (100%).

STRG 1011 Double Bass 1 (Minor)
3 credit points. BMus(MusEd), BMusStudies. G. Richter (Strings). **Session: 1,2. Classes:** One **1** hr individual lesson and concert practice/wk. **Assessment:** 10min technical exam, one concert practice performance (100%).

STRG 1003 Double Bass 2 (Major)
6 credit points. BMus, BMus(MusEd), BMusStudies, DipMus. G. Richter (Strings). **Session: 1,2. Classes:** One 1 hr individual lesson and concert practice/wk. **Prerequisite:** Double Bass 1 (Major). **Assessment:** 15min jury recital, minimum one 6min concert practice performance (100%).

STRG 1012 Double Bass 2 (Minor)
3 credit points. BMus(MusEd), BMusStudies. G. Richter (Strings). **Session: 1,2. Classes:** One 1 hr individual lesson and concert practice/wk. **Prerequisite:** Double Bass 1 (Minor). **Assessment:** 15min recital program, one concert practice performance (100%).

STRG 2002 Double Bass 3 (Major)
6 credit points. BMus, BMus(MusEd), BMusStudies, DipMus. G. Richter (Strings). **Session: 1,2. Classes:** One 1hr individual lesson and concert practice/wk. **Prerequisite:** Double Bass 2 (Major) or audition. **Assessment:** 15min technical exam, two 6min concert practice performances (100%).

STRG 2010 Double Bass 3 (Minor)
3 credit points. BMus(MusEd), BMusStudies. G. Richter (Strings). **Session: 1, 2. Classes:** One **1** hr individual lesson and class instruction/wk. **Prerequisite:** Double Bass 2 (Minor). **Assessment:** 15min exam, one concert practice performance (100%). •

STRG 2003 **Double Bass 4 (Major)**
6 credit points. BMus, BMus(MusEd), BMusStudies, DipMus. G. Richter (Strings). **Session: 1,2. Classes:** One **1** hr individual lesson and concert practice/wk. **Prerequisite:** Double Bass 3 (Major). **Assessment:** 40min junior recital, two 6min concert practice performances (100%).

STRG 2011 Double Bass 4 (Minor)
3 credit points. BMus(MusEd), BMusStudies. G. Richter (Strings). **Session: 1,2. Classes:** One 1 hr individual lesson and class instruction/wk. **Prerequisite:** Double Bass 3 (Minor). **Assessment:** 15min exam, one concert practice performance (100%).

STRG 3002 Double Bass 5 (Major)
6 credit points. BMus, BMus(MusEd), BMusStudies. G. Richter (Strings). **Session: 1, 2. Classes:** One 1 hr individual lesson and concert practice/wk. **Prerequisite:** Double Bass 4 (Major). **Assessment:** 15min technical exam, two 6min concert practice performances (100%).

STRG 3014 Double Bass 5 (Minor)
3 credit points. BMus(MusEd), BMusStudies. G. Richter (Strings). **Session: 1,2. Classes:** One ihr individual lesson and class instruction/wk. **Prerequisite:** Double Bass 4 (Minor). **Assessment:** 15min technical exam, one concert practice performance (100%).

STRG 3003 Double Bass 6 (Major)
6 credit points. BMus, BMus(MusEd), BMusStudies. G. Richter (Strings). **Session: 1,2. Classes:** One 1hr individual lesson and concert practice/wk. **Prerequisite:** Double Bass 5 (Major). **Assessment:** Concerto exam, two 6min concert practice performances (100%).

STRG 3015 Double Bass 6 (Minor)
3 credit points. BMus(MusEd), BMusStudies. G. Richter (Strings). **Session: 1,2. Classes:** One 1hr individual lesson and class instruction/wk. **Prerequisite:** Double Bass 5 (Minor). **Assessment:** 20min recital, one concert practice performance (100%).

STRG 4002 Double Bass 7 (Major)
6 credit points. BMus, BMus(MusEd). G. Richter (Strings). **Session: 1**,2. **Classes:** One 1 hr individual lesson and concert practice/wk. **Prerequisite:** Double Bass 6 (Major). **Assessment:** 15min technical exam, one 6min concert practice performance, one 12min lunch-time concert performance (100%).

STRG 4012 Double Bass 7 (Minor)
3 credit points. BMus(MusEd). G. Richter (Strings). **Session: 1,2. Classes:** One 1hr individual lesson and class instruction/wk. **Prerequisite:** Double Bass 6 (Minor). **Assessment:** 15min technical exam, one concert practice performance (100%).

STRG 4004 Double Bass 8 (Major)
6 credit points. BMus,' BMus(MusEd). G. Richter (Strings). **Session:** 1,2. **Classes:** One 1hr individual lesson and concert practice/wk. **Prerequisite:** Double Bass 7 (Major). **Assessment:** 50min senior recital, one 6min concert practice performance, one 12min lunch-time concert performance (100%).

STRG 4013 Double Bass 8 (Minor)
3 credit points. BMus(MusEd). G. Richter (Strings). **Session:** 1,2. **Classes:** One **1** hr individual lesson and class instruction/wk. **Prerequisite:** Double Bass 7 (Minor). Assessment: 15min exam, one concert practice performance.

■ Early Music Seminar

Early Music Seminar is a seminar-style class devoted to preparing and presenting material relating to the candidate's Principal Study, focussing on music before 1800. Aspects for study will include relevant repertoire, performance practice and/or technology. The objective of the seminar is to use research to support performance. It will require both relevant performance and written work. It is open to any student in any undergraduate course at the Conservatorium with approval from their Course Coordinators.

Assessment is based on attendance and involvement, performance, delivery of a short paper/presentation to the class and submission of an essay (graded). This consists of an investigation of a treatise or other primary source material relevant to performance practice, normally historical and relating to the student's own principal study, discussed with and approved by the lecturer in charge of the unit. The presentation normally includes a lecture and demonstration/performance on the student's chosen instrument/voice. Students select new topics each semester. Students also participate in an assessed performance which may consist of solo and/or ensemble repertoire, and is intended to demonstrate aspects of historically informed performance practice studied during the semester.

ORGN 1002 Early Music Seminar 1
3 credit points. BMus, BMusStudies, DipMus. Session: 1,2. Classes: 2hrs/wk. Assessment: See Early Music Seminar.
This unit of study is open to all Conservatorium students, including those who perform early music on modern instruments, or who simply seek to test and extend their general musical knowledge/experience in this manner, irrespective of principal study or its normally associated musical epoch. This semester deals with musical performance practice of early music. Enrolled students are required to attend the Seminar and perform/present work as required. For further information, contact the lecturer.
Textbooks
Various sources appropriate to the candidate's instrument and project will be suggested.

ORGN 1003 Early Music Seminar 2
3 credit points. BMus, BMusStudies, DipMus. Session: 1,2. Classes: 2hrs/wk. **Prerequisite:** Early Music Seminar 1. **Assessment:** See Early Music Seminar.
This unit deals with musical performance practice of early music. Enrolled students are required to attend the Seminar and perform/present work as required.
Textbooks
Various sources appropriate to the candidate's instrument and project will be suggested.

ORGN 2013 Early Music Seminar 3
3 credit points. BMus, BMusStudies, DipMus. **Session:** 1,2. Classes: 2hrs/wk. **Prerequisite:** Early Music Seminar 2. **Assessment:** See Early Music Seminar.
This semester deals with musical performance practice of early music. Enrolled students are required to attend the Seminar and perform/present work as required.
Textbooks
Various sources appropriate to the candidate's instrument and project will be suggested.

ORGN 2014 Early Music Seminar 4
3 credit points. BMus, BMusStudies, DipMus. **Session:** 1,2. **Classes:** 2hrs/wk. **Prerequisite:** Early Music Seminar 3. **Assessment:** See Early Music Seminar. '
This semester deals with musical performance practice of early music. Enrolled students are required to attend the Seminar and perform/present work as required.

Textbooks
Various sources appropriate to the candidate's instrument and project will be suggested.

ORGN3013 Early Music Seminar 5
3 credit points. BMus, BMusStudies, DipMus. **Session: 1,2. Classes:** 2hrs/wk. **Prerequisite:** Early Music Seminar 4. **Assessment:** See Early Music Seminar.
This semester deals with musical performance practice of early music. Enrolled students are required to attend the Seminar and perform/present work as required.
Textbooks
Various sources appropriate to the candidate's instrument and project will be suggested.

ORGN 3014 Early Music Seminar 6
3 credit points. BMus, BMusStudies, DipMus. **Session: 1,2. Classes:** 2hrs/wk. **Prerequisite:** Early Music Seminar 5. **Assessment:** See Early Music Seminar.
This semester deals with musical performance practice of early music. Enrolled students are required to attend the Seminar and perform/present work as required.
Textbooks
Various sources appropriate to the candidate's instrument and project will be suggested.

GENS 1000 Education 1: Introduction to Teaching
3 credit points. BMus, BMus(MusEd), BMusStudies. Dr R. Gilbert (General Studies). Session: 1. Classes: 1 hr lec and tut or teaching experience/wk. Assessment: Teaching Handbook (20%), Preparation and critique of teaching (30%), Examination (50%).
The purpose of this unit is to introduce students to the study of education through an examination of the purposes of schooling, a study of the developing child, and the development of some basic teaching skills. A course of lectures and seminars will be supplemented by microteaching experiences at Fort St Public School. The cognitive and learning models of development will be introduced to students as a background to their study of teaching. Subsequently students will observe, analyse and practise some basic teaching and lesson components, namely, introductions, conclusions, questioning, reinforcement and variability. Students not enrolled in BMus(Music Education) are required to meet with the Course Coordinator before enrolling in this unit. For further information contact Dr R. Gilbert (General Studies).
Textbooks
Barry K, King L. Beginning teaching. 3rd ed. Australia: Social Science Press, 1998

GENS 1001 Education 2: Educational Psychology
3 credit points. BMus, BMusStudies. Dr R. Brooker (General Studies). **Session: 2. Classes:** One **1 hr** lec and one **1 hr** tut/wk. **Assessment:** Two short seminar presentations (2 x 15%), one 1500w essay (40%), and a series of tests (30%).
A unit which introduces students to the various applications of psychology in human learning processes through an understanding of major theoretical approaches and current research developments. The origins and development of behaviourism, cognitivism and humanism in educational psychology will be reviewed and related to teaching methods and practices, and to the specific issues of motivation and the transfer of learning. Each approach will be examined for its relevance to the different types of learning evident in music education. The classroom teaching skills which facilitate each type of learning will be identified and practised. Finally, the integral role of-measurement and evaluation in providing feedback development of successful teaching and learning will be highlighted. Students not enrolled in BMus(Music Education) are required to meet with the Course Coordinator before enrolling in this unit. For further information contact Dr R. Brooker (General Studies).'
Textbooks
Mclnemey, D.M. and Mclnerney, V. Educational Psychology. 3rd ed. Prentice Hall, Australia, 2002

GENS 2000 Education 3: Developmental Psychology
3 credit points. BMus, BMusStudies. Dr R. Brooker (General Studies). **Session: 1. Classes:** One 1 hr lec and one 1 hr tut/wk. **Prerequisite:** Education 2. **Assessment:** One seminar presentation (30%), one 1500w essay, research report or case study (40%), and several short examinations (30%).
A unit designed to provide students with knowledge, understanding, and skills related to the developing needs of adolescents within the contexts of the human life span and secondary school education. It focuses on the developmental tasks of adolescence and the various interacting forces that influence adolescents' motivations, achievements, and adjustments. It provides an awareness of the changing roles of adolescents in Australian society and of the individual differences that exist in these roles. Specific references to the interaction of developmental psychology with music education are regularly included. Student involvement in case study, observational, and survey research will be used to increase learners' awareness of the adolescent period and to develop skills that can be applied in secondary school environments. Students not enrolled in BMus(Music Education) are required to meet with the Course Coordinator before enrolling in this unit. For further information contact Dr R. Brooker (General Studies).
Textbooks
Mclnerney, D.M. and Mclnerney, V. Educational Psychology. 3rd ed. Prentice Hall, Australia, 2002

GENS 2001 Education 4: Studies in Teaching
3 credit points. BMus, BMusStudies. **Dr** R. Gilbert (General Studies). **Session: 2. Classes:** One **1 hr** lec **and** one **1 hr tut/wk. Assessment:** One 1500w essay (40%), seminar presentation (20%), seminar participation (20%), examination (20%).
The purpose of this unit is to use the prior practical and academic experiences of those enrolled in the Bachelor of Music (Music Education) program as a basis for the development of further skills in, and understanding of, classroom teaching. The content will consist of two related strands, namely, cooperative learning and classroom management. Cooperative learning is emphasised because there has been a tendency for music teachers to work mainly in a teacher centred setting. Students will study cooperative learning by working in small groups practising advanced questioning and active listening skills. The second strand, classroom management, will emphasise such concepts as demonstrating authority, organising the classroom, choosing rules and procedures, communicating with students and the management approaches of Glasser, Canter and Dreikurs. Students not enrolled in BMus(Music Education) are required to meet with the Course Coordinator before enrolling in this unit. For further information contact Dr R. Gilbert (General Studies).
Textbooks
Emmer ET et al. Classroom management for secondary teachers. 6th ed. Englewood Cliffs, NJ: Prentice Hall, 2002

GENS 3000 Education 5: Philosophy and History
3 credit points. BMus, BMusStudies. Dr D. Collins (General Studies). Session: 1. Classes: One 1 hr lec and one 1 hr tut/wk. Assessment: One 2000w essay (50%), seminar presentation (50%).
The purpose of this unit is to assist students in their thinking about the aims and practices of education by introducing them to a study of the philosophy and history of education. Emphasis is placed upon the methods of philosophical thought and upon encouraging students to apply these in their thinking and discussion of the nature of education and educational processes. The students are introduced to some of the great educational thinkers and to contemporary educational thought in order to stimulate them to examine educational issues and to apply the methods of analysis they are learning to the teaching of music. Students not enrolled in BMus(Music Education) are required to meet with the Course Coordinator before enrolling in this unit. For further information contact Dr D. Collins (General Studies).

GENS 3001 Education 6: Curriculum-Theory & Design
3 credit points. BMus, BMusStudies. Dr R. Gilbert (General Studies). **Session: 1. Classes:** One **1 hr** lec and one **1 hr** tut/wk. **Assessment:** Seminar presentation (30%) portfolio containing a curriculum design and reflective discussion (70%).
The study of curriculum asks, 'What should students learn?', and, 'How should this learning take place?'. In a democratic society where teachers have considerable choice in the selection of content and the mode of delivery it is essential that student teachers be aware of the philosophical and theoretical issues relating to curriculum and to the process of curriculum design. Thus, the purpose of this unit is to introduce students to curriculum theory through the study of current practices and through the activity of course design.

The content of the unit will be presented under four major headings:

i. Forms of curriculum organisation;

ii. Curriculum development in New South Wales;

iii. The elements of curriculum, viz., objectives, content, method and evaluation;

iv. Alternative views of curriculum.

Students not enrolled in BMus(Music Education) are required to meet with the Course Coordinator before enrolling in

this unit. For further information contact Dr R. Gilbert (General Studies).
Textbooks
Pratt D. Curriculum planning. Orlando: Harcourt Brace, 1994

GENS 4001 **Education 7: Individual Differences**
3 credit points. BMus, BMusStudies. Dr R. Brooker (General Studies). **Session: 2. Classes:** One **1 hr** lec **and** one **1 hr** tut/wk. **Prerequisite:** Education 2 & 3. **Assessment:** One 2000w essay (50%), one seminar presentation (50%).

A unit designed for students undertaking studies in special education as part of their regular teacher training in music education. Students will be given an understanding of the reasons why children with disabilities attend regular schools, and strategies that can be used to optimise the educational experiences of students with disabilities in regular classes. This course fulfils the NSW Government 1992 Special Needs Condition of Employment for Teacher Education Graduates. Students not enrolled in BMus(Music Education) are required to meet with the Course Coordinator before enrolling in this unit. For further information contact Dr R. Brooker (General Studies).
Textbooks

Foreman, P. (Ed) Integration and Inclusion in Action. 2nd Edition. Southbank, Victoria: Nelson Thomson Learning, 2001.

■ Elective Jazz Orchestra

Elective Jazz Orchestra is a series of units of study offered to all University students. Enrolment in any semester is subject to a successful audition. Music studied will include rehearsal and performance of standard repertoire from early Jazz to modern with emphasis on music that will be useful in Jazz pedagogy. Big band ensemble techniques are similar to other ensemble techniques and will include expert instruction in section balance, intonation, section leading, dynamics, tone production, time and swing conception and ear training, plusimprovisation as it functions in a big band context. Students of differing abilities are integrated into a learning situation that places emphasis on group motivation for individual improvement. It is expected that students will gain experience and skill in these disciplines at a rate that is commensurate with each individual's natural abilities.

JAZZ 1002 **Elective Jazz Orchestra 1**
3 credit points. BMus, BMusStudies, DipMus. D. Montz (Jazz Studies). **Session: 1,2. Classes:** One 2hr tut/wk. **Assessment: A** final grade will be compiled from continual assessment of professional demeanour and ensemble skills demonstrated during rehearsals and performances (100%).
Entry is by audition

JAZZ 1003 **Elective Jazz Orchestra 2**
3 credit points. BMus, BMusStudies, DipMus. D. Montz (Jazz Studies). **Session: 1,2. Classes:** One 2hr tut/wk. **Prerequisite:** Elective Jazz Orchestra **1**. **Assessment:** A final grade will be compiled from continual assessment of professional demeanour and ensemble skills demonstrated during rehearsals and performances (100%).
Entry is by audition

JAZZ 2004 **Elective Jazz Orchestra 3**
3 credit points. BMus, BMusStudies, DipMus. D. Montz (Jazz Studies). **Session: 1,2. Classes:** One 2hr tut/wk. **Prerequisite:** Elective Jazz Orchestra 2. **Assessment:** A final grade will be compiled from continual assessment of professional demeanour and ensemble skills demonstrated during rehearsals and performances (100%).
Entry is by audition

JAZZ 2005 **Elective Jazz Orchestra 4**
3 credit points. BMus, BMusStudies, DipMus. D. Montz (Jazz Studies). **Session: 1, 2. Classes:** One 2hr tut/wk. **Prerequisite:** Elective Jazz Orchestra 3. **Assessment:** A final grade will be compiled from continual assessment of professional demeanour and ensemble skills demonstrated during rehearsals and performances (100%).
Entry is by audition

JAZZ 3004 **Elective Jazz Orchestra 5**
3 credit points. BMus, BMusStudies. D. Montz (Jazz Studies). **Session: 1, 2. Classes:** One 2hr tut/wk. **Prerequisite:** Elective Jazz Orchestra 4. **Assessment: A** final grade will be compiled from continual assessment of professional demeanour and ensemble skills demonstrated during rehearsals and performances (100%).
Entry is by audition.

JAZZ 3005 **Elective Jazz Orchestra 6**
3 credit points. BMus, BMusStudies. D. Montz (Jazz Studies). **Session:** 1,2. **Classes:** One 2hr tut/wk. **Prerequisite:** Elective Jazz Orchestra 5. **Assessment: A** final grade will be compiled from continual assessment of professional demeanour and ensemble skills demonstrated during rehearsals and performances (100%).
NB: Department permission required for enrolment in Session 1.
Entry is by audition.

JAZZ 4004 **Elective Jazz Orchestra 7**
3 credit points. BMus. D. Montz (Jazz Studies). **Session: 1**,2. **Classes:** One 2hr tut/wk. **Prerequisite:** Elective Jazz Orchestra 6. **Assessment:** A final grade will be compiled from continual assessment of professional demeanour and ensemble skills demonstrated during rehearsals and performances (100%).
Entry is by audition.

JAZZ 4005 **Elective Jazz Orchestra 8**
3 credit points. BMus. D. Montz (Jazz Studies). **Session:** 1,2. Classes: One 2hr tut/wk. Prerequisite: Elective Jazz Orchestra 7. Assessment: A final grade will be compiled from continual assessment of professional demeanour and ensemble skills demonstrated during rehearsals and performances (100%).
NB:-Department permission required for enrolment in Session 1.
Entry is by audition.

■ Electronic Music

During this sequence of six units students will be introduced to a broad range of approaches to electronic music compostion covering the last five decades of the twentieth century. These units will be organised in the following categories:

- Signals, processes and systems in electronic music composition
- Digital wave editing used in electroacoustic composition
- Algorithmic compositions
- Computer music synthesis
- Live audio signal processing and gestural control
- Music in the Web environment

Each student will be expected to spend 2 hours each week working in the studio. Students will also be encouraged to listen to recordings in their own time and to attend concerts of electronic music. BMus(Comp) majors should also refer to the core requirements for BMus(Comp): all other majors should check prior to enrolment as this will be subject to availability of lab/studio places, maximum 12 places per class. For further information contact Dr G Schiemer.

CMPN 1007 **Electronic Music 1**
3 credit points. BMus, BMusStudies, DipMus. Dr Greg Schiemer (Composition and Music Technology). Session: 1. Classes: One 2hr lab/ studio session/wk. Prerequisite: Music Technology 1 MUED1002. Assessment: Set up digital sampler (30%); detailed examination on the MIDI specification (20%); composition presentation given in a concert work-shop at the end of the semester (50%).
This introductory unit will focus on electronic music composition. It will examine the work of a broad spectrum of electronic music composers including those who built some of the first analogue systems - eg, Tudor, Mumma, Lucier, Behrman, Neuhaus and others in the 1960s - to those who built hybrid systems that have integrated earlier instrument technology with various forms of electronics - eg, Chadabe, Martirano, Raes, Rosenboom, Gehlhaar, Collins, Hunt, de Marinis, Waiswisz and others. From this historical background, the student will look at fundamental concepts that make electronic instruments or electronic systems different from other musical instruments. Composition will involve an understanding of signals, processes and systems and will take the form of performance activities that a composer prescribes for systems purpose-built from existing instruments or other sound sources combined with electronic hardware. Hardware will include analogue mixers, assorted voltage-control equipment and audio signal processing devices, such as tape recorders, delay units and digital samplers and an assortment of performance interfaces devised by the composer. Individual/group work will focus on the electronic studio with some group teaching in the computer laboratory. The first assessment task will be submitted on floppy disk while the second and documentation associated with the third will be submitted in hard copy.

CMPN1008 **Electronic Music 2**
3 credit points. BMus, BMusStudies, DipMus. Dr A Hood (Composition and Music Technology). **Session:** 2. **Classes:** One 2-hour lab/studio session/wk. **Prerequisite:** Electronic Music 1 CMPN 1007. **Assessment:** DSP project (30%), Composition mastered on CD (70%).

This unit will focus on digital wave editing techniques used in electroacoustic composition, a form that evolved from musique concrete tape composition of the 1950s. This form of composition is produced either for radio or for the concert hall where it may sometimes take the form of a work for instrument(s) and tape. Historical backdrop to electroacoustic composition extends from early pioneers whose work established this form of composition to composers who more recently have extended this form of composition to working in the digital domain - eg, Truax, Wishart, Normandeau and others. This unit of study involves production of an electroacoustic composition for either concert or radio. Students will become familiar with live recording techniques involving either studio or field recording and learn production techniques involving digital sound transformation tools such as convolution and phase vocoding. Students will produce their compositions on one of the audio workstations available in the computer laboratory and in the studio using software such as Soundhack and Protools.

CMPN 3008 Electronic Music 3

3 credit points. BMus, BMusStudies. Dr Q Schiemer (Composition and Music Technology). **Session:** 1. Classes: One 2-hour lab/studio session/wk. **Prerequisite:** Electronic Music 2. **Assessment:** [a] Workshop presentation of Max patches (30%); [b] Workshop presentation of Max composition together with performance mastered on CD (70%).

This unit will focus on algorithmic composition, a musical form where the computer is used to take care of minute compositional detail while the composer takes care of the global aspects of musical design. Algorithmic composition has developed over the last half decade in a way that has parallels with the development of the computer itself. Initially composers like Xenakis and Hiller used algorithms to create highly complex scores that were played by performers. As computers evolved, algorithmic composition included processes where decisions are made by the composer at the moment of performance and includes the work of composers such as Chadabe, Martirano, Koenig, Barlow, Lewis, Kuivila, Bischoff, Polansky, Teitelbaum, Machover and others. This unit of study uses a graphic programming language called Max allowing the composer to program and implement processes quickly and with varying levels of sophistication. In this unit students will create exercises leading to the production a composition that will involve them in the role of composer and performer. All Max patches associated with workshop presentations will be submitted in printed form for the purpose of assessment while work presented in the final presentation will be submitted on CD.

CMPN 3009 Electronic Music 4

3 credit points. BMus, BMusStudies. Dr G. Schiemer (Composition and Music Technology). **Session:** 2. **Classes:** One 2-hour lab/studio session/wk. **Prerequisite:** Electronic Music 3. **Assessment:** [a] Create a study (maximum duration 1 minute) focused on Csound score file (10%); [b] Create a study (maximum duration 1 minute) focused on Csound orchestra file (10%); [c] Use MIDI file produced with notation software to create a Csound score (20%); [d] Create Csound composition (minimum duration 5 minutes) mastered on CD (60%).

This unit will focus on computer music synthesis using Csound, a composition language developed by the composer Barry Vercoe. Csound is an aggregation of work by many other composers who have been active in the development of computer music at various times since its beginnings in the 1960s. Csound will potentially link script-based languages associated with early computer music with more recent and friendlier Csound implementations such as Cecilia, Patchwork, the Bol Processor and others that involve the use of graphics and MIDI control. An added advantage is that Csound is a cross-platform composition language that is available in the public domain potentially enabling students to access these resources in a home studio. The unit will introduce students to the concept of software instruments including many originally developed by such composers as Risset, Chowning, Barriere, Lansky, Truax, Jaffe and others. Students will compose three short studies leading to the production of a larger composition using Csound mastered on CD. Csound source code for all assessment tasks will be submitted on floppy disk.

CMPN 4010 Electronic Music 5

3 credit points. BMus, BMusStudies. Dr A. Hood (Composition and Music Technology). **Session:** 1. **Classes:** One 2-hour lab/studio session/wk. **Prerequisite:** Electronic Music 4. **Assessment:** [a] Workshop presentation of preliminary MSP patches (30%); [b] Workshop presentation of MSP composition together with performance mastered on CD (70%).

This unit will focus on composition involving live audio signal processing and gestural control. The historical background to this study will be found in the work of composers like Wessell, Vercoe, Machover, Rowe, Jaffe and others. The student will develop a composition by applying existing algorithms, and potentially develop new algorithms that allow performance gesture to modify the sound of a live instrument. MSP, an audio signal processing extension of the Max programming language, will be used in this study. MSP forms a link between the graphic language environment encountered in Electronic Music 3 and the script-based approach encountered in Electronic Music 4. While MSP will initially rely heavily on resources in the computer laboratory, work done in this unit will shift to the electronic studio towards the end of the semester. The focus of this study will be directed towards live performance production of electronic music presented in a concert workshop. All MSP patches associated with workshop presentations will be submitted in hard copy for the purpose of assessment while work presented in the final presentation will be submitted on CD.

CMPN 4011 Electronic Music 6

3 credit points. BMus, BMusStudies. Dr G Schiemer (Composition and Music Technology). **Session:** 2. **Classes:** One 2-hour lab/studio session/wk. **Prerequisite:** Electronic Music 5. **Assessment:** [a] Preliminary HTML with applets (10%); [b] jMusic exercise 1 using text-based MIDI (20%); [c] jMusic exercise 2 using graphic user interface or audio (20%); [d] Web-page composition on CD-ROM consisting of sound applet created with jMusic (50%).

This unit will focus on music in the Web environment and explore new compositional paradigms brought about by network technology. Before the arrival of MIDI in the early 1980s, composers such as Bishoff, Horton, Gold, Trayle, Perkis, Brown, Gresham-Lancaster, Piche, Wesley-Smith, Shoji and others experimented with collaborative performance compositions that involved primitive networks. The musical revolution brought about by MIDI has now been overtaken by new collaborative possibilities brought about by advances in network technology. Today the World Wide Web provides new challenges for the composer. It offers potential to compose in ways that links image and sound as well as opening up employment opportunities for composers as creative web-page designers. The student is introduced to Java applets along with the fundamentals of HTML and the Java programming language using a java-based music composition program called jMusic with some reference to other java-based composition languages such as jSyn and jMSL. The student will create a musical application using simple Web authoring tools thereby laying the foundation for further vocational training in the field of creative Web design. The first three assessment tasks will be submitted on floppy disk while the third will be submitted on CD-ROM.

■ Flute Major and Minor

Flute is offered at a Major and Minor level of study. The level of study is decided in the audition. At the beginning of the major or minor study each student will be assigned a lecturer with whom they will normally work for the duration of the award. Continuing consultation between lecturer and student, including appraisal of technical and interpretative strengths and weaknesses, will enable regular clarification of specific learning objectives and content. At the beginning of all units included in the major and minor levels of study the lecturer will discuss past achievements and clarify weaknesses with each student, assist them to articulate personal objectives for advancement, recommend suitable content and advise the Chair of unit. In this context the unit descriptions which follow should be read as a guide to the minimum requirements of the major and minor levels of study in Flute.

WIND 1006 Flute 1 (Major)

6 credit points. BMus, BMus(MusEd), BMusStudies, DipMus. Chair (Woodwind). **Session:** 1,2. **Classes:** One 1 hr individual lesson and one 2hr concert practice/wk. **Assessment:** 15min technical exam or equivalent, minimum one 6min concert practice performance and/or studio class (100%).

WIND 1023 Flute 1 (Minor)

3 credit points. BMus(MusEd), BMusStudies. Chair (Woodwind). **Session: 1,2. Classes:** 1 hr individual lesson and concert practice/wk. **Assessment:** 10min technical exam, one concert practice performance (100%).

WIND 1007 Flute 2 (Major)
6 credit points. BMus, BMus(MusEd), BMusStudies, DipMus. Chair (Woodwind). Session: 1,2. Classes: One 1 hr individual lesson and one 2hr concert practice/wk. Prerequisite: Flute 1 (Major). Assessment: i 5min jury recital, minimum one 6min concert practice performance and/ or studio class (100%).

WIND 1024 Flute 2 (Minor)
3 credit points. BMus(MusEd), BMusStudies. Chair (Woodwind). Session: 1,2. Classes: 1 hr individual lesson and concert practice/wk. Prerequisite: Flute 1 (Minor). Assessment: 15min jury recital, one concert practice (100%).

WIND 2006 Flute 3 (Major)
6 credit points. BMus, BMus(MusEd), BMusStudies, DipMus. Chair (Woodwind). Session: 1,2. Classes: One 1 hr individual lesson and one 2hr concert practice/wk. Prerequisite: Flute 2 (Major) or audition. Assessment: 20min technical exam, two 6min concert practice performances (100%).

WIND 2026 Flute 3 (Minor)
3 credit points. BMus(MusEd), BMusStudies. Chair (Woodwind). Session: 1,2. Classes: 1 hr individual lesson and class instruction/wk. Prerequisite: Flute 2 (Minor). Assessment: 15min technical exam, one concert practice performance (100%).

WIND 2007 **Flute 4 (Major)**
6 credit points. BMus, BMus(MusEd), BMusStudies, DipMus. Chair (Woodwind). Session: 1,2. Classes: One 1 hr individual lesson and one 2hr concert practice/wk. Prerequisite: Flute 3 (Major). Assessment: 40min junior recital, two 6min performances at concert practice (100%).

WIND 2027 **Flute 4 (Minor)**
3 credit points. BMus(MusEd), BMusStudies. Chair (Woodwind). Session: 1,2. Classes: 1 hr individual lesson and class instruction/wk. Prerequisite: Flute 3 (Minor). Assessment: 15-20min recital, one concert practice performance (100%).

WIND 3006 **Flute 5 (Major)**
6 credit points. BMus, BMus(MusEd), BMusStudies. Chair (Woodwind). Session: 1,2. Classes: One 1 hr individual lesson and one 2hr concert practice/wk. Prerequisite: Flute 4 (Major). Assessment: 20min technical exam, two 6min concert practice performances (100%).

WIND 3028 **Flute 5 (Minor)**
3 credit points. BMus(MusEd), BMusStudies. Chair (Woodwind). Session: 1,2. Classes: 1 hr individual lesson and class instruction/wk. Prerequisite: Flute 4 (Minor). Assessment: 15min technical exam, one concert practice performance (100%).

WIND 3007 **Flute 6 (Major)**
6 credit points. BMus, BMus(MusEd), BMusStudies. Chair (Woodwind). Session: 1,2. Classes: One 1 hr individual lesson and one 2hr concert practice/wk. Prerequisite: BMus: Flute 5 (Major); DipMus: Flute 4 (Major). Assessment: Concerto exam, two 6min concert practice performances (100%).

WIND 3029 **Flute 6 (Minor)**
3 credit points. BMus(MusEd), BMusStudies. Chair (Woodwind). Session: 1,2. Classes: 1 hr individual lesson and class instruction/wk. Prerequisite: Flute 5 (Minor). Assessment: 20-25min recital, one concert practice performance (100%).

WIND 4012 Flute 7 (Major)
6 credit points. BMus, BMus(MusEd). Chair (Woodwind). Session: 1,2. Classes: One 1 hr individual lesson and one 2hr concert practice/wk. Prerequisite: Flute 6 (Major). Assessment: 20min technical exam, one 6min concert practice performance, one 12min lunch-time concert performance (100%).

WIND 4038 Flute 7 (Minor)
3 credit points. BMus(MusEd). Chair (Woodwind). Session: 1,2. Classes: 1hr individual lesson and class instruction/wk. Prerequisite: Flute 6 (Minor). Assessment: 15min technical exam, one concert practice performance (100%).

WIND 4014 Flute 8 (Major)
6 credit points. BMus, BMus(MusEd). Chair (Woodwind). Session: 1,2. Classes: One 1 hr individual lesson and one 2hr concert practice/wk. Prerequisite: Flute 7 (Major). Assessment: 50min senior recital, one 6min concert practice performance, one 12min lunch-time concert performance (100%).

WIND 4039 Flute 8 (Minor)
3 credit points. BMus(MusEd). Chair (Woodwind). Session: 1,2. Classes: 1 hr individual lesson and class instruction/wk. Prerequisite: Flute 7 (Minor). Assessment: Exam (100%).

VSAO1053 French 1
3 credit points. BMus, BMusStudies, DipMus. Session: 1. Classes: One 1 hr workshop/wk. Assessment: Continuous assessment (40%), written and oral examination (60%).

Concentration on aspects of the French language specific to the needs of singers. Rules of pronunciation and diction. For further information contact Nicole Dorigo (Vocal Studies).

VSAO1054 French 2
3 credit points. BMus, BMusStudies, DipMus. Session: 2. Classes: One 1 hr workshop/wk. Prerequisite: French 1 or French for Singers 1. Assessment: Continuous assessment (40%), written and oral examination (60%).
Continuation of French 1. For further information, contact Nicole Dorigo (Vocal Studies unit)

■ French Horn Major and Minor

French Horn is offered at a Major and Minor level of study. The level of study is decided in the audition. At the beginning of the major or minor level of study each student will be assigned a lecturer with whom they Will normally work for the duration of the award. Continuing consultation between lecturer and student, including appraisal of technical and interpretative strengths and weaknesses, will enable regular clarification of specific learning objectives and content. At the beginning of all units included in the major and minor levels of study the lecturer will discuss past achievements and clarify weaknesses with each student, assist them to articulate personal objectives for advancement, recommend suitable content and advise the Chair of unit. The unit descriptions which follow should be read as a guide to the minimum requirements of the major study and minor study in French Horn.

BRSS1002 French Horn 1 (Major)
6 credit points. BMus, BMus(MusEd), BMusStudies, DipMus. A.Evans (Brass). Session: 1, 2. Classes: One 1 hr individual lesson and concert practice/wk. Assessment: 30min technical exam or equivalent, minimum one 6min concert practice performance and/or studio class (100%).

BRSS 1010 French Horn 1 (Minor)
3 credit points. BMus(MusEd), BMusStudies. A.Evans (Brass). Session: 1,2. Classes: One 1 hr individual lesson and concert practice/wk. Assessment: 10min technical exam, one concert practice performance (100%).

BRSS 1003 French Horn 2 (Major)
6 credit points. BMus, BMus(MusEd), BMusStudies, DipMus. A.Evans (Brass). Session: 1,2. Classes: One 1 hr individual lesson and concert practice/wk. Prerequisite: French Horn 1 (Major). Assessment: 15min jury recital, minimum one 6min concert practice performance and/or studio class (100%).

BRSS 1011 French Horn 2 (Minor)
3 credit points. BMus(MusEd), BMusStudies. A.Evans (Brass). Session: 1,2. Classes: One 1 hr individual lesson and concert practice/wk. Prerequisite: French Horn 1 (Minor). Assessment: 15min recital exam, one concert practice (100%).

BRSS 2002 French Horn 3 (Major)
6 credit points. BMus, BMus(MusEd), BMusStudies, DipMus. A.Evans (Brass). Session: 1,2. Classes: One 1 hr individual lesson and concert practice/wk. Prerequisite: French Horn 2 (Major) or audition. Assessment: 30min technical exam, two 6min concert practice performances (100%).

BRSS 2004 French Horn 3 (Minor)
3 credit points. BMus(MusEd), BMusStudies. A.Evans (Brass). Session: 1,2. Classes: 1hr/wk individual lesson and class instruction. Prerequisite: French Horn 2 (Minor). Assessment: 15min technical exam, one concert practice performance (100%).

BRSS 2003 French Horn 4 (Major)
6 credit points. BMus, BMus(MusEd), BMusStudies, DipMus. A.Evans (Brass). Session: 1, 2. Classes: One 1 hr individual lesson and concert practice/wk. Prerequisite: BMus: French Horn 3 (Major), DipMus: French Horn 2 (Major). Assessment: 40min junior recital, two 6min performances at concert practice (100%).

BRSS 2005 French Horn 4 (Minor)
3 credit points. BMus(MusEd), BMusStudies. A.Evans (Brass). Session: 1,2. Classes: 1hr/wk individual lesson and class instruction. Prerequisite: French Horn 3 (Minor). Assessment: 15-20min recital, one concert practice performance (100%).

BRSS 3004 French Horn 5 (Major)
6 credit points. BMus, BMus(MusEd), BMusStudies. A.Evans (Brass). Session: 1,2. Classes: One 1 hr individual lesson and concert practice/ wk. Prerequisite: French Horn 4 (Major). Assessment: 30min technical exam, two 6min concert practice performances (100%).

BRSS 3008 French Horn 5 (Minor)
3 credit points. BMus(MusEd), BMusStudies. A.Evans (Brass). **Session:** 1, 2. **Classes:** 1hr/wk individual lesson and class instruction. **Prerequisite:** French Horn 4 (Minor). **Assessment:** 15min technical exam, one concert practice performance (100%).

BRSS 3005 French Horn 6 (Major)
6 credit points. BMus, BMus(MusEd), BMusStudies. A.Evans (Brass). **Session:** 1,2. **Classes:** One 1 hr individual lesson and concert practice/ wk. **Prerequisite:** French Horn 5 (Major). **Assessment:** Concerto exam, two 6min concert practice performances (100%).

BRSS 3009 French Horn 6 (Minor)
3 credit points. BMus(MusEd), BMusStudies. A.Evans (Brass). **Session: 1**, 2. **Classes:** 1 hr/wk individual lesson and class instruction. **Prerequisite:** French Horn 5 (Minor). **Assessment:** 20-25min recital, one concert practice performance (100%).

BRSS 4004 French Horn 7 (Major)
6 credit points. BMus, BMus(MusEd). A.Evans (Brass). **Session: 1,2. Classes:** One 1 hr individual lesson and concert practice/wk. **Prerequisite:** French Horn 6 (Major). **Assessment:** 30min technical exam, one 6min concert practice performance, one 12min lunch-time concert performance (100%).

BRSS 4005 French Horn 7 (Minor)
3 credit points. BMus(MusEd). A.Evans (Brass). **Session: 1,2. Classes:** 1 hr/wk individual lesson and class instruction. **Prerequisite:** French Horn 6 (Minor). **Assessment:** 15min technical exam, one concert practice performance (100%).

BRSS 4006 French Horn 8 (Major)
6 credit points. BMus, BMus(MusEd). A.Evans (Brass). **Session:** 1, 2. **Classes:** One 1 hr individual lesson and concert practice/wk. **Prerequisite:** French Horn 7 (Major). **Assessment:** 50min senior recital, one 6min concert practice performance, one 12min lunch-time concert performance (100%).

BRSS 4007 French Horn 8 (Minor)
3 credit points. BMus(MusEd). A.Evans (Brass). **Session:** 1,2. **Classes:** 1 hr/wk individual lesson and class instruction. **Prerequisite:** French Horn 7 (Minor). **Assessment:** Exam (100%).

STRG 1004 Functional Guitar 1
3 credit points. BMus, BMusStudies, DipMus. Chair (Strings). **Session:** 1. **Classes:** One 1 hr class/wk. **Assessment:** Class work (50%), 15min prac exam (50%).
To develop students' ability to confidently use the guitar as an harmonic and accompanying instrument. Students will be provided with experiences which develop their functional skills in harmony, sight reading and improvisation. Please note that this course will be offered when optimum class numbers present, not necessarily in year 1 of the course. For further information contact G. Pikler (Strings).

STRG 1005 Functional Guitar 2
3 credit points. BMus, BMusStudies, DipMus. Chair (Strings). Session: 2. Classes: One 1 hr class/wk. Prerequisite: Functional Guitar 1. Assessment: Class work (50%), 15min prac exam (50%).
Please refer to Functional Guitar 1. This class will be offered when optimum class numbers present, not necessarily in year 1 of the course. For further information contact G. Pikler (Strings).

VSAO 1055 German 1
3 credit points. BMus, BMusStudies, DipMus. **Session: 1. Classes:** One 1 hr workshop/wk. **Assessment:** Written (30%), continuous assessment (30%), recital (40%).
The aim of this unit is to concentrate on those aspects of the language specific to the needs of singers. 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. Rules of pronunciation and diction; basic grammar and syntax as an aid to comprehension and translation will be studied. For further information, contact the Chair of Vocal Studies.

VSAO 1056 German 2
3 credit points. BMus, BMusStudies, DipMus. **Session:** 2. **Classes:** One 1 hr workshop/wk. **Prerequisite:** German 1 or German for Singers 1. **Assessment:** Continuous assessment (40%), written and oral examination (60%).
Application and deepening of language skills gained in German 1 to the translations of given texts; poetic appreciation of these texts, leading to understanding and interpretation of the word-music relationship. For further information, contact the Chair of Vocal Studies.

■ Guitar Major and Minor

Guitar is offered at a Major and Minor level of study. The level of study is decided in the audition. At the beginning of the major or minor study each student will be assigned a lecturer with whom they will normally work for the duration of the award. Continuing consultation between lecturer and student, including appraisal of technical and interpretative strengths and weaknesses, will enable regular clarification of specific learning objectives and content. At the beginning of all units included in the major or minor levels of study the lecturer will discuss past achievements and clarify weaknesses with each student, assist them to articulate personal objectives for advancement and recommend suitable content.

STRG 1006 Guitar 1 (Major)
6 credit points. BMus, BMus(MusEd), BMusStudies, DipMus. G. Pikler (Strings). **Session: 1,2. Classes:** One 1hr individual lesson and concert practice/wk. **Assessment:** 15min technical exam and one 6min concert practice performance (100%).

STRG 1013 Guitar 1 (Minor)
3 credit points. BMus(MusEd), BMusStudies. G. Pikler (Strings). **Session: 1,2. Classes:** One 1 hr individual lesson and concert practice/ wk. **Assessment:** 10min technical exam, one conce.rt practice performance (100%).

STRG 1007 Guitar 2 (Major)
6 credit points. BMus, BMus(MusEd), BMusStudies, DipMus. G. Pikler (Strings). **Session:** 1,2. **Classes:** One 1 hr individual lesson and concert practice/wk. **Prerequisite:** Guitar 1 (Major). **Assessment:** 15min jury recital and one 6min concert practice performance (100%).

STRG 1014 Guitar 2 (Minor)
3 credit points. BMus(MusEd), BMusStudies. G. Pikler (Strings). **Session: 1,2. Classes:** One ihr individual lesson and concert practice/ wk. **Prerequisite:** Guitar 1 (Minor). **Assessment:** 10min recital program, one 6min concert practice performance and/or studio class (100%).

STRG 2006 Guitar 3 (Major)
6 credit points. BMus, BMus(MusEd), BMusStudies, DipMus. G. Pikler (Strings). **Session: 1,2. Classes:** One **1** hr individual lesson and concert practice/wk. **Prerequisite:** Guitar 2 (Major) or audition. **Assessment:** 15min technical exam, two 6min concert practice performances (100%).

STRG 2012 **Guitar 3 (Minor)**
3 credit points. BMus(MusEd), BMusStudies. G. Pikler (Strings). **Session: 1,2. Classes:** 1 hr/wk individual lesson and class instruction. **Prerequisite:** Guitar 2 (Minor). **Assessment:** 15min technical exam, one concert practice performance (100%).

STRG 2007 Guitar 4 (Major)
6 credit points. BMus, BMus(MusEd), BMusStudies, DipMus. G. Pikler (Strings). **Session:** 1,2. **Classes:** One 1hr individual lesson and concert practice/wk. **Prerequisite:** Guitar 3 (Major). **Assessment:** 40min junior recital, two 6min performances at concert practice (100%).

STRG 2013 Guitar 4 (Minor)
3 credit points. BMus(MusEd), BMusStudies. G. Pikler (Strings). **Session: 1,2. Classes: 1** hr/wk individual lesson and class instruction. **Prerequisite:** Guitar 3 (Minor). **Assessment:** 15min recital, one concert practice performance (100%).

STRG 3004 Guitar 5 (Major)
6 credit points. BMus, BMus(MusEd), BMusStudies. G. Pikler (Strings). **Session: 1,2. Classes:** One 1 hr individual lesson and concert practice/ wk. **Prerequisite:** Guitar 4 (Major). **Assessment:** 15min technical exam, two 6min concert practice performances (100%).

STRG 3016 Guitar 5 (Minor)
3 credit points. BMus(MusEd), BMusStudies. G. Pikler (Strings). **Session: 1,2. Classes:** 1 hr/wk individual lesson and class instruction. **Prerequisite:** Guitar 4 (Minor). **Assessment:** 15min technical exam, one concert practice performance (100%).

STRG 3005 Guitar 6 (Major)
6 credit points. BMus, BMus(MusEd), BMusStudies. G. Pikler (Strings). **Session: 1,2. Classes:** One 1hr individual lesson and concert practice/ wk. **Prerequisite:** Guitar 5 (Major). **Assessment:** Concerto exam, two 6min concert practice performances (100%).

STRG 3017 Guitar 6 (Minor)
3 credit points. BMus(MusEd), BMusStudies. G. Pikler (Strings). **Session: 1,2. Classes:** 1 hr/wk individual lesson and class instruction. **Prerequisite:** Guitar 5 (Minor). **Assessment:** 20min recital, one concert practice performance (100%).

STRG 4006 Guitar 7 (Major)
6 credit points. BMus, BMus(MusEd). G. Pikler (Strings). **Session: 1,2. Classes:** One 1 hr individual lesson and concert practice/wk. **Prerequisite:** Guitar **6 (Major). Assessment:** 15min exam, one 6min concert practice performance, one 12min lunch-time concert performance (100%).

STRG 4014 Guitar 7 (Minor)
3 credit points. BMus(MusEd). G. Pikler (Strings). **Session: 1,2. Classes:** 1hr/wk individual lesson and class instruction. **Prerequisite:** Guitar 6 (Minor). **Assessment:** 15min technical exam, one concert practice performance (100%).

STRG 4008 Guitar 8 (Major)
6 credit points. BMus, BMus(MusEd). G. Pikler (Strings). **Session: 1,2. Classes:** One **1 hr** individual lesson and concert practice/wk. **Prerequisite:** Guitar 7 (Major). **Assessment:** 50min senior recital, one 6min concert practice performance, one 12min lunch-time concert performance (100%).

STRG 4015 Guitar 8 (Minor)
3 credit points. BMus(MusEd). G. Pikler (Strings). **Session: 1,2. Classes:** 1hr/wk individual lesson and class instruction. **Prerequisite:** Guitar 7 (Minor). **Assessment: 1**5min exam, one concert practice performance (100%).

MCGY1008 Harmony and Analysis 1
3 credit points. BMus, BMusStudies, DipMus. L. Cornwell (Musicology). Session: 1. Classes: 1 lecture, 1 tutorial, 1 keyboard tutorial/wk. Assessment: Lecture/tutorial component: 65%, comprising weekly assignments (40%), examination (60%). Keyboard component: 35%, comprising class tests (40%), examination (60%). Students are required to pass both the Lecture/tutorial and Keyboard components.
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 February 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. Keyboard class gives students an opportunity to reinforce and extend their understanding of musical concepts through the experience of playing and listening. Structured exercises in the building and voicing of chords, improvisation, score reading, sight reading and transposition are designed to cater both for beginners and more experienced keyboard players.
Textbooks

Gauldin Robert. Harmonic practice in tonal music. NY: Norton, 1997
Gauldin Robert. Workbook for harmonic practice in tonal music. NY: Norton, 1997
Lyke J et al. Keyboard musicianship Book 1. 7th ed. Champaign, Illinois: Stipes Publishing Company, 1998

MCGY 1009 Harmony and Analysis 2
3 credit points. BMus, BMusStudies, DipMus. L. Cornwell (Musicology). Session: 2. Classes: 1 lecture, 1 tutorial, 1 keyboard tutorial/wk. Prerequisite: Harmony and Analysis 1. Assessment: Lecture/tutorial component: 65%, comprising weekly assignments (40%), examination (60%). Keyboard component: 35%, comprising class tests (40%), examination (60%). Students are required to pass both the Lecture/tutorial and Keyboard components.
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. Keyboard class provides an opportunity for the further development of skills in all of these areas.
Textbooks

Gauldin Robert. Harmonic practice in tonal music. NY: Norton, 1997
Gauldin Robert. Workbook for harmonic practice in tonal music. NY: Norton, 1997
Lyke J et al. Keyboard musicianship Book 1.7th ed. Champaign, Illinois: Stipes Publishing Company, 1998

MCGY 2010 Harmony and Analysis 3
3 credit points. BMus, BMusStudies, DipMus. L Cornwell (Musicology). **Session: 1. Classes:** 1 lecture, 1 tutorial/wk. **Prerequisite:** Harmony and Analysis 2. **Assessment:** Analysis assignments (50%), Harmony assignments (25%), Harmony examination (25%).
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 investigate a range of analytical approaches to 18th century music, looking at aspects of fugal technique, motivic analysis and issues relating to sonata forms.
Textbooks

Gauldin Robert. Harmonic practice in tonal music. NY: Norton, 1997
Gauldin Robert. Workbook for harmonic practice in tonal music. NY: Norton, 1997

MCGY 2011 Harmony and Analysis 4
3 credit points. BMus, BMusStudies, DipMus. L Cornwell (Musicology). Session: 2. Classes: 1 lecture, 1 tutorial/wk. Prerequisite: Harmony and Analysis 3. Assessment: Analysis assignments (50%), Harmony assignments (25%), Harmony examination (25%).
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. Analytical skills acquired in Semester 3 are further developed in relation to 19th and 20th century music and other recent approaches, including those based on semiotics, are introduced.
Textbooks

Gauldin Robert. Harmonic practice in tonal music. NY: Norton, 1997
Gauldin Robert. Workbook for harmonic practice in tonal music. NY: Norton, 1997

■ Harp Major and Minor

Harp is offered at a Major and Minor level of study. The level of study is decided in the audition. At the beginning of the major and minor study each student will be assigned a lecturer. Continuing consultation between lecturer and student, including appraisal of technical and interpretative strengths and weaknesses, will enable regular clarification of specific learning objectives and content. At the beginning of all units included in the major and minor levels of study, the lecturer will discuss past achievements and clarify weaknesses with each student, assist mem to articulate personal objectives for advancement, recommend suitable content and advise the Chair of unit.

STRG 1008 Harp 1 (Major)
6 credit points. BMus, BMus(MusEd), BMusStudies, DipMus. G. Richter (Strings). **Session:** 1,2. **Classes:** One **1 hr** individual lesson and concert practice/wk. **Assessment:** 15min technical exam or equivalent, one 6min concert practice performance, concert practice attendance (100%).

STRG 1031 Harp 1 (Minor)
3 credit points. BMus(MusEd), BMusStudies. G. Richter (Strings). **Session:** 1,2. **Classes:** One 1 hr individual lesson and concert practice/wk. **Assessment:** 15min technical exam or equivalent, one 6min concert practice performance, concert practice attendance (100%).

STRG 1009 Harp 2 (Major)
6 credit points. BMus, BMus(MusEd), BMusStudies, DipMus. G. Richter (Strings). **Session:** 1,2. Classes: One 1 hr individual lesson and concert practice/wk. **Prerequisite:** Harp 1 (Major). Assessment: 15min jury recital, minimum one 6min concert practice performance (100%).

STRG 1032 Harp 2 (Minor)
3 credit points. BMus(MusEd), BMusStudies. G. Richter (Strings). **Session: 1,2. Classes:** One **1** hr individual lesson and concert practice/wk. **Prerequisite:** Harp 1 (Minor). **Assessment:** 15min jury recital, minimum one 6min concert practice performance (100%).

STRG 2008 Harp 3 (Major)
6 credit points. BMus, BMus(MusEd), BMusStudies, DipMus. G. Richter (Strings). **Session: 1,2. Classes:** One **1** hr individual lesson and concert practice/wk. **Prerequisite:** Harp 2 (Major) or audition. **Assessment:** 15min technical exam, two 6min concert practice performances (100%).

STRG 2009 Harp 4 (Major)
6 credit points. BMus, BMus(MusEd), BMusStudies, DipMus. G. Richter (Strings). **Session:** 1,2. **Classes:** One 1 hr individual lesson and concert practice/wk. **Prerequisite:** Harp 3 (Major). Assessment: 40min junior recital, two 6min performances at concert practice (100%).

STRG3006 **Harp 5 (Major)**
6 credit points. BMus, BMus(MusEd), BMusStudies. G. Richter (Strings). Session: 1,2. Classes: One 1 hr individual lesson and concert practice/ wk. Prerequisite: Harp 4 (Major). Assessment: 15min technical exam, two 6min concert practice performances (100%).

STRG3007 Harp 6 (Major)
6 credit points. BMus, BMus(MusEd), BMusStudies. G. Richter (Strings). Session: 1,2. Classes: One 1 hr individual lesson and concert practice/ wk. Prerequisite: Harp 5 (Major). Assessment: Concerto exam, two 6min concert practice performances (100%).

STRG4010 **Harp 7 (Major)**
6 credit points. BMus, BMus(MusEd). G. Richter (Strings). Session: 1,2. Classes: One 1 hr individual lesson and concert practice/wk. Prerequisite: Harp 6 (Major). Assessment: 15min technical exam, one 6min concert practice performance, one 12min lunch-time concert performance (100%).

STRG 4011 Harp 8 (Major)
6 credit points. BMus, BMus(MusEd). G. Richter (Strings). Session: 1,2. Classes: One 1 hr individual lesson and concert practice/wk. Prerequisite: Harp 7 (Major). Assessment: 50min senior recital, one 6min concert practice performance, one 12min lunch-time concert performance (100%).

■ Harpsichord Major and Minor

Harpsichord is offered at a Major and Minor level of study. The level of study is decided in the audition. At the beginning of the major or minor level of study each student will be assigned a teacher with whom they will normally work for the duration of the award. Continuing consultation between teacher and student, including appraisal of technical and interpretative strengths and weaknesses, will enable regular clarification of specific learning objectives and content. At the beginning of all units included in the major and minor levels of study, the teacher will discuss past achievements and clarify weaknesses with each student, assist them to articulate personal objectives for advancement, recommend suitable content and advise the Chair of unit. In this context the unit descriptions which follow should be read as a guide to the minimum requirements of the major and minor levels of study in Harpsichord.

KEYB 1002 Harpsichord 1 (Major)
6 credit points. BMus, BMus(MusEd), BMusStudies, DipMus. E. Powell (Keyboard). Session: 1,2. Classes: One 1 hr individual lesson and concert practice/wk. Assessment: 12min technical exam or equivalent, minimum one 6min concert practice performance and/or studio class (100%).

KEYB 1010 Harpsichord 1 (Minor)
3 credit points. BMus(MusEd), BMusStudies. E. Powell (Keyboard). Session: 1,2. Classes: One 1 hr individual lesson and concert practice/ wk. Assessment: 10min technical exam, one concert practice performance (100%).

KEYB 1003 Harpsichord 2 (Major)
6 credit points. BMus, BMus(MusEd), BMusStudies, DipMus. E. Powell (Keyboard). Session: 1,2. Classes: One 1 hr individual lesson and concert practice/wk. Prerequisite: Harpsichord 1 (Major). Assessment: 15min jury recital 15 minutes, minimum one 6min concert practice performance and/or studio class (100%).

KEYB 1011 Harpsichord 2 (Minor)
3 credit points. BMus(MusEd), BMusStudies. E. Powell (Keyboard). Session: 1,2. Classes: One 1 hr individual lesson and concert practice/ wk. Prerequisite: Harpsichord 1 (Minor). Assessment: 15 min recital of 3 pieces, one concert practice performance (100%).

KEYB 2001 Harpsichord 3 (Major)
6 credit points. BMus, BMus(MusEd), BMusStudies, DipMus. E. Powell (Keyboard). Session: 1,2. Classes: One 1 hr individual lesson and concert practice/wk. Prerequisite: Harpsichord 2 (Major) or audition for advanced standing. Assessment: 12min technical exam, two 6min concert practice performances (100%).
Students wishing to transfer from Harpsichord 2 (Minor) to Harpsichord 3 (Major) must demonstrate at both their Harpsichord 1 & 2 (Minor) examinations that they have covered equivalent syllabus and reached the standard of Major candidates.

KEYB 2009 Harpsichord 3 (Minor)
3 credit points. BMus(MusEd), BMusStudies. E. Powell (Keyboard). Session: 1,2. Classes: 1 hr/wk individual lesson / class instruction and concert practice. Prerequisite: Harpsichord 2 (Minor). Assessment: 15min technical exam, one concert practice performance (100%).

KEYB 2002 Harpsichord 4 (Major)
6 credit points. BMus, BMus(MusEd), BMusStudies, DipMus. E. Powell (Keyboard). Session: 1,2. Classes: One 1 hr individual lesson and concert practice/wk. Prerequisite: Harpsichord 3 (Major). Assessment: 40min junior recital, two 6min concert practice performances (100%).

KEYB 2010 Harpsichord 4 (Minor)
3 credit points. BMus(MusEd), BMusStudies. E. Powell (Keyboard). Session: 1,2. Classes: 1 hr/wk individual lesson / class instruction and concert practice. Prerequisite: Harpsichord 3 (Minor). Assessment: 15-20min recital, one concert practice performance (100%).

KEYB 3000 Harpsichord 5 (Major)
6 credit points. BMus, BMus(MusEd), BMusStudies. E. Powell (Keyboard). Session: 1,2. Classes: One 1 hr individual lesson and concert practice/wk. Prerequisite: Harpsichord 4 (Major). Assessment: 12min technical exam, two 6min concert practice performances (100%).

KEYB 3006 Harpsichord 5 (Minor)
3 credit points. BMus(MusEd), BMusStudies. E. Powell (Keyboard). Session: 1,2. Classes: 1 hr/wk individual lesson / class instruction and concert practice. Prerequisite: Harpsichord 4 (Minor). Assessment: 15min technical exam, one concert practice performance (100%).

KEYB 3001 Harpsichord 6 (Major)
6 credit points. BMus, BMus(MusEd), BMusStudies. E. Powell (Keyboard). Session: 1,2. Classes: One 1 hr individual lesson and concert practice/wk. Prerequisite: Harpsichord 5 (Major). Assessment: Concerto exam, two 6min concert practice performances (100%).

KEYB 3007 Harpsichord 6 (Minor)
3 credit points. BMus(MusEd), BMusStudies. E. Powell (Keyboard). Session: 1,2. Classes: 1 hr/wk individual lesson /class instruction and concert practice. Prerequisite: Harpsichord 5 (Minor). Assessment: 20-25min recital, one concert practice performance (100%).

KEYB 4000 Harpsichord 7 (Major)
6 credit points. BMus, BMus(MusEd). E. Powell (Keyboard). Session: 1, 2. Classes: One 1 hr individual lesson and concert practice/wk. Prerequisite: Harpsichord 6 (Major). Assessment: 12min technical exam, one 6min concert practice performance, one 12min lunch-time concert performance (100%).

KEYB 4006 Harpsichord 7 (Minor)
3 credit points. BMus(MusEd). E. Powell (Keyboard). Session: 1,2. Classes: 1 hr/wk individual lesson and class instruction. Prerequisite: Harpsichord 6 (Minor). Assessment: 15min technical exam, one concert practice performance (100%).

KEYB 4001 Harpsichord 8 (Major)
6 credit points. BMus, BMus(MusEd). E. Powell (Keyboard). Session: 1, 2. Classes: One 1 hr individual lesson and concert practice/wk. Prerequisite: Harpsichord 7 (Major). Assessment: 50min senior recital, one 6min concert practice performance, one 12min lunch-time concert performance (100%).

KEYB 4007 Harpsichord 8 (Minor)
3 credit points. BMus(MusEd). E. Powell (Keyboard). Session: 1,2. Classes: 1 hr/wk individual lesson and class instruction. Prerequisite: Harpsichord 7 (Minor). Assessment: Exam (100%).

KEYB 1004 Harpsichord Class 1
3 credit points. BMus, BMusStudies, DipMus. E. Powell (Keyboard). Session: 1. Classes: One 1 hr class/wk. Prerequisite: Pianoforte 2 (Major). Assessment: Three practical assignments (20% each), one lOmin practical exam (40%).
Students will be taught the principles of harpsichord technique and will develop performance skills through the study and preparation of pieces representing a variety of styles and genres. Availability subject to sufficient enrolment numbers. For further information contact the Chair of the Keyboard unit.

KEYB 1005 Harpsichord Class 2
3 credit points. BMus, BMusStudies, DipMus. E. Powell (Keyboard). Session: 2. Classes: One 1 hr class/wk. Prerequisite: Harpsichord Class 1. Assessment:Three practical assignments (20% each), one 10min practical exam (40%).
Consolidation and extension of concepts and skills introduced in Harpsichord Class 1. Availability subject to sufficient enrolment numbers. For further information contact the Chair of the Keyboard unit.

■ Historical and Cultural Studies

These general education units are designed to provide students with a historical survey of aspects of the western cultural tradition. Topics in social, political or cultural history are chosen and arranged to complement students' professional studies in Western art music.

GENS 2004 Historical and Cultural Studies 1

3 credit points. BMus, BMusStudies, DipMus. Dr D. Collins (General Studies). Session: 1. Classes: 1 lecture, 1 seminar/wk. Assessment: Essay, 2000w (50%); seminar presentation (50%).

The French and industrial revolutions are usually seen as initiating the 'modem' era. This unit examines the ideological, social and cultural underpinnings of modernism. Topics include the impact of nationalism and imperialism on social, political and cultural organization; the emergence of mass consumer culture; the rise of the avant garde, the impact of psychoanalytic theory on cultural discourses; the emergence of new cultural/artistic forms (jazz, film, photography etc); the cultural roots of totalitarianism and the relationship between totalitarianism and cultural production. Students will also acquire some familiarity with the development of the concept of culture and theoretical approaches to cultural studies. The unit also aims to provide students with generic oral and written communication skills. Students will be required to undertake a variety of written and performance tasks aimed at developing skills necessary for their future professional development. Stress will be placed on developing research skills, the distinctions between formal and informal writing, report and essay writing, the processes of critical analysis and techniques of oral presentation and small group discussion. Students will be encouraged to acquire collaborative as well as individual skills. For further information contact Dr D. Collins (General Studies).

GENS 2005 Historical and Cultural Studies 2

3 credit points. BMus, BMusStudies, DipMus. Dr D. Collins (General Studies). Session: 2. Classes: 1 lecture, 1 seminar/wk. Assessment: Essay, 2000w (50%), seminar presentation (50%),.

The United States emerged from the Second World War as the world's leading nation. This unit examines the Americanization of Western society and the tensions and conflicts that have accompanied the emergence of a new world order. Subjects covered include the Cold War and the impact of McCarthyism; the culture of protest that emerged in the sixties; the impact of liberation movements (including the civil rights movement, anti-colonialism, women's and gay liberation); the decline of communism; the new conservatism; mass media and socio-cultural change, intellectual movements (eg, existentialism). preoccupations in aesthetic theory and production, the ways in which culture has been used as a site of resistance to both American and Soviet hegemony and post-modernism. The unit builds upon the generic communication skills component of first semester. For further information contact Dr D. Collins (General Studies).

GENS 3004 Historical and Cultural Studies 3

3 credit points. BMus, BMusStudies, DipMus. Dr D. Collins (General Studies). Session: 2. Classes: One 1 hr lec and one 1 hr seminar/wk. Assessment: Essay, 2000w (50%), seminar presentation (50%),.

Beginning with a brief survey of the medieval background, this unit introduces students to contemporary interpretations of some of the seminal moments in European history: the Renaissance, the Reformation, the Scientific Revolution, the expansion of Europe overseas. Topics include the relationship between the Renaissance, creativity and consumption, religion and the idea of a persecuting society, science and the decline of magic, science and gender, oral, print and performance culture, literary (and especially Shakespearean) texts as cultural signifiers. Stress will also be placed on European encounters with other cultures (Islam, West Africa, Meso-America) and the subsequent processes of cultural exchange and transformation. By understanding Europeans attitudes towards the 'other' students will develop a deeper appreciation of their own cultural and social sensibilities. Students will also be continually encouraged to relate their knowledge of music and history to these larger themes and constructs. Communication skills remain a core component of the course. Students will be expected to build on the techniques developed in first year units and to develop a deeper understanding of the processes involved in effective oral and written communication. For further information contact Dr D. Collins (General Studies).

GENS 3005 Historical and Cultural Studies 4

3 credit points. BMus, BMusStudies, DipMus. Dr D. Collins (General Studies). Session: 1. Classes: 1 lecture, 1 seminar/wk. Assessment: Essay, 2000w (50%), seminar presentation (50%),.

This unit looks at some of the main determinants of individual identity in western culture. It traces the history of material life, the family, manners and the emerging notion of privacy. It explores changing attitudes to childhood, women, gender, sexuality, deviance, work, culture and recreation. The impact of industrialisation on everyday life and popular culture is examined and, connected to this, the idea of the emergence of 'highbrow', 'middlebrow' and 'lowbrow' cultures. Film, literature, art and music will be used to exemplify themes basic to the unit. Communication skills and the ability to work interactively remain a core component of this unit. For further information contact Dr D. Collins (General Studies).

STRG 3008 Interpretation of Early Music 1

3 credit points. BMus, BMusStudies, DipMus.T. Andersson (Strings). **Session: 1. Classes:** One 1 hr class/wk. **Assessment:** Written exam (50%) and class work (50%).

The unit is intended to help the guitarist understand the origins of the lute and vihuela music played on the modem instrument. The subject embraces reading tablature, figured bass, transcriptions from original sources, ornamentation and interpretation. This class will be offered when optimum class numbers present. For further information contact G. Pikler (Strings).

STRG 3009 Interpretation of Early Music 2

3 credit points. BMus, BMusStudies, DipMus. T. Andersson (Strings). Session: 2. Classes: One 1 hr class/wk. Prerequisite: Interpretation of Early Music 1. Assessment: Written exam (50%) and class work (50%). Please refer to Interpretation of Early Music 1.This class will be offered when optimum class numbers present. For further information contact G. Pikler (Strings).

MUED 1000 Intro to Music Teaching and Learning

3 credit points. BMus, BMusStudies, DipMus. Dr P. Dunbar-Hall (Music Education). **Session: 1,2. Classes:** 2hrs/wk, lecture and seminar. **Assessment:** Regular submission of student journal (65%); seminar presentation (35%).

The purpose of this unit is to introduce students to music teaching and learning as wide-ranging, and occurring in a number of settings. These settings include private studios, orchestras and bands, education systems from early childhood to tertiary, community activities, and hospitals and other health related institutions. Areas to be covered in this unit include: the design, delivery and assessment of music teaching programs; strategies for utilising creativity, aural skills and performance in the development of musical understanding; generic music learning styles; music teaching strategies specific to different music learning settings; musical cognition; psychological development; and learning theory.

Students with last names commenciing with A-K should enrol in the July semester; those with last names commencing L-Z should enrol in the February semester.

VSAO 1051 Italian 1

3 credit points. BMus, BMusStudies, DipMus. **Session:** 1. **Classes:** One 1 hr workshop/wk. **Assessment:** Continuous assessment (40%), written and oral examination (60%).

The aim is to concentrate on those aspects of the language specific to the needs of singers including the rules of pronunciation and diction, including the IPA, and basic grammar and syntax as aids to comprehension and translation. Throughout the course, 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. For further information, contact Nicole Dorigo (Vocal Studies).

VSAO 1052 Italian 2

3 credit points. BMus, BMusStudies, DipMus. Session: 2. **Classes:** One 1 hr workshop/wk. **Prerequisite:** Italian 1 or Italian for Singers 1. **Assessment:** Continuous assessment (40%), written and oral examination (60%).

Consolidation of rales of pronunciation and diction and basic grammar and syntax as aids to comprehension and translation. For further information, contact Nicole Dorigo (Vocal Studies).

JAZZ 2008 Jazz Advanced Arranging 1

3 credit points. BMus. D. Montz (Jazz Studies). Session: 1. Classes: One 2hr tut/wk. Prerequisite: Jazz Harmony and Arranging 4. Assessment: One arrangement for Big Band (100%).

The aim of this unit is to encourage students to explore creative approaches in arranging/composing for a large jazz ensemble (Big Band). In the first semester, a variety of technical and creative approaches and working procedures will be studied, including reharmonisation techniques and open and closed voicing procedures used in this type of scoring. At least one significant work will be presented for rehearsal by the Big Band or an equivalent large ensemble. Availability subject to sufficient numbers. For further information contact the Chair (Jazz Studies).

JAZZ 2009 **Jazz Advanced Arranging** 2

3 credit points. BMus. D. Montz (Jazz Studies). **Session: 2. Classes:** One 2hr tut/wk. **Prerequisite:** Jazz Advanced Arranging **1**. **Assessment:** One arrangement for Big Band (100%).

The unit will explore the use of counterpoint and counter melody construction, line writing technique, ensemble, section and mixed voicing combinations. At least one significant work will be presented for rehearsal by the Big Band or an equivalent large ensemble. Availability subject to sufficient numbers. For further information contact the Chair (Jazz Studies).

JAZZ 1013 **Jazz Counterpoint** 1

3 credit points. BMus, BMusStudies, DipMus. D. Montz (Jazz Studies). **Session:** 1. **Classes:** One 2hr tut/wk. **Assessment:** Weekly assignments (60%), 2hr written exam (40%).

This unit aims to help students develop a clear understanding of the basic principles of counterpoint and its relevant application to jazz performance, composition and arranging. Students may gain experience in applying the theoretical knowledge through performance in class. Students may be expected to bring their instruments to class. For further information contact Judy Bailey (Jazz Studies).

JAZZ 1014 Jazz Counterpoint 2

3 credit points. BMus, BMusStudies, DipMus. D. Montz (Jazz Studies). **Session:** 2. **Classes:** One 2hr tut/wk. **Prerequisite:** Jazz Counterpoint 1. **Assessment:** Weekly assignments (60%), 2hr written exam (40%).

Consolidation and development of concepts and skills introduced in Jazz Counterpoint 1. For further information contact Judy Bailey (Jazz Studies).

JAZZ1015 Jazz Ear Training 1

3 credit points. BMus, DipMus. C. Scott (Jazz Studies). **Session:** 1. **Classes:** One 2hr tut/wk. **Corequisite:** Jazz Performance **1**. **Assessment:** Two tests (20% each)* one 2 hr examination (60%).

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. There will also be a systematic study of rhythm and form as an ear-training concept. This will be accomplished by taking rhythmic and melodic dictations and developing aural practice drills and routines. For further information contact C. Scott (Jazz Studies).

JAZZ 1016 **Jazz Ear Training** 2

3 credit points. BMus, DipMus. C. Scott (Jazz Studies). **Session: 2. Classes:** One 2hr tut/wk. **Prerequisite:** Jazz Ear Training **1**. **Corequisite:** Jazz Performance 2. **Assessment:** Two tests, 20% each plus one 2 hour examination 60%.

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. For further information contact C. Scott (Jazz Studies).

JAZZ 2038 **Jazz Ear Training** 3

3 credit points. BMus, DipMus. C. Scott(Jazz Studies). **Session: 1. Classes:** One 2hr tut/wk. **Prerequisite:** Jazz Ear Training 2. **Corequisite:** Jazz Performance 3. **Assessment:** Two tests (20% each), one 2 hour examination 60%.

This unit consolidates and expands upon concepts and skills introduced in Jazz Ear Training 1 and 2, plus introducing non-tertian chord structures, slash chords, and more complex harmonic movements from the jazz repertoire. The final grade will consist of an exam component plus a transcription component. For further information contact C. Scott (Jazz Studies).

JAZZ 2039 Jazz Ear Training 4

3 credit points. BMus, DipMus. C. Scott (Jazz Studies). **Session: 2. Classes:** One 2hr tut/wk. **Prerequisite:** Jazz Ear Training 3. **Corequisite:** Jazz Performance 4. **Assessment:** Two tests (20% each), one 2 hour examination (60%).

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. The final grade will consist of an exam component plus a transcription component. For further information contact C. Scott (Jazz Studies).

JAZZ 1019 **Jazz Harmony and Arranging 1**

3 credit points. BMus, BMusStudies, DipMus. W. Motzing (Jazz Studies). Session: 1. Classes: One 2hr lec/tut/wk. Corequisite: Jazz Performance 1 or Harmony and Analysis 2. Assessment: Written harmony test (75%), approved number of arrangements (25%).

Students will 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 which are learned with a view to generating a creative sense of jazz harmony and the ability to write small combo arrangements. The students are assessed by examination and by submitting arrangements. Legibility in copying is an assessable aspect.. The harmonic techniques explored in Jazz Harmony and Arranging 1 are used as the theoretical basis for Jazz Improvisation. For further information contact W. Motzing (Jazz Studies).

JAZZ 1020 **Jazz Harmony and Arranging 2**

3 credit points. BMus, BMusStudies, DipMus. W. Motzing (Jazz Studies). **Session:** 2. **Classes:** One 2hr lec/tut/wk. **Prerequisite:** Jazz Harmony and Arranging 1. **Assessment:** Written harmony test (25%), approved number of arrangements (75%).

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. Composition of original melodies using motivic development, thematic structure and harmonisation will also be learned. The harmonic techniques explored in Jazz Harmony and Arranging 2 are used as the theoretical basis for Jazz Improvisation 2. The students are assessed by examination and by submitting arrangements for performance. Legibility in copying is an assessable aspect. Students will be organised into ensemble-like groups and may be expected to bring their instruments to perform the works presented. For further information contact W. Motzing (Jazz Studies).

JAZZ 2016 **Jazz Harmony and Arranging 3**

3 credit points. BMus, BMusStudies, DipMus. W. Motzing (Jazz Studies). Session: 1. Classes: One 2hr lec/tut/wk. Prerequisite: Jazz Harmony and Arranging 2. Assessment: Approved number of arrangements for and compositions (75%), written harmony test (25%).

This unit is a continuation of Jazz Harmony and Arranging 2 and 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 rehannonisation 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. Selected arrangements will be rehearsed by the Big Band. Students may be organised into ensemble-like groups and may be expected to bring their instruments to perform the works presented. For further information contact W. Motzing (Jazz Studies).

JAZZ 2017 **Jazz Harmony and Arranging 4**

3 credit points. BMus, BMusStudies, DipMus. W. Motzing (Jazz Studies). **Session: 2. Classes:** One 2hr lec/tut/wk. **Prerequisite:** Jazz Harmony and Arranging 3. **Assessment:** Approved number of arrangements for big band (100%).

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. Selected arrangements may be rehearsed by the 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 4. For further information contact W. Motzing (Jazz Studies).

JAZZ 1021 **Jazz History** 1

3 credit points. BMus, BMusStudies, DipMus. D. Montz (Jazz Studies). Session: 1. Classes: One 2hr lec/wk. Assessment: 3000w written assignment (30%), 1 hour quiz (10%), 2hr aural exam (60%).

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. Students will be expected to

recognise the pathfinders of jazz, their music, the socio-economic factors and to be able to write about and to discuss these various elements. Aural examinations will be of the 'Blindfold Test' variety and written assignments will take various forms such as biographies 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 concerts. A recommended listening and reading list will be provided. For further information contact D. Montz (Jazz Studies).

JAZZ 1022 Jazz History 2

3 credit points. BMus, BMusStudies, DipMus. D. Montz (Jazz Studies). **Session: 2. Classes:** One 2hr lec/wk. **Prerequisite:** Jazz History 1. **Assessment:** 3000w written assignment (30%), 1 hour quiz (10%), 2hr aural exam (60%).

This unit will study the emergence of the swing era to the beginning of Bebop. For further information contact D. Montz (Jazz Studies).

JAZZ 2018 Jazz History 3

3 credit points. BMus, BMusStudies, DipMus. W. Motzing (Jazz Studies). **Session: 1. Classes:** One 2hr lec/wk. **Prerequisite:** Jazz History 2. **Assessment:** 3000w written assignment (30%), 1 hour test (10%), 2hr aural exam (60%).

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. For further information contact W. Motzing (Jazz Studies).

JAZZ 2019 Jazz History 4

3 credit points. BMus, BMusStudies, DipMus. W. Motzing (Jazz Studies). **Session: 2. Classes:** One 2hr lec/wk. **Prerequisite:** Jazz History 3. **Assessment:** 3000w written assignment (30%), 1 hour quiz (10%), 2hr aural exam (60%).

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.. For further information contact W. Motzing (Jazz Studies).

JAZZ 1006 Jazz Improvisation 1

3 credit points. BMus, BMusStudies, DipMus. D. Montz (Jazz Studies). **Session: 1. Classes:** One 3hr tut/wk. **Assessment:** A final grade will be compiled from continual assessment of professional demeanour and ensemble skills demonstrated during weekly rehearsals (100%). This unit is not available for jazz performance majors.

This 3 hour combo-sized class meets once per week and is taught by an expert improvisation coach. Concepts necessary for learning the skills of jazz improvisation such as swing, chord reading, scale choices, ear training, phrase construction, form, time and pitch control, repertoire and standard jazz nuances will be taught. This unit is not available for jazz performance majors. Enrolment is by audition and subject to the availability of a place. For further information contact D. Montz (Jazz Studies).

JAZZ 1007 Jazz Improvisation 2

3 credit points. BMus, BMusStudies, DipMus. D. Montz (Jazz Studies). **Session: 2. Classes:** One 3hr tut/wk. **Prerequisite:** Jazz Improvisation 1. **Assessment: A** final grade will be compiled from continual assessment of professional demeanour and ensemble skills demonstrated during weekly rehearsals (100%). This unit is not available for jazz performance majors.

This unit is not available for jazz performance majors. Enrolment is by audition and subject to the availability of a place. Please refer to Jazz Improvisation 1. For further information contact D. Montz (Jazz Studies).

JAZZ 2006 Jazz Improvisation 3

3 credit points. BMus, BMusStudies, DipMus. D. Montz (Jazz Studies). **Session: 1. Classes:** One 3hr tut/wk. **Prerequisite:** Jazz Improvisation 2. **Assessment: A** final grade will be compiled from continual assessment of professional demeanour and ensemble skills demonstrated during weekly rehearsals (100%).

This unit is not available for jazz performance majors. Enrolment is by audition and subject to the availability of a place. Please refer to Jazz Improvisation 1. For further information contact D. Montz (Jazz Studies).

JAZZ 2007 Jazz Improvisation 4

3 credit points. BMus, BMusStudies, DipMus. D. Montz (Jazz Studies). **Session: 2. Classes:** One 3hr tut/wk. **Prerequisite:** Jazz Improvisation 3. **Assessment:** A final grade will be compiled from continual assessment of professional demeanour and ensemble skills demonstrated during weekly rehearsals (100%).

This unit is not available for jazz performance majors. Enrolment is by audition and subject to the availability of a place. Please refer to Jazz Improvisation 1. For further information contact D. Montz (Jazz Studies).

JAZZ 3006 Jazz Improvisation 5

3 credit points. BMus, BMusStudies. D. Montz (Jazz Studies). **Session: 1. Classes:** One 3hr tut/wk. **Prerequisite:** Jazz Improvisation 4. **Assessment:** A final grade will be compiled from continual assessment of professional demeanour and ensemble skills demonstrated during weekly rehearsals (100%).

This unit is not available for jazz performance majors. Enrolment is by audition and subject to the availability of a place. Please refer to Jazz Improvisation 1. For further information contact D. Montz (Jazz Studies).

JAZZ 3007 Jazz Improvisation 6

3 credit points. BMus, BMusStudies. D. Montz (Jazz Studies). **Session:** 2. **Classes:** One 3hr tut/wk. **Prerequisite:** Jazz Improvisation 5. **Assessment:** A final grade will be compiled from continual assessment of professional demeanour and ensemble skills demonstrated during weekly rehearsals (100%).

This unit is not available for jazz performance majors. Enrolment is by audition and subject to the availability of a place. Please refer to Jazz Improvisation 1. For further information contact D. Montz (Jazz Studies).

JAZZ 4006 Jazz Improvisation 7

3 credit points. BMus. D. Montz (Jazz Studies). **Session:** 1. Classes: One 3hr tut/wk. **Prerequisite:** Jazz Improvisation 6. **Assessment:** A final grade will be compiled from continual assessment of professional demeanour and ensemble skills demonstrated during weekly rehearsals (100%).

This unit is not available for jazz performance majors. Enrolment is by audition and subject to the availability of a place. Please refer to Jazz Improvisation 1. For further information contact D. Montz (Jazz Studies).

JAZZ 4007 Jazz Improvisation 8

3 credit points. BMus. D. Montz (Jazz Studies). **Session:** 2. **Classes:** One 3hr tut/wk. **Prerequisite:** Jazz Improvisation 7. **Assessment:** A final grade will be compiled from continual assessment of professional demeanour and ensemble skills demonstrated during weekly rehearsals (100%).

This unit is not available for jazz performance majors. Enrolment is by audition and subject to the availability of a place. Please refer to Jazz Improvisation 1. For further information contact D. Montz (Jazz Studies).

■Jazz Performance

Jazz Performance is offered as a major study and entrance is by audition and completion of a Jazz Aptitude Test. The units accrue six credit points per semester and comprise four components:

1. Individual tuition
2. Improvisation class
3. Conceit practice
4. Tutorial classes

Students will be required to attend a weekly one-hour lesson with a teacher who is a specialist on their instrument/voice, a three-hour weekly improvisation class and attend and/or perform as a soloist in the weekly concert practice class. For details of individual components of the stream and examination requirements refer to the Jazz Handbook and D. Montz, Chair of Jazz Studies.

JAZZ 1023 Jazz Performance 1

6 credit points. BMus, BMus(MusEd), BMusStudies, DipMus. D. Montz (Jazz Studies). **Session:** 1,2. Classes: One 1 hr lesson/1 hr tut/3hr impro class/1 hr concert practice. **Corequisite:** Jazz Piano **1**. **Assessment:** 20 min technical exam of skills in Jazz Studies Handbook (50%) plus improvisation class component (50%) plus concert practice component.

Enrolment is subject to audition and a Jazz aptitude test.

JAZZ 1024 Jazz Performance 2

6 credit points. BMus, BMus(MusEd), BMusStudies, DipMus. D. Montz (Jazz Studies). **Session:** 1,2. **Classes:** One 1 hr lesson/1 hr tut/3hr impro class/1 hr concert practice. **Prerequisite:** Jazz Performance 1. **Corequisite:** Jazz Piano 2. **Assessment:** 30 min jury exam plus concert practice component (70%) plus Improvisation 2 class (30%).

NB: Department permission required for enrolment in Session 1.

JAZZ 2020 Jazz Performance 3
6 credit points. BMus, BMus(MusEd), BMusStudies, DipMus. D. Montz (Jazz Studies). Session: 1,2. Classes: One 1 hr lesson/1 hr tut/3hr impro class/1 hr concert practice. Prerequisite: Jazz Performance 2. Assessment: 20 min technical exam (50%) plus improvisation class component (50%) plus concert practice component.

JAZZ 2021 Jazz Performance 4
6 credit points. BMus, BMus(MusEd), BMusStudies, DipMus. D. Montz (Jazz Studies). Session: 1,2. Classes: One 1 hr lesson/1 hr tut/3hr impro class/1 hr concert practice. Prerequisite: Jazz Performance 3. Assessment: ADJS: 30min jury exam plus concert practice component (70%) plus Improvisation 4 (30%); BMus: 40min public junior recital (50%) plus repertoire jury exam (25%) plus Improvisation 4 (25%) plus concert practice component.

JAZZ 3010 Jazz Performance 5
6 credit points. BMus, BMus(MusEd), BMusStudies. D. Montz (Jazz Studies). Session: 1,2. Classes: One 1 hr lesson/1 hr tut/3hr impro class/ 1hr concert practice. Prerequisite: Jazz Performance 4. Assessment: 20min technical exam (50%) plus improvisation class component (50%) plus concert practice component.

JAZZ 3011 Jazz Performance 6
6 credit points. BMus, BMus(MusEd), BMusStudies. D. Montz (Jazz Studies). Session: 1,2. Classes: One 1 hr lesson/1 hr tut/3hr impro class/ 1 hr concert practice. Prerequisite: Jazz Performance 5. Assessment: 30min jury exam plus concert practice component (70%) plus Improvisation 6 (30%).

JAZZ 4010 Jazz Performance 7
6 credit points. BMus, BMus(MusEd). D. Montz (Jazz Studies). Session: 1,2. Classes: One 1 hr lesson/1 hr tut/3hr impro class/1 hr concert practice. Prerequisite: Jazz Performance 6. Corequisite: Sound Recording Fundamentals CMPN 2006. Assessment: 30min recital (50%) plus improvisation class component (50%) plus concert practice component.

JAZZ 4012 Jazz Performance 8
6 credit points. BMus, BMus(MusEd). D. Montz (Jazz Studies). Session: 1,2. Classes: One 1 hr lesson/1 hr tut/3hr impro class/1 hr concert practice. Prerequisite: Jazz Performance 7. Corequisite: Sound Recording Advanced CMPN 2007. Assessment: 50min senior public recital (50%) plus Improvisation 8 (25%) plus repertoire jury exam (25%) plus concert practice component.

JAZZ 1025 **Jazz Piano 1**
3 credit points. BMus, BMusStudies, DipMus. Session: 1. Classes: One 1 hr tut/wk. Assessment: 15min technical exam (100%).
All Jazz Studies students are required to take 2 semesters of jazz piano class. The course will focus on basic keyboard technique as well as jazz chord progressions and voicings in small classes with students of like abilities. At the end of Jazz Piano 1 and Jazz Piano 3, 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. For further information contact the Chair (Jazz Studies).

JAZZ 1026 Jazz Piano 2
3 credit points. BMus, BMusStudies, DipMus. Session: 2. Classes: One 1 hr tut/wk. Prerequisite: Jazz Piano 1. Assessment: 15min technical exam (100%).
Consolidation and development of concepts and skills introduced in Jazz Piano 1. For further information contact the Chair (Jazz Studies).

JAZZ 2022 Jazz Piano 3
3 credit points. BMus, BMusStudies, DipMus. Session: 1. Classes: One 1 hr tut/wk. Prerequisite: Jazz Piano 2. Assessment: 15 min technical exam (100%).
Consolidation and further development of concepts and skills introduced in Jazz Piano 2. For further information contact the Chair (Jazz Studies).

JAZZ 2023 Jazz Piano 4
3 credit points. BMus, BMusStudies, DipMus. Session: 2. Classes: One 1 hr tut/wk. Prerequisite: Jazz Piano 3. Assessment: 15 min technical exam (100%).
Consolidation and further development of concepts and skills introduced in Jazz Piano 3. For further information contact the Chair (Jazz Studies).

■Jazz Small Ensemble

Each ensemble consists of a basic rhythm section with one or more additional instruments to make up the traditional 'Combo' format. The music that is studied and performed covers a wide range, from early jazz to contemporary jazz. Original student composition is specifically encouraged. Assessment in each semester is based on all aspects of ensemble performance, including: reading, improvisation, tone, intonation, articulation, swing, time-feel, style, professional demeanour and creative ensemble interaction. Students not enrolled in Jazz Studies may enrol in this Ensemble subject to approval by the Chair of Jazz Studies and the availability of places.

JAZZ 1029 Jazz Small Ensemble 1
3 credit points. BMus, BMusStudies, DipMus. D. Montz (Jazz Studies). Session: 1,2. Classes: One 2hr tut/wk. Assessment: A final grade will be compiled from continual assessment of professional demeanour, improvisational and ensemble skills demonstrated during rehearsals and performances (100%).
Admission is subject to audition

JAZZ 1030 Jazz Small Ensemble 2
3 credit points. BMus, BMusStudies, DipMus. D. Montz (Jazz Studies). Session: 1,2. Classes: One 2hr tut/wk. Prerequisite: Jazz Small Ensemble 1. Assessment: A final grade will be compiled from continual assessment of professional demeanour, improvisational and ensemble skills demonstrated during rehearsals and performances (100%).
NB: Department permission required for enrolment in Session 1.
Admission is subject to audition

JAZZ 2026 Jazz Small Ensemble 3
3 credit points. BMus, BMusStudies, DipMus. D. Montz (Jazz Studies). Session: 1,2. Classes: One 2hr tut/wk. Prerequisite: Jazz Small Ensemble 2. Assessment: Assessment a final grade will be compiled from continual assessment of professional demeanour, improvisational and ensemble skills demonstrated during rehearsals and performances (100%).
Enrolment is subject to audition.

JAZZ 2027 Jazz Small Ensemble 4
3 credit points. BMus, BMusStudies, DipMus. D. Montz (Jazz Studies). Session: 1,2. Classes: One 2hr tut/wk. Prerequisite: Jazz Small Ensemble 3. Assessment: A final grade will be compiled from continual assessment of professional demeanour, improvisational and ensemble skills demonstrated during rehearsals and performances (100%).
NB: Department permission required for enrolment in Session 1.
Enrolment is subject to audition.

JAZZ 3012 Jazz Small Ensemble 5
3 credit points. BMus, BMusStudies. D. Montz (Jazz Studies). Session: 1,2. Classes: One 2hr tut/wk. Prerequisite: Jazz Small Ensemble 4. Assessment: A final grade will be compiled from continual assessment of professional demeanour, improvisational and ensemble skills demonstrated during rehearsals and performances (100%).
Enrolment is subject to audition.

JAZZ 3013 Jazz Small Ensemble 6
3 credit points. BMus, BMusStudies. D. Montz (Jazz Studies). Session: 1,2. Classes: One 2hr tut/wk. Prerequisite: Jazz Small Ensemble 5. Assessment: A final grade will be compiled from continual assessment of professional demeanour, improvisational and ensemble skills demonstrated during rehearsals and performances (100%).
NB: Department permission required for enrolment in Session 1.
Enrolment is subject to audition.

JAZZ 4014 Jazz Small Ensemble 7
3 credit points. BMus. D. Montz (Jazz Studies). Session: 1,2. Classes: One 2hr tut/wk. Prerequisite: Jazz Small Ensemble 6. Assessment: A final grade will be compiled from continual assessment of professional demeanour, improvisational and ensemble skills demonstrated during rehearsals and performances (100%).
Enrolment is subject to audition.

JAZZ 4015 Jazz Small Ensemble 8
3 credit points. BMus. D. Montz (Jazz Studies). Session: 1,2. Classes: One 2hr tut/wk. Prerequisite: Jazz Small Ensemble 7. Assessment: A final grade will be compiled from continual assessment of professional demeanour, improvisational and ensemble skills demonstrated during rehearsals and performances (100%).
NB: Department permission required for enrolment in Session 1.
Enrolment is subject to audition.

JAZZ 3018 Jazz Transcription and Analysis 1
3 credit points. BMus, DipMus. C. Scott (Jazz Studies). Session: 1. Classes: One 1 hr tut/wk. Prerequisite: Jazz Harmony and Arranging 4. Assessment: A folio of transcription and analyses (75%), and an oral presentation of one transcribed and analysed solo to the class. (25%).
The process of formal analysis is an essential and integral part of learning the art of jazz improvisation. The 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, and macro and micro elements of solo structure. For further information contact C. Scott (Jazz Studies).

JAZZ 3019 **Jazz Transcription and Analysis 2**
3 credit points. BMus. C. Scott (Jazz Studies). Session: 2. Classes: One 1 hr tut/wk. Prerequisite: Jazz Transcription and Analysis 1. Assessment: A folio of transcription and analyses (75%), and an oral presentation of one transcribed and analysed solo to the class. (25%).
The aim of this unit is to expand upon topics introduced to the student in Jazz Transcription and Analysis 1 and to examine other analytical techniques and tenninologies, dealing with concepts of tension and release, further elements of jazz language focusing on other styles of jazz such as post-bop, free, and contemporary. For further information contact C Scott (Jazz Studies).
Textbooks
Coker, Jerry., (1991) Elements of Jazz Language. Florida: Belwin.
Hodier, Andre., (1956) Jazz: It's Evolution and Essence. New York: Grove Press.
Berliner, Paul F.,(1994) Thinking in Jazz. Chicago: The University of Chicago Press.

JAZZ 2030 **Jazz Vocal Workshop 1**
3 credit points. BMus, BMusStudies, DipMus. **Session:** 1. **Classes:** One 2hr tut/wk. **Assessment:** A final grade will be compiled from continual assessment of professional demeanour, improvisational and ensemble skills demonstrated during classes (100%).
In this unit students are trained in the skills of part-singing in the Jazz style. Students will learn musical interpretation of material including Jazz standards. Sight-reading, intonation, ear training, breath control, improvisation, posture and tone are expected to be learnt to a practical performance level. For further information contact the Chair (Jazz Studies).

JAZZ 2031 **Jazz Vocal Workshop 2**
3 credit points. BMus, BMusStudies, DipMus. **Session:** 2. **Classes:** One 2hr tut/wk. **Prerequisite:** Jazz Vocal Workshop 1. **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. For further information contact the Chair (Jazz Studies).

MCGY 3013 **Late Beethoven Seminar**
3 credit points. BMus, BMusStudies, DipMus. R.Toop (Musicology). **Session: 1. Classes:** One 1 hr class/wk. **Assessment:** Seminar presentation or assignment (100%).
The aim of the unit is to examine the changes in the last 12 years of Beethoven's creative output, and discuss these in terms of a transition between what are traditionally called 'classic' and 'romantic' periods. This will be done through analysis, and the discussion of historico/critical surveys, aesthetics and contemporary sources.

Topics covered will be decided in consultation with the class and may include:
- Classicism/Romanticism
- 'Problematising' Beethoven's late style
- Beethoven and the fugue in the late style
- Variations as transformations
- The late quartets
- The last 5 Piano Sonatas
- Missa Solemnis
- The 9th Symphony
- Reception of the late works during Beethoven's lifetime
- Reception of the late works during the nineteenth and twentieth century.

■ Lute Major

Lute is offered at Major level of study. At the begmning of the study each student will be assigned a lecturer with whom they normally work for the duration of the award. Continuing consultation between lecturer and student, including appraisal of technical and interpretative strengths and weaknesses, will enable regular clarification of specific learning objectives and content. At the beginning of each unit of study, the lecturer will discuss past achievements and clarify weaknesses with each student, assist them to articulate personal objectives for advancement, and recommend suitable content.

STRG 1029 **Lute 1 (Major)**
6 credit points. BMus, BMus(MusEd), BMusStudies, DipMus. T. Andersson (Strings). **Session: 1,2. Classes:** One 1 hr individual lesson and concert practice/wk. **Assessment:** 15min technical exam and one 6min concert practice performance (100%).

STRG 1033 **Lute 2 (Major)**
6 credit points. BMus, BMus(MusEd), BMusStudies, DipMus.T. Andersson (Strings). **Session:** 1,2. **Classes:** One 1 hr individual lesson and concert practice/wk. **Prerequisite:** Lute 1 (Major). **Assessment:** 15min jury recital and one 6min concert practice performance (100%).

STRG 2028 **Lute 3 (Major)**
6 credit points. BMus, BMus(MusEd), BMusStudies, DipMus. T. Andersson (Strings). **Session:** 1,2. **Classes:** One 1 hr individual lesson and concert practice/wk. **Prerequisite:** Lute 2 (Major) or audition. **Assessment:** 15min technical exam and two 6min concert practice performance (100%).

STRG 2029 **Lute 4 (Major)**
6 credit points. BMus, BMus(MusEd), BMusStudies, DipMus. T. Andersson (Strings). **Session:** 1,2. **Classes:** One 1 hr individual lesson and concert practice/wk. **Prerequisite:** Lute 3 (Major). **Assessment:** 40min junior recital, two 6min performances at concert practice (100%).

STRG 3032 **Lute 5 (Major)**
6 credit points. BMus, BMus(MusEd), BMusStudies. T. Andersson (Strings). **Session:** 1,2. Classes: One 1 hr individual lesson and concert practice/wk. **Prerequisite:** Lute 4 (Major). **Assessment:** 15min technical exam, two 6min concert practice performances (100%).

STRG 3033 **Lute 6 (Major)**
6 credit points. BMus, BMus(MusEd), BMusStudies. T. Andersson (Strings). **Session:** 1,2. Classes: One 1 hr individual lesson and concert practice/wk. **Prerequisite:** Lute 5 (Major). Assessment: Concerto exam, two 6min concert practice performances (100%).

STRG 4039 **Lute 7 (Major)**
6 credit points. BMus, BMus(MusEd).T. Andersson (Strings). Session: 1, 2. **Classes:** One 1hr individual lesson and concert practice/wk. **Prerequisite:** Lute 6 (Major). **Assessment:** 15min exam, one 6min concert practice performance, one 12min lunch-time concert performance (100%).

STRG4 040 **Lute 8 (Major)**
6 credit points. BMus, BMus(MusEd).T. Andersson (Strings). **Session:** 1, 2. **Classes:** One 1hr individual lesson and concert practice/wk. **Prerequisite:** Lute 7 (Major). **Assessment:** 50min senior recital, one 6min concert practice performance, one 12min lunch-time concert performance (100%).

MCGY 3015 **Mahler's Vienna 1**
3 credit points. BMus, BMusStudies, DipMus. K. Lemon (Musicology). Session: 1. Classes: One 1 hr seminar/wk. Assessment: Either one 50min seminar presentation or one 2500-3000 word essay (60%), listening test (25%), participation in class discussion (15%).
This elective examines Viennese social and cultural life in general and musical life in particular during Gustav Mahler's tenure as director the Vienna Hofoper (1897-1907). Mahler's life and works during this period are studied, as are the early tonal works of the then emerging Viennese composer, Arnold Schoenberg.

MCGY 3016 **Mahler's Vienna 2**
3 credit points. BMus, BMusStudies, DipMus. K. Lemon (Musicology). Session: 2. Classes: One 1 hr seminar/wk. Assessment: Either one 50min seminar presentation or one 2500-3000 word essay (60%), listening test (25%), participation in class discussion (15%).
This elective examines the period from Gustav Mahler's resignation from the Vienna Hofoper until his death (1907-1911). Mahler's late works and his life during this period are studied, as are the early 'atonal' works of Arnold Schoenberg.

MCGY 1023 **Medieval and Renaissance Studies**
3 credit points. BMus, BMusStudies, DipMus. Dr K Nelson (Musicology). Session: 2. Classes: One 1 hr seminar/wk. Prerequisite: Music History 1 and 2 and any other 2 units of Music History. Assessment: Short presentation and bibliography for class project (15%); seminar presentation on essay topic (35%); 2000w essay (50%).
This one-semester unit gives students the opportunity to expand their knowledge of music of the Middle Ages through to the late 16th century beyond that gained in Music History 1 and 2 or similar survey courses. Students interested in this area are encouraged to take at least one semester of Palaeography. Topics for study are chosen in order to expand knowledge of repertoire and from areas such as genres, styles, music for the liturgy, aspects of performance practice, and transcription and editing of manuscript or early printed music sources. Among the composers whose work is likely to be studied are Hildegard of Bingen, Machaut, Landini, Ockeghem, Josquin, and Lassus. A short class project at the beginning of the semester may, for example, be a study of internationally-known performance ensembles specialising in music of these periods, or a study of instruments used in these eras.

VSAO 1012 **Movement and Stagecraft 1**
3 credit points. BMus, BMusStudies, DipMus, DipOp. S. Kimmorley (Opera Studies). Session: 1,2. Classes: 2hrs/wk: stagecraft 1 hr, movement 1 hr. Corequisite: Voice 1 (Major) or Opera Voice 1. Assessment: Written component (40%), practical component (60%).
The unit aims to develop self-confidence, assurance, an objective awareness of the body as a medium for communication and the ability to work with others. Classes develop techniques of stage presence, gesture, characterisation, and voice/body harmony. The basic principles of movement are studied: strength, flexibility and stamina are increased and a wide vocabulary of movement is developed. A variety of rhythms, tempi, dynamics and spatial shapes are experienced and the body and mind are trained to memorise movement phrases and patterns.

VSAO 1013 **Movement and Stagecraft 2**
3 credit points. BMus, BMusStudies, DipMus, DipOp. S. Kimmorley (Opera Studies). Session: 1,2. Classes: 2hrs/wk: stagecraft 1hr, movement 1 hr. Prerequisite: Movement and Stagecraft 1. Corequisite: Voice 2 (Major) or Opera Voice 2. Assessment: Written component (40%), practical component (60%).
NB: Department permission required for enrolment in Session 1.
Please refer to Movement and Stagecraft 1.

VSAO 2008 **Movement and Stagecraft 3**
3 credit points. BMus, BMusStudies, DipMus, DipOp. S. Kimmorley (Opera Studies). Session: 1,2. Classes: 2hrs/wk: stagecraft 1 hr, movement 1 hr. Prerequisite: Movement and Stagecraft 2. Corequisite: Voice 3 (Major) or Opera Voice 3. Assessment: Written component (40%), practical component (60%).
Please refer to Movement and Stagecraft 1.

VSAO 2009 **Movement and Stagecraft 4**
3 credit points. BMus, BMusStudies, DipMus, DipOp. S. Kimmorley (Opera Studies). Session: 1,2. Classes: 2hrs/wk: stagecraft 1 hr, movement 1 hr. Prerequisite: Movement and Stagecraft 3. Corequisite: Voice 4 (Major) or Opera Voice 4. Assessment: Written component (40%), practical component (60%).
NB: Department permission required for enrolment in Session 1.
Please refer to Movement and Stagecraft 1.

VSAO 3006 **Movement and Stagecraft 5**
3 credit points. BMus, BMusStudies, DipOp. S. Kimmorley (Opera). Session: 1,2. Classes: 2hrs/wk: stagecraft 1 hr, movement 1 hr. Prerequisite: Movement and Stagecraft 4. Corequisite: Opera Voice 5. Assessment: Written component (40%), practical component (60%).
Please refer to Movement and Stagecraft 1.

VSAO 3007 **Movement and Stagecraft 6**
3 credit points. BMus, BMusStudies, DipOp. S. Kimmorley (Opera). Session: 1,2. Classes: 2hrs/wk: stagecraft 1 hr, movement 1 hr. Prerequisite: Movement and Stagecraft 5. Corequisite: Voice 6 (Major) or Opera Voice 6. Assessment: Written component (40%), practical component (60%).
NB: Department permission required for enrolment in Session 1.
Please refer to Movement and Stagecraft 1.

MUED 1006 **Music Education 1: Significant Methods**
3 credit points. BMus, BMusStudies, DipMus. Dr K. Marsh (Music Education). Session: 1. Classes: 2hr workshop/wk. Assessment: Essay; design of learning experiences which demonstrate an understanding of relevant method(s).
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 Dalcroze, Kodaly and Orff, and more recent innovations. 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.
Textbooks
Choksy L et al. Teaching music in the twentieth century. Englewood Cliffs, NJ: Prentice-Hall, 1986

MUED 4999 **Music Education 2: Pre-Secondary Music**
3 credit points. BMus. Dr K. Marsh (Music Education). Session: 2. Classes: 2hr workshop/wk. Corequisite: Teaching Practicum 1. Assessment: Planning and implementation of music experiences for children K-6.The major assignment will be linked with the student's Teaching Practicum 1 experience.
This unit develops the knowledge and skills fundamental to the planning, provision and evaluation of effective music learning experiences for children in the infants and 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 and content of current music and creative arts curriculum documents and resources, and will plan sequential music experiences which facilitate the children's development of musical creativity, skills and concepts and which incorporate cultural diversity.
Textbooks
Campbell PS. Songs in their heads. New York: Oxford University Press, 1998
Campbell PS & Scott-Kassner C. Music in childhood: preschool through elementary grades. New York: Schirmer, 1995
Glover J & Young S. Primary music: later years. London: Falmer, 1999.

MUED 2003 **Music Education 3: History & Philosophy**
3 credit points. BMus, BMusStudies, DipMus. Dr P. Dunbar-Hall (Music Education). Session: 2. Classes: 2hrs/wk. Assessment: Seminar presentation (30%), exam (20%), assignment (50%).
In this unit students examine the history of music education for the purpose of gaining an understanding of philosophies of music education, how these have developed, and their implications for current practice. The historical range of the unit is from tie time of Plato to the present, with emphasis on the writings and methodologies of Guido d'Arrezzo, Thomas Morley, Carl Orff, Zoltan Kodaly, Jacques Dalcroze, and Bennett Reimer. Consideration of philosophies of music education in non-Western based systems will also be covered.
Textbooks
Mark D. Source readings in music education History. New York: Schirmer, 1982
Reimer B. A philosophy of music education. Englewood Cliffs, NJ: Prentice-Hall, 1989

MUED 3000 **Music Education 4: Choral Pedagogy**
3 credit points. BMus, BMusStudies, DipMus. N McEwan (Music Education). Session: 1. Classes: 2hrs/wk. Assessment: Composition/ arrangement for available resources (40%), preparation and conducting of score (30%), assignment (30%).
This unit uses theory and practice to develop skills in choir training. There will be treatment of specific techniques in the areas of voice production, rehearsal skills and conducting. The various aspects of planning and structuring a rehearsal will be dealt with as separate components. Topics will include voice types, psychology of singing, conducting styles, choral balance and repertoire.

MUED 4002 **Music Education 5: Technology in Music**
3 credit points. BMus, BMusStudies, DipMus. Dr A. Hood (Music Education). Session: 2. Classes: 24 hours/semester delivered as two 2hr seminars for 6 weeks. Prerequisite: Music Technology 1. Assessment: Composition (50%); seminar presentation (50%).
The unit examines areas of music technology relevant to musicians with an interest in Music Education. The class will explore digital sampling and the manipulation of sound files on a computer. Students will be introduced to more advanced techniques in the recording studio, using mixing desks, effects units, DAT machines and so on. The MIDI protocol will be studied in greater depth, with particular attention to external synthesis units and samplers, and alternative MIDI controllers such as the MIDI drum kit and Disklavier piano. Finally, strategies to incorporate music technology into a school teaching program will be discussed.

MUED 2002 **Music Education 6: Jnr Secondary Music**
3 credit points. BMus. Ms K Wemyss (Music Education). Session: 2. Classes: 2hr workshop/wk. Prerequisite: Music Education 2: Pre-secondary Music. Corequisite: Teaching Practicum 2. Assessment: Unit of work (40%), evaluative report (25%), seminar (20%), syllabus analysis (15%).
In this unit students study music education in Junior Secondary Schools. This includes:
i. examination of Australian and international syllabuses
ii. experience and analysis of strategies for teaching listening skills, practical music, and musical understanding
iii. the role of creativity in music teaching and learning
iv. musical concepts and processes and their significance to music education
v. resource selection and development.

MUED 4004 **Music Education 7: Multicultural Studies**
3 credit points. BMus, BMusStudies, DipMus. Dr K. Marsh (Music Education). Session: 1. Classes: 2hr seminar/wk. Assessment: Annotated bibliography, fieldwork assignment and seminar presentation.
This unit prepares students to teach music in a multicultural society. Music of a range of cultures is investigated and techniques are given for transforming these findings into strategies for music education. Provision is made for the collection, evaluation and development of music resources for

use in multicultural music education. Culture-specific learning processes are examined, and music is studied in terms of itself, its style and structure, and as part of the socio-cultural matrix from which it comes.

MUED 4006 Music Education 8: Popular Music Studies

3 credit points. BMus, BMusStudies, DipMus. Ms K. Wemyss (Music Education). Session: 1. Classes: 2hr workshop/wk. Assessment: Presentation (25%), reports (15%/20%), assignment (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.

MUED 4000 Music Education 9: Instrumental Pedagogy

3 credit points. BMus, BMusStudies, DipMus. Ms K Wemyss (Music Education). Session: 1. Classes: 2hr workshop/wk. Assessment: Composition (25%), rehearsal/conducting techniques (40%), take home test (20%), class tasks (15%).

This unit provides students with opportunities to:

i. develop knowledge of the conventions of scoring and notating music for instrumental ensembles

ii. study and apply conducting techniques

iii. learn and refine baton technique

iii. compose or arrange a piece of music for an available ensemble

iv. observe, plan and run instrumental rehearsals

v. examine the role of instrumental ensembles in music education

Textbooks

Hunsberger D, Ernst R. The art of conducting. New York: Knopf, 1983

Essential Equipment: Each student must have a baton and a blank video cassette for taping his/her conducting.

MUEO 3004 Music Education 10: Senior Secondary

3 credit points. BMus. Dr R Dunbar-Hall (Music Education). Session: 2. Classes: 2hr workshop/week. Prerequisite: Music Education 6: Junior Secondary Music Education. Corequisite: Teaching Practicum 3. Assessment: Seminar presentation, assignment. The major assignment will be based on Teaching Practicum 3 experience.

In this unit students investigate the principles of music teaching and learning at the senior secondary level. Topics include:

- music needs and interests of senior pupils
- techniques for teaching and assessing composition
- developing student skills in aural perception and performance
- methods for teaching musicological understanding
- analytical techniques suitable for a range of musical styles
- curriculum documents
- methods of evaluation and assessment.

MUED 4001 Music Ed 11: Adv Instrumental Pedagogy

3 credit points. BMus, BMusStudies, DipMus. Ms K. Wemyss (Music Education). Session: 2. Classes: 2hr workshop/wk. Prerequisite: Music Education 9: Instrumental Pedagogy. Assessment: Case study (40%), arrangement (15%), rehearsal/conducting seminar (30%), report (15%).

This unit aims to address areas relevant to music education and instrumental ensembles, by providing students with opportunities to:

- extend concepts and techniques involved in conducting and rehearsing instrumental ensembles
- acquire a knowledge of the repertoire of various ensemble types including concert bands and stage bands
- refine skills in score reading and preparation of new material
- compose a piece of music for an available ensemble
- examine jazz scoring, composition and performing conventions
- examine the role of instrumental ensembles in music education.

Textbooks

Hunsberger D, Ernst R. The art of conducting. New York: Knopf, 1983

Essential Equipment: Each student must have a baton and a blank video cassette for taping his/her conducting.

MUED 3001 Music Education 12: Adv Choral Pedagogy

3 credit points. BMus, BMusStudies, DipMus. N McEwan (Music Education). Session: 2. Classes: 2hrs/wk. Prerequisite: Music Education 4: Choral Pedagogy. Assessment: Composition of an original score for choral group (40%), preparation and conducting of score (40%), assignment (20%).

A practical unit aimed at deepening students' awareness of style and technique in the areas of conducting and training skills together with performance practice for vocal groups. A wide variety of repertoire and styles will be examined. Special • emphasis will be given to the training of childrens' voices.

MUED 1001 Music Education 13: Composition Studies

3 credit points. BMus, BMusStudies, DipMus. Dr A. Hood (Music Education). Session: 1. Classes: 2hr workshop/wk. Assessment: Composition for small ensemble 50%; solo instrumental composition and seminar presentation 50%.

In this unit, students study composition through the completion of a number of tasks for the purpose of understanding the nature of composition and how it can be taught. Work to be completed will be for available instruments and/or voices in seminar groups, and will include the documentation and evaluation of the processes of composition which have been undertaken.

MUED 1004 Music Education 14: Non Western Music

3 credit points. BMus, BMusStudies, DipMus. Dr P Dunbar-Hall. Session: 1. Classes: 2 hours workshop/ wk. Assessment: Attendance at all sessions; performance; regular submission of written reports; major assignment.

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, 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.

MUED 3029 Music Ed Honours 1: Research Methods 1

3 credit points. BMus. Dr K. Marsh (Music Education). Session: 1. Classes: 2hr seminar/week. Assessment: Literature review relating to proposed research project; research critique; seminar presentations and participation.

The aims of this subject 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 or 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. At the culmination of this course, students will submit a preliminary literature review as the initial phase in the preparation of their research proposals.

MUED 3030 Music Ed Honours 2: Research Methods 2

3 credit points. BMus. Dr K. Marsh (Music Education). Session: 2. Classes: 2hr seminar/week. Prerequisite: Music Education Honours 1: Research Methods 1. Assessment: Research proposal and associated ethics documentation; practical data analysis exercises; seminar presentations and participation.

This unit of study consolidates and extends skills acquired in Research Methods 1. The first objective is to acquaint students with the 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 course. 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.

MUED 4012 Music Education Hons 3: Special Study 1

3 credit points. BMus. Dr K. Marsh (Music Education). Session: 1. Classes: 30 min supervision/wk; group seminars. Prerequisite: MUED 3030 Music Education Honours 2 Research Methods 2.

NB: Department permission required for enrolment.

In this unit students work individually on their Special Study research topic, each under the supervision of a designated supervisor. The focus of research during this semester should be data collection and expansion of the literature review. To ensure continued progress, students are required to give an oral presentation on their topics and to complete a draft of the first three chapters of their Special Study Report (including an outline

of the topic and its significance, a review of the relevant literature and discussion of the methodology).

MUED 4020 **Music Education Hons 4: Special Study 2**

6 credit points. BMus. Dr K Marsh (Music Education). Session: 2. Classes: 30 min supervision/wk; group seminars. Prerequisite: MUED 4012. Assessment: 10,000-15,000 word written Special Study report (100%). Oral presentation of Special Study.

Students continue work on their research projects under the individual supervision of Conservatorium staff. During this semester, data collection and analysis should be completed, leading to the submission of the research report by the end of the semester. Toward the end of the semester each student will make an oral presentation of their Special Study, discussing the results of the study and its implications.

MCGY 1013 **Music History 1: Medieval & Renaissance**

3 credit points. BMus, BMusStudies, DipMus. Dr K Nelson (Musicology). Session: 1. Classes: One 50 min lecture and one 50 min tutorial/wk. Assessment: Tutorial presentation (10%), mid semester test (20%), 1200w essay (30%) and 1.5hr final exam (40%).

This unit presents a largely chronological study of major developments in the history of Western art music of the Middle Ages and Renaissance: from the 9th century to 1600. The emergence of different styles and forms is examined through analysis of selected musical examples. Lectures also deal with the relation of music to contemporaneous events, religious and political, as well as technological developments such as music printing. Tutorials provide a detailed analysis of selected pieces, as well as the opportunity for students to discuss further the materials presented there and in the lectures. Emphasis is placed on listening to a wide variety of music. Below is a list of topics to be covered.

- chant: Gregorian chant, later medieval chant, and Hildegard of Bingen
- music of the troubadours and trouveres,
- early polyphony and the Notre Dame school
- French Ars nova and Italian Trecento: Machaut and Landini
- 15th-century English music and Dunstable
- Dufay and Ockeghem
- Josquin des Prez and his contemporaries
- the 16th-century madrigal
- 16th-century instrumental music and instruments
- 16th century sacred polyphony: Palestrina and Lasso

Textbooks

Grout DJ, Palisca CV. A history of Western music. 6th ed. London & New York: Norton, 2001

Palisca CV, ed. Norton anthology of Western Music. Vol 1.4th ed. London & New York: Norton, 2001

MCGY 1014 **Music History 2: Baroque**

3 credit points. BMus, BMusStudies, DipMus. Dr K. Nelson (Musicology). Session: 2. Classes: One 50 min lecture and one 50 min tutorial/wk. Assessment: Tutorial presentation (10%), 1500w essay (40%) and 2hr final exam (50%).

This unit presents a largely chronological survey of western art music of file baroque period: 1600 to 1750. The lectures deal with the emergence and development of musical forms and styles, relating these to contemporary political and social developments where possible. Tutorials are devoted to detailed analysis of selected pieces and provide opportunity for students to discuss material covered there and in lectures. Emphasis is placed on Listening to a wide variety of music. Below is a list of topics to be covered.

- the meaning of 'baroque'
- monody and the beginnings of opera
- Monteverdi and the early 17th century
- early baroque instrumental music: Frescobaldi, Sweelinck, etc
- sacred concerto and 17th-century oratorio: Schiitz and Carissimi
- mid baroque opera: Purcell, Lully and Alessandro Scarlatti
- the sonata: from Corelli to J. S. Bach
- the instrumental concerto: from Torelli to J. S. Bach
- operas and oratorios of Handel
- the music of J. S. B ach

Textbooks

Grout DJ, Palisca CV. A history of Western music. 6th ed. London & New York: Norton, 2001

Palisca CV, ed. Norton anthology of Western Music. Vol 1.4th ed. London & New York: Norton, 2001

MCGY 2012 **Music History 3:1751-1825**

3 credit points. BMus, BMusStudies, DipMus. Session: 1. Classes: 1 lecture, 1 tutorial/wk. Assessment: Mid-semester test (30%), examination (50%) and tutorial contribution (20%).

The unit deals with European pre-classical and classical periods. The first lecture is on the notion of classicism, and on the political, social and philosophical background to the period. Other topics include the Empfindsamer Stil, and the growth of opera, symphony and string quartet with reference to the works of Haydn, Mozart and Beethoven.

Textbooks

Grout DJ. and Palisca C.V. A history of Western music. 5th ed. New York, 1996

MCGY 2013 **Music History 4:1826-1890**

3 credit points. BMus, BMusStudies, DipMus. Session: 2. Classes: 1 lecture, 1 tutorial / wk. Assessment: Mid-semester test (30%); examination (50%) and tutorial contribution (20%).

The unit deals with European music in the Romantic period and some of the trends which prepared the way for the radical changes of the twentieth century. The first two lectures cover definitions of Romanticism, the political, social and philosophical background to the period, and trends in arts other than music. Composers to be studied include Chopin, Berlioz, Schumann, Verdi, Liszt, Brahms and Wagner.

Textbooks

Grout DJ. and Palisca C.V. A history of Western music. 5th ed. New York 1996

MCGY 2008 **Music History 5:1890-1950**

3 credit points. BMus, BMusStudies, DipMus. K. Lemon (Musicology). Session: 1. Classes: One 1 hr lec and one 1 hr tut/wk. Assessment: Assignment (40%), examination (60%).

Traces the essential developments in 20th century Western art music to just after the 2nd World War and relates them to broad changes in 20th century art and society. The overview given in the lecture series is reinforced by analysis of key-works in the tutorial. Areas covered include: Fin de siecle Romanticism in Germany; anti- and post-Romantic trends in French music; the collapse of tonality; development of new rhythmic theories; the neo-classical movement; the influence of jazz and popular music; the beginnings of serialism; music in Soviet Russia; the establishment of a 'mainstream' in the 1930s. Works analysed include compositions by Bart6k, Berg, Debussy, Hindemith, Schonberg, Strauss, Stravinsky, Varese and Webern.

Textbooks

Griffiths P. Modern Music: a concise history of modern music. London, Thames & Hudson, 1978

Morgan RP. Twentieth century music. New York: Norton, 1991

Watkins G. Soundings: music of the twentieth century. New York: Schirmer, 1986

Ford A. Illegal Harmonies. Sydney, Hale 1997

MCGY 2009 **Music History 6: Post 1950**

3 credit points. BMus, BMusStudies, DipMus. R.Toop (Musicology). Session: 2. Classes: One 1 hr lec and one 1 hr tut/wk. Assessment: Preliminary assignment (40%), examination (60%).

Traces the essential developments in 20th century Western art music since the 2nd World War and relates them to broad changes, artistic and otherwise, in post-war society. The overview given in the lecture series is reinforced by analysis of key-works in the tutorial. Areas covered include: Total serialisation; experimental tendencies in American music; electro-acoustic music; open forms and textural composition; collage; minimalism; music and politics; extended instrumental techniques; East-West fusions; neo-romanticism and the emergence of a post-modern aesthetic and its extensions. Works analysed include compositions by Andriessen, Carter, Ligeti, Lutoslawski, Part, Reich, Scelsi, Stockhausen and Xenakis.

Textbooks

As for Music History 5 plus:

Griffiths P. Modern music and after. London: OUP, 1996

Schwartz E, Godfrey D. Music since 1945. New York: Schirmer, 1993

MUED 1002 **Music Technology 1**

3 credit points. BMus, BMusStudies, DipMus. Dr A Hood (Music Education). Session: 1,2. Classes: One 1 hour lecture and one 1 hour tutorial/wk. Assessment: Composition or arrangement (50%); studio assessment (50%).

The aim of this unit is to give students proficiency in key areas of music technology. The MIDI protocol will be studied and key soundfile formats examined. Students will develop studio techniques using the mixing desk, microphones, effects units and so on, and gain experience manipulating digital audio to develop an understanding of current recording and composition practices.

Students with last names commencing with A to K should enrol in the February Semester; those with last name commencing with L to Z should enrol in July Semester.

MCGY 3017 Music Through Literature

3 credit points. BMus, BMusStudies, DipMus. Associate Professor P. McCallum (Musicology). Session: 1. Classes: One 1 hr seminar/wk. Assessment: Seminar presentation (50%), 2000w essay (50%).

This unit will explore specific works of literature which deal with musical matters or which make significant statements about musical aesthetics. The contribution towards understanding musical experience of creative artists who are not, or not primarily, musicians, is sometimes ignored in courses for the training of musicians. Yet, in the case of writers, such artists are often better equipped than musical professionals to capture in words, the ineffable nature of musical experience and aesthetics. Moreover their place as receivers rather than creators sometimes enables them to make statements about the broader cultural significance from a perspective outside that of production and performance. This course exists to allow trainee performers, teachers and musicologists an opportunity to explore such perspectives.

Topics will include novels by: Thomas Mann, Herman Hesse, Gunter Grass, Milan Kundera, James Joyce, Bruce Chatwin, Thea Astley, Vikram Seth and others.

■ Musicology Major, Honours and Minor

Musicology is offered at Major and Minor levels, with the possibility of Honours for those studying at the major level in the Bachelor of Music. The study of musicology is suitable for students who intend to become professional musicologists, to specialise in the higher levels of music education, or to follow careers in broadcasting, recording, music administration, music librarianship, pubUshing, criticism and other related industries.

Musicology trains students in the methods and skills of musicological study and research. Students gain experience in various methodologies, and in the application of techniques of observation and analysis which are traditionally cultivated for the detailed investigation of Western art music. Students will develop skills in music information literacy, research method, writing, and the presentation of spoken papers. They will furthermore develop a deeper and broader knowledge and understanding of music history than is normally possible in the undergraduate degrees. By the end of the third year students will have the independent research skills suitable for the conduct of the substantial project which is undertaken throughout the fourth year. Subjects for study in the fourth year and earlier may be chosen by students subject to the availability of suitable supervisory staff.

Transfer from another major is allowed, subject to the consent of the Chair of Musicology, at any time up to the end of the second year. Transferring students must complete the first year of the Musicology major before any advanced standing will be considered. Transfer from Musicology minor to Musicology major is also possible subject to the consent of the Chair of Musicology. Two units of the minor will normally be deemed equivalent to one unit of the major.

For further information contact Dr K Nelson (Musicology).

MCGY 1017 Musicology 1 (Major)

6 credit points. BMus, BMusStudies. Dr K.Nelson (Musicology). Session: 1,2. Classes: One 2hr class/wk. Assessment: Annotated bibliography and 2500w paper on a topic of medieval music (to early 15th century), research process (100%).

The emphasis in Musicology 1-4 (Major) is strongly methodological, and is directed towards training students to become increasingly self-reliant researchers, as well as assisting them in the clear and accurate presentation of their findings. Topics to some extent will relate to areas covered contemporaneously in the foundation Music History courses. Assessment is primarily based on the major written paper for each semester. In addition, the assessing tutor will normally take into account the research process and initiative demonstrated by the student throughout the semester. The paper lengths specified are a guide only and are likely to vary according to the project. It is strongly recommended that students taking Musicology land 2 (Major) attend Musicology Workshop whilst enrolled in the first year of the major. From Musicology 3 (Major), students will be required to enrol and participate in Musicology Workshop as a corequisite.

Textbooks

TAirabian KL. A manual for writers of term papers, theses, and dissertations. 6th ed. Chicago: University of Chicago Press, 1996

MCGY 1004 Musicology 1 (Minor)

3 credit points. BMus(MusEd), BMusStudies. Dr K.Nelson (Musicology). Session: 1,2. Classes: One half-hr individual tuition or one 1 hr small class tut/wk. Assessment: 2000-2500W paper (100%).

Topics for study are chosen according to student interest with the guidance of the tutor but may be limited by the availability of suitable supervision. It is recommended that for a student taking more than two semesters of Musicology Minor, historical topics be chosen from different periods of music history in such a way that no more than two semester topics are from the same period. Furthermore, a student hoping to transfer to Musicology Major or planning to undertake the Minor for two or more years is advised to undertake topics in their first three semesters similar to those being covered in the first year of the Major.

MCGY 1018 Musicology 2 (Major)

6 credit points. BMus, BMusStudies. Dr K.Nelson (Musicology). Session: 1,2. Classes: One 2hr class/wk. Prerequisite: Musicology 1 (Major). Assessment: 2500w paper on Renaissance music, 1200w bibliographic essay on a topic of 17th century music, research process (100%).

Please refer to Musicology 1 (Major). It is strongly recommended that students taking Musicology land 2 (Major) attend Musicology Workshop whilst enrolled in the first year of the major. From Musicology 3 (Major), students will be required to enrol and participate in Musicology Workshop as a corequisite.

MCGY 1005 Musicology 2 (Minor)

3 credit points. BMus(MusEd), BMusStudies. Dr K.Nelson (Musicology). Session: 1,2. Classes: One half-hr individual tuition or one 1 hr small class tut/wk. Prerequisite: Musicology 1 (Minor). Assessment: 2000-2500w paper (100%).

Please refer to Musicology 1 (Minor).

MCGY 2014 Musicology 3 (Major)

6 credit points. BMus, BMusStudies. Dr K. Nelson (Musicology). Session: 1,2. Classes: One 1 hr individual lesson/wk. Prerequisite: Musicology 2 (Major). Corequisite: Musicology Workshop 1. Assessment: Reading assignment with informal written report on a topic complementary to that of the main semester paper, 3000w paper on a topic of 18th century music, research process (100%).

Please refer to Musicology 1 (Major).

MCGY 2023 Musicology 3 (Minor)

3 credit points. BMus(MusEd), BMusStudies. Dr K.Nelson (Musicology). Session: 1,2. Classes: One half-hr individual tuition or one 1 hr small class tut/wk. Prerequisite: Musicology 2 (Minor). Assessment: 2500w paper (100%).

Please refer to Musicology 1 (Minor).

MCGY 2015 Musicology 4 (Major)

6 credit points. BMus, BMusStudies. Dr K.Nelson (Musicology). Session: 1,2. Classes: One 1 hr individual lesson/wk. Prerequisite: Musicology 3 (Major). Corequisite: Musicology Workshop 2. Assessment: Reading assignment / literature survey with written report, 3000w paper, research process (100%).

Please refer to Musicology 1 (Major).

MCGY 2024 Musicology 4 (Minor)

3 credit points. BMus(MusEd), BMusStudies. Dr K.Nelson (Musicology). Session: 1,2. Classes: One half-hr individual tuition or one 1 hr small class tut/wk. Prerequisite: Musicology 3 (Minor). Assessment: 2500w paper (100%).

Please refer to Musicology 1 (Minor).

MCGY 3020 Musicology 5 (Honours)

6 credit points. BMus. Dr K.Nelson (Musicology). Session: 1,2. Classes: One 1 hr individual lesson/wk. Prerequisite: Musicology 4 (Major). Corequisite: Musicology Workshop 3. Assessment: One major paper of about 4000w, reading assignment on the discipline of musicology and/or music historiography, research process (100%).

Please refer to Musicology 5 (Major).

MCGY 3019 Musicology 5 (Major)

6 credit points. BMus, BMusStudies. Dr K.Nelson (Musicology). Session: 1,2. Classes: One 1 hr individual lesson/wk. Prerequisite: Musicology 4 (Major). Corequisite: Musicology Workshop 3. Assessment: Major paper of about 4000w, research process (100%).

Musicology 5 and 6 (Major and Honours) lead to a greater degree of autonomy and specialisation. Each student prepares one major paper each semester, and is expected to participate to an increasing extent in the selection and definition of research

topics. Attention is given to the criteria which lead to the definition of fruitful research areas, and to the discipline required to conduct independent study within prescribed time limits Assessment is based primarily on the major paper in its final submitted form. In addition the assessing tutor will normally take into account the research process and initiative demonstrated by the students throughout the semester. Honours students will normally be encouraged to acquire a reading knowledge of a major European language if they do not already have such knowledge.

Students taking the major as part of the BMusStudies may apply to undertake a single substantial paper in the third year instead of the usual structure of a different paper for each of Musicology 5 and 6.

MCGY 3045 Musicology 5 (Minor)
3 credit points. BMus(MusEd), BMusStudies. Dr K.Nelson (Musicology). Session: 1,2. Classes: One half-hr individual tuition or one 1 hr small class tut/wk. Prerequisite: Musicology 4 (Minor). Assessment: 3000w paper (100%).
Please refer to Musicology 1 (Minor).

MCGY 3022 Musicology 6 (Honours)
6 credit points. BMus. Dr K.Nelson (Musicology). Session: 1,2. Classes: One 1hr individual lesson/wk. Prerequisite: Musicology 5 (Honours). Corequisite: Musicology Workshop 4. Assessment: Major paper of about 4000w, review of literature dealing with varied contemporary approaches to musicological research, research process (100%).
Please refer to Musicology 5 (Major).

MCGY 3021 Musicology 6 (Major)
6 credit points. BMus, BMusStudies. Dr K.Nelson (Musicology). Session: 1,2. Classes: One 1 hr individual lesson/wk. Prerequisite: Musicology 5 (Major). Corequisite: Musicology Workshop 4. Assessment: Major paper of about 4000w, research process (100%).
Please refer to Musicology 5 (Major).

MCGY 3046 Musicology 6 (Minor)
3 credit points. BMus(MusEd), BMusStudies. Dr K.Nelson (Musicology). Session: 1,2. Classes: One half-hr individual tuition or one 1 hr small class tut/wk. Prerequisite: Musicology 5 (Minor). Assessment: 3000w paper (100%).
Please refer to Musicology 1 (Minor).

MCGY 4003 Musicology 7 (Honours)
6 credit points. BMus. Dr K.Nelson (Musicology). Session: 1,2. Classes: One 1hr individual lesson/wk. Prerequisite: Musicology 6 (Honours). Corequisite: Musicology Workshop 5. Assessment: Work-in-progress including a formal research proposal in preparation for the thesis to be presented at the end of Musicology 8 (Honours) (100%).

MCGY 4002 Musicology 7 (Major)
6 credit points. BMus. Dr K.Nelson (Musicology). Session: 1,2. Classes: One 1 hr individual lesson/wk. Prerequisite: Musicology 6 (Major). Corequisite: Musicology Workshop 5. Assessment: Work-in-progress towards the research paper to be presented in Musicology 8 (Major).

MCGY 4047 Musicology 7 (Minor)
3 credit points. BMus(MusEd). Dr K. Nelson (Musicology). Session: 1,2. Classes: One half-hr individual tuition or one 1 hr small class tut/wk. Prerequisite: Musicology 6 (Minor). Assessment: Literature survey and written work-in-progress towards the major paper to be completed in semester 8 (100%).
Please refer to Musicology 1 (Minor).

MCGY 4005 Musicology 8 (Honours)
6 credit points. BMus. Dr K.Nelson (Musicology). Session: 1,2. Classes: One 1hr individual lesson/wk. Prerequisite: Musicology 7 (Honours). Corequisite: Musicology Workshop 6. Assessment: 14,000-16,000w thesis of a standard suitable for submission to a refereed musicological journal (70%); public presentation of this paper or parts of it in a situation replicating the presentation of a conference paper (30%).
NB: Department permission required for enrolment in Session 1.

MCGY 4004 Musicology 8 (Major)
6 credit points. BMus. Dr K.Nelson (Musicology). Session: 1,2. Classes: One 1 hr individual lesson/wk. Prerequisite: Musicology 7 (Major). Corequisite: Musicology Workshop 6. Assessment: 10,000-12,000w research paper (100%).

MCGY 4048 Musicology 8 (Minor)
3 credit points. BMus(MusEd). Dr K.Nelson (Musicology). Session: 1,2. Classes: One half-hr individual tuition or one 1 hr small class tut/wk. Prerequisite: Musicology 7 (Minor). Assessment: One major paper of approx. 6000w.
Please refer to Musicology 1 (Minor).

■ Musicology Workshop

Musicology Workshop is a forum for undergraduate Musicology majors and postgraduate musicology students. It gives students the opportunity to present their own work in a seminar format and to discuss issues and methodology with the whole group, gaining practice in presentation and feedback. Occasional class projects are also held in which the whole group focusses on a project such as the discussion of a recent conference, musicological issues, recent literature, book reviewing, methods of spoken and written presentation, or editorial method. Workshop meetings may occasionally take place at a different time or place when opportunities arise for attendance of special lectures or consulting specialist collections.

MCGY 1019 Musicology Workshop 1
3 credit points. BMus, BMusStudies. Dr K. Nelson (Musicology). Session: 1,2. Classes: One 2hr seminar/wk. Corequisite: Musicology 3 (Major). Assessment: Presentation of seminar on major study, assignment and participation in discussion (100%).

MCGY 1020 Musicology Workshop 2
3 credit points. BMus, BMusStudies. Dr K. Nelson (Musicology). Session: 1,2. Classes: One 2hr seminar/wk. Prerequisite: Musicology Workshop 1. Corequisite: Musicology 4 (Major). Assessment: Presentation of seminar on major study, assignment and participation in discussion (100%).

MCGY 2018 Musicology Workshop 3
3 credit points. BMus, BMusStudies. Dr K. Nelson (Musicology). Session: 1,2. Classes: One 2hr seminar/wk. Prerequisite: Musicology Workshop 2. Corequisite: Musicology 5 (Major) or Musicology 5 (Honours). Assessment: Presentation of seminar on major study, assignment and participation in discussion (100%).

MCGY 2019 Musicology Workshop 4
3 credit points. BMus, BMusStudies. Dr K. Nelson (Musicology). Session: 1,2. Classes: One 2hr seminar/wk. Prerequisite: Music Workshop 3. Corequisite: Musicology 6 (Major) or Musicology 6 (Honours). Assessment: Presentation of seminar on major study, assignment and participation in discussion (100%).

MCGY 3023 Musicology Workshop 5
3 credit points. BMus, BMusStudies. Dr K. Nelson (Musicology). Session: 1,2. Classes: One 2hr seminar/wk. Prerequisite: Musicology Workshop 4. Corequisite: Musicology 7 (Major) or Musicology 7 (Honours). Assessment: Presentation of one or more seminars on major study, assignment and participation in discussion (100%).

MCGY 3024 Musicology Workshop 6
3 credit points. BMus, BMusStudies. Dr K. Nelson (Musicology). Session: 1,2. Classes: One 2hr seminar/wk. Prerequisite: Musicology Workshop 5. Corequisite: Musicology 8 (Major) or Musicology 8 (Honours). Assessment: Presentation of one or more seminars on major study, assignment and participation in discussion (100%).

■ Oboe Major and Minor

Oboe is offered at a Major and Minor level of study. The level of study is decided in the audition. At the beginning of the major or minor study each student will be assigned a lecturer with whom they will normally work for the duration of the award. Continuing consultation between lecturer and student, including appraisal of technical and interpretative strengths and weaknesses, will enable regular clarification of specific learning objectives and content. At the beginning of all units included in the major study the lecturer will discuss past achievements and clarify weaknesses with each student, assist them to articulate personal objectives for advancement, recommend suitable content and advise the Chair of unit. In this context the unit descriptions which follow should be read as a guide to the minimum requirements of the major and minor levels of study in Oboe.

WIND 1008 Oboe 1 (Major)
6 credit points. BMus, BMus(MusEd), BMusStudies, DipMus. Chair (Woodwind). Session: 1,2. Classes: One 1 hr individual lesson and one 2hr concert practice/wk. Assessment: 15min technical exam, minimum one 6min concert practice performance and/or studio class (100%).

WIND 1025 Oboe 1 (Minor)
3 credit points. BMus(MusEd), BMusStudies. Chair (Woodwind). Session: 1,2. Classes: 1 hr individual lesson and concert practice/wk. Assessment: 10min technical exam, one concert practice performance (100%).

WIND 1009 **Oboe 2 (Major)**
6 credit points. BMus, BMus(MusEd), BMusStudies, DipMus. Chair (Woodwind). **Session: 1,2. Classes:** One 1 hr individual lesson and one 2hr concert practice/wk. **Prerequisite:** Oboe 1 (Major). **Assessment:** 15min jury recital, minimum one 6min concert practice performance and/ or studio class (100%).

WIND 1026 **Oboe 2 (Minor)**
3 credit points. BMus(MusEd), BMusStudies. Chair (Woodwind). **Session: 1,2. Classes:** 1 hr individual lesson and concert practice/wk. **Prerequisite:** Oboe 1 (Minor). **Assessment:** 15min jury recital, one concert practice (100%).

WIND 2008 **Oboe 3 (Major)**
6 credit points. BMus, BMus(MusEd), BMusStudies, DipMus. Chair (Woodwind). **Session: 1,2. Classes:** One 1 hr individual lesson and one 2hr concert practice/wk. **Prerequisite:** Oboe 2 (Major) or audition. **Assessment:** 20min technical exam, two 6min concert practice performances (100%).

WIND 2028 **Oboe 3 (Minor)**
3 credit points. BMus(MusEd), BMusStudies. Chair (Woodwind). **Session: 1,2. Classes:** 1hr individual lesson and class instruction/wk. **Prerequisite:** Oboe 2 (Minor). **Assessment:** 15min technical exam, one concert practice performance (100%).

WIND 2009 **Oboe 4 (Major)**
6 credit points. BMus, BMus(MusEd), BMusStudies, DipMus. Chair (Woodwind). **Session: 1,2. Classes:** One 1 hr individual lesson and one 2hr concert practice/wk. **Prerequisite:** Oboe 3 (Major). **Assessment:** 40min junior recital, two 6min concert practice performances (100%).

WIND 2029 **Oboe 4 (Minor)**
3 credit points. BMus(MusEd), BMusStudies. Chair (Woodwind). **Session: 1,2. Classes:** 1hr individual lesson and class instruction/wk. **Prerequisite:** Oboe 3 (Minor). **Assessment:** 15-20min recital, one concert practice performance (100%).

WIND 3008 **Oboe 5 (Major)**
6 credit points. BMus, BMus(MusEd), BMusStudies. Chair (Woodwind). **Session: 1,2. Classes:** One 1 hr individual lesson and one 2hr concert practice/wk. **Prerequisite:** Oboe 4 (Major). **Assessment:** 20min technical exam, two 6min concert practice performances (100%).

WIND 3030 **Oboe 5 (Minor)**
3 credit points. BMus(MusEd), BMusStudies. Chair (Woodwind). **Session: 1,2. Classes:** 1 hr individual lesson and class instruction/wk. **Prerequisite:** Oboe **4** (Minor). **Assessment:** 15min technical exam, one concert practice performance (100%).

WIND 3009 **Oboe 6 (Major)**
6 credit points. BMus, BMus(MusEd), BMusStudies. Chair (Woodwind). **Session: 1,2. Classes:** One **1** hr individual lesson and one 2hr concert practice/wk. **Prerequisite:** Oboe 5 (Major). **Assessment:** Concerto exam, two 6min concert practice performances (100%).

WIND 3031 **Oboe 6 (Minor)**
3 credit points. BMus(MusEd), BMusStudies. Chair (Woodwind). **Session: 1,2. Classes:** 1 hr individual lesson and class instruction/wk. **Prerequisite:** Oboe 5 (Minor). **Assessment:** 20-25min recital, one concert practice performance (100%).

WIND 4016 **Oboe 7 (Major)**
6 credit points. BMus, BMus(MusEd). Chair (Woodwind). **Session: 1,2. Classes:** One 1 hr individual lesson and one 2hr concert practice/wk. **Prerequisite:** Oboe 6 (Major). **Assessment:** 20min technical exam, one 6min concert practice performance, one 12min lunch-time concert performance (100%).

WIND 4040 **Oboe 7 (Minor)**
3 credit points. BMus(MusEd). Chair (Woodwind). **Session: 1,2. Classes: 1** hr individual lesson and class instruction/wk. **Prerequisite:** Oboe 6 (Minor). **Assessment:** 15min technical exam, one concert practice performance (100%).

WIND 4018 **Oboe 8 (Major)**
6 credit points. BMus, BMus(MusEd). Chair (Woodwind). **Session: 1,2. Classes:** One 1 hr individual lesson and one 2hr concert practice/wk. **Prerequisite:** Oboe 7 (Major). **Assessment:** 50min senior recital, one 6min concert practice, one 12min lunch-time concert performance (100%).

WIND 4041 Oboe 8 (Minor)
3 credit points. BMus(MusEd). Chair (Woodwind). **Session: 1,2. Classes:** 1 hr individual lesson and class instruction/wk. **Prerequisite:** Oboe 7 (Minor). **Assessment:** Exam (100%).

MCGY 3026 **Opera and Shakespeare**
3 credit points. BMus, BMusStudies, DipMus. Dr M. Halliwell (Vocal Studies). **Session: 2. Classes:** One **1** hr seminar/wk. **Assessment:** Seminar presentation (25%), 2000w essay (75%).

This unit examines the relationship between the plays of Shakespeare and their operatic adaptations. There are striking similarities between the dramaturgical structure of the plays and generic operatic structure, as weE as significant performance parallels. Shakespeare's importance as an operatic source from the 17th century to the present day will be discussed and this course will investigate central works in the operatic Shakespearean canon.

Plays and operas to be examined include Macbeth (Verdi); A Midsummer Night's Dream (Purcell and Britten); The Merry Wives of Windsor (Salieri, Nicolai and Verdi) and Romeo and Juliet (Bellini and Gounod).

VSAO 1047 **Opera Ensemble 1**
3 credit points. DipOp. **Session:** 1,2. **Classes:** One 2hr workshop/wk. **Assessment:** A final grade will be compiled from continual assessment of professional demeanour and ensemble skills demonstrated during rehearsals and performances (100%).
The development of ensemble skills is an essential part of an opera singer's study. The aim of this series of units is that the singer will learn how to follow a conductor, to listen to others, to learn roles quickly, and to be able to sing in various styles. For information, contact the Chair of Opera Studies.

VSAO 1048 **Opera Ensemble 2**
3 credit points. DipOp. **Session:** 1,2. **Classes:** One 2hr workshop/wk. **Prerequisite:** Opera Ensemble 1. **Assessment:** A final grade will be compiled from continual assessment of professional demeanour and ensemble skills demonstrated during rehearsals and performances (100%).
For further information, contact the Chair of Opera Studies.

VSAO 2047 **Opera Ensemble 3**
3 credit points. DipOp. **Session:** 1,2. **Classes:** One 2hr workshop/wk. **Prerequisite:** Opera Ensemble 2. **Assessment:** A final grade will be compiled from continual assessment of professional demeanour and ensemble skills demonstrated during rehearsals and performances **(100%).**
For further information, contact the Chair of Opera Studies.

VSAO 2048 **Opera Ensemble 4**
3 credit points. DipOp. **Session:** 1,2. **Classes:** One 2hr workshop/wk. **Prerequisite:** Opera Ensemble 3. **Assessment:** A final grade will be compiled from continual assessment of professional demeanour and ensemble skills demonstrated during rehearsals and performances (100%).
For further information, contact the Chair of Opera Studies.

VSAO 3047 **Opera Ensemble 5**
3 credit points. DipOp. **Session: 1,2. Classes:** One 2hr workshop/wk. **Prerequisite:** Opera Ensemble **4. Assessment:** A final grade will be compiled from continual assessment of professional demeanour and ensemble skills demonstrated during rehearsals and performances **(100%).**
For further information, contact the Chair of Opera Studies.

VSAO 3048 **Opera Ensemble 6**
3 credit points. DipOp. **Session: 1,2. Classes:** One 2hr workshop/wk. **Prerequisite:** Opera Ensemble 5. **Assessment:** A final grade will be compiled from continual assessment of professional demeanour and ensemble skills demonstrated during rehearsals and performances (100%).
For further information, contact the Chair of Opera Studies.

VSAO 1043 **Opera French 1**
3 credit points. DipOp. **Session: 1. Classes:** One 2hr workshop/wk. **Assessment:** Continuing assessment (40%), written and oral examination (40%), recital (20%).
Concentration on aspects of the French language specific to the needs of singers. Rules of pronunciation and diction. For further information contact the Nicole Dorigo (Vocal Studies).

VSAO 1044 **Opera French 2**
3 credit points. DipOp. **Session:** 2. **Classes:** One 2hr workshop/wk. **Prerequisite:** Opera French 1, French for Singers 1. **Assessment:** Continuing assessment (40%), written and oral examination (40%), recital (20%).
Continuation of Opera French 1. For furtherinformation contact the Nicole Dorigo (Vocal Studies).

VSAO 2043 **Opera French 3**
3 credit points. DipOp. **Session:** 1. **Classes:** One 2hr workshop/wk. **Prerequisite:** Opera French 2, French for Singers 2. **Assessment:** Continuing assessment (30%), written and oral examination (30%), recital (40%).
Concentration on aspects of the French language specific to the needs of singers. Rules of pronunciation and diction. For further information contact Nicole Dorigo (Vocal Studies).

VSAO 2044 Opera French 4
3 credit points. DipOp. Session: 2. Classes: One 2hr workshop/wk. Prerequisite: Opera French 3. Assessment: Continuing assessment (30%), Written and oral examination (30%), Recital (40%).
Continuation of Opera French 3. For further information contact Nicole Dorigo (Vocal Studies).

VSAO 1045 Opera German 1
3 credit points. DipOp. Session: 1. Classes: One 2hr workshop/wk. Assessment: Seminar presentation (20%) seminar participation (20%) written examination (30%), recital (30%).
The aim of the unit is to concentrate on those aspects of the language specific to the needs of singers. 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. Rules of pronunciation and diction; basic grammar and syntax as an aid to comprehension and translation, will be studied. For further information, contact the Chair of Vocal Studies.

VSAO 1046 Opera German 2
3 credit points. DipOp. Session: 2. Classes: One 2hr workshop/wk. Prerequisite: Opera German 1, German for Singers 1. Assessment: Seminar presentation (20%) seminar participation (20%) written examination (30%), recital (30%).
Application and deepening of language skills gained in Opera German 1 to the translations of given texts; poetic appreciation of these texts, leading to understanding and interpretation of the word-music relationship. For further information contact the Chair of the Vocal Studies unit.

VSAO 2045 Opera German 3
3 credit points. DipOp. Session: 1. Classes: One 2hr workshop/wk. Prerequisite: Opera German 2, German for Singers 2. Assessment: Seminar presentation (20%) seminar participation (20%) written examination (30%), recital (30%).
Consolidation of skills begun in Opera German 1 and 2. For further information contact the Chair of the Vocal Studies unit.

VSAO 2046 Opera German 4
3 credit points. DipOp. Session: 2. Classes: One 2hr workshop/wk. Prerequisite: Opera German 3, German for Singers 3. Assessment: Seminar presentation (20%) seminar participation (20%) written examination (30%), recital (30%).
Consolidation of skills begun in earlier units of German. For further information contact the Chair of the Vocal Studies unit.

VSAO 1041 Opera Italian 1
3 credit points. DipOp. Session: 1. Classes: One 2hr workshop/wk. Assessment: Seminar presentation (20%), seminar participation (20%), examination (30%), recital (30%).
The aim is to concentrate on those aspects of the language specific to the needs of singers including the rules of pronunciation and diction, including the IPA, and basic grammar and syntax as aids to comprehension and translation. Throughout the course, 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. For further information, contact N Dorigo (Vocal Studies)

VSAO 1042 Opera Italian 2
3 credit points. DipOp. Session: 2. Classes: One 2hr workshop/wk. Prerequisite: Opera Italian 1, Italian for Singers 1. Assessment: Seminar presentation (20%), seminar participation (20%), examination (30%), recital (30%).
Consolidation of rules of pronunciation and diction and basic grammar and syntax as aids to comprehension and translation. For further information, contact Nicole Dorigo (Vocal Studies)

VSAO 2041 Opera Italian 3
3 credit points. DipOp. Session: 1. Classes: One 2hr workshop/wk. Prerequisite: Opera Italian 2, Italian for Singers 2. Assessment: Seminar presentation (20%), seminar participation (20%), examination (30%), recital (30%).
Application and development of language skills gained in Opera Italian 1 and 2, to the translations of given texts; poetic appreciation of these texts, leading to understanding and interpretation of the word-music relationship. For further information, contact the Chair of the Vocal Studies unit.

VSAO 2042 Opera Italian 4
3 credit points. DipOp. Session: 2. Classes: One 2hr workshop/wk. Prerequisite: Opera Italian 3, Italian for Singers 3. Assessment: Seminar presentation (20%), seminar participation (20%), examination (30%), recital (30%).
Please refer to Opera Italian 3. For further information, contact Nicole Dorigo (Vocal Studies).

VSAO 3041 Opera Italian 5
3 credit points. DipOp. Session: 1. Classes: One 1 hr workshop/wk. Prerequisite: Opera Italian 4, Italian for Singers 4. Assessment: Seminar presentation (20%), seminar participation (20%), examination (20%), recital (40%).
Application and development of language skills gained in Opera Italian 3 and 4, to the translations of given texts; poetic appreciation of these texts, leading to understanding and interpretation of the word-music relationship. For further information, contact Nicole Dorigo (Vocal Studies).

VSAO 3042 Opera Italian 6
3 credit points. DipOp. Session: 2. Classes: One 1 hr workshop/wk. Prerequisite: Opera Italian 5, Italian for Singers 5. Assessment: Seminar presentation (20%), seminar participation (20%), examination (20%), recital (40%).
Please refer to Opera Italian 5. For further information, contact Nicole Dorigo (Vocal Studies unit)

■Opera Repertoire

Students will explore the style and operatic traditions of repertoire from Monteverdi to the major works of the twentieth century. Individual and ensemble coaching sessions will assist students to learn specific roles. Lectures will focus on topics including: recitative, baroque ornamentation and stylistic embellishments appropriate for da capo arias; traditions in Donizetti and Rossini and appropriate cadenzas, and the use of portamento. Emphasis is placed on an awareness of text and correct pronunciation as well as the musical and dramatic interplay of characters.

VSAO 1016 Opera Repertoire 1
3 credit points. DipOp. S Kimmorley (Opera). Session: 1,2. Classes: 1 hr coaching/wk. Assessment: A final grade will be compiled from continual assessment of professional demeanour and ensemble skills demonstrated during rehearsals and performances (100%).

VSAO 2014 Opera Repertoire 2
3 credit points. DipOp. S Kimmorley (Opera). Session: 1,2. Classes: 1 hr coaching/wk, plus ensemble workshops and rehearsals. Prerequisite: Opera Repertoire 1. Assessment: A final grade will be compiled from continual assessment of professional demeanour and ensemble skills demonstrated during rehearsals and performances (100%).

VSAO 2015 Opera Repertoire 3
3 credit points. DipOp. S Kimmorley (Opera). Session: 1,2. Classes: 1 hr coaching/wk, plus ensemble workshops and rehearsals. Prerequisite: Opera Repertoire 2. Assessment: A final grade will be compiled from continual assessment of professional demeanour and ensemble skills demonstrated during rehearsals and performances (100%).

VSAO 3012 Opera Repertoire 4
3 credit points. DipOp. S Kimmorley (Opera). Session: 1,2. Classes: 1 hr coaching/wk, plus ensemble workshops and rehearsals. Prerequisite: Opera Repertoire 3. Assessment: A final grade will be compiled from continual assessment of professional demeanour and ensemble skills demonstrated during rehearsals and performances (100%).

VSAO 1014 Opera Voice 1
6 credit points. DipOp. M. Halliwell (Vocal Studies). Session: 1,2. Classes: One 1 hr individual lesson/wk. Corequisite: Diction for Singers 1 and Italian for Singers 1. Assessment: 15 min technical exam, performance and attendance in Concert Practice (100%).
The aim of this unit is to develop the voice as an operatic instrument through work on style, phrasing, diction, enunciation, and interpretation. For further information, contact the Chair of Vocal Studies.

VSAO 1015 Opera Voice 2
6 credit points. DipOp. M Halliwell (Vocal Studies). Session: 1,2. Classes: One 1 hr individual lesson/wk. Prerequisite: Opera Voice 1. Corequisite: Diction for Singers 2 and Italian for Singers 2. Assessment: Jury examination of two contrasting operatic arias, in the original language, performance in two concert practices and concert practice attendance (100%).
Consolidation of vocal techniques begun in Opera Voice 1 through work with operatic vocal repertoire. For further information, contact the Chair of Vocal Studies.

VSAO 2012 Opera Voice 3
6 credit points. DipOp. Dr M Halliwell (Vocal Studies). Session: 1,2. Classes: One 1 hr individual lesson/wk. Prerequisite: Opera Voice 2. Assessment: Technical examination 15 min including one song,. performance in two concert practices and concert practice attendance (100%).
For further information, contact the Chair of the Vocal Studies and Opera unit.

VSAO 2013 **Opera Voice 4**

6 credit points. DipOp. Dr M Halliwell (Vocal Studies). **Session: 1,2. Classes:** One **1** hr individual lesson/wk. **Prerequisite:** Opera Voice 3. **Assessment:** Jury examination of three contrasting operatic arias, in the original language, performance in two concert practices and concert practice attendance (100%).

For further information, contact the Chair of the Vocal Studies unit.

VSAO 3010 **Opera Voice 5**

6 credit points. DipOp. Dr M Halliwell (Vocal Studies). **Session: 1,2. Classes:** One 1 hr individual lesson/wk. **Prerequisite:** Opera Voice 4. **Assessment:**Technical examination 15 min including one song, performance in two concert practices and concert practice attendance (100%).

For further information, contact the Chair of the Vocal Studies unit.

VSAO 3011 **Opera Voice 6**

6 credit points. DipOp. Dr M Halliwell (Vocal Studies). **Session: 1,2. Classes:** One **1** hr individual lesson/wk. **Prerequisite:** Opera Voice 5. **Assessment:** 25min recital including operatic and song repertoire, performance in two concert practices and concert practice attendance (100%).

For further information, contact the Chair of the Vocal Studies unit.

■ Orchestral Studies

The Orchestral Studies subject will comprise weekly orchestral repertoire classes for all enrolled students and special orchestral studies projects for which students will be rostered. The orchestral studies projects will include three one-week orchestral projects and one additional project in opera, choral performance, contemporary music or similar activity. During the three orchestral project weeks lectures will cease to allow concentration on the project. There will also be orchestral repertoire sessions from time to time under the direction of visiting guest conductors. Students not rostered into the orchestral project weeks will balance their weekly orchestral repertoire class with intensive orchestral studies sessions, mock auditions and other relevant projects.

Skills to be studied throughout semesters 1-8 of this subject include intonation, ensemble skills (playing together precisely and rhythmically), interpreting the gestures, mannerisms and/or wishes of the conductor along with tone control as well as the ethics and correct behaviour expected of a member of such an ensemble. In this regard, assessment is based on aspects of participation in the ensemble and will be, in part, assessed by the conductor.

Assessment

Assessment is based on aspects of participation in the ensemble (assessed by the conductor), on weekly repertoire class participation and a final exam. These aspects considered for assessment are: level of preparation, performance in the ensemble, commitment, concentration, ability and teamwork.

Assessment Weighting:

- Class mark awarded by Orchestral Studies lecturer (30%)
- Orchestral Studies exam - audition to be determined by Chair of unit (30%)
- Special Projects (2/sem) mark awarded by Chair of unit in consultation with relevant conductor (40%)

For further information contact the relevant Chair of unit. Contact the Ensembles Coordinator for administrative arrangements.

ENSE 1018 **Orchestral Studies 1**

3 credit points. BMus, BMusStudies, DipMus. Relevant Chair of unit. **Session: 1,2. Classes:** 2hrs/wk - repertoire class alternating with sectional class, participation in two projects. **Corequisite:** Principal Study (Major) 1 in an appropriate orchestral instrument. **Assessment:** See Orchestral Studies.

ENSE 1022 **Orchestral Studies 2**

3 credit points. BMus, BMusStudies, DipMus. Relevant Chair of unit. **Session: 1,2. Classes:** 2hrs/wk - repertoire class alternating with sectional class, participation in two projects. **Prerequisite:** Orchestral Studies 1. **Corequisite:** Principal Study (Major) 2 in an appropriate orchestral instrument. **Assessment:** See Orchestral Studies.

ENSE 2011 **Orchestral Studies 3**

3 credit points. BMus, BMusStudies, DipMus. Relevant Chair of unit. **Session:** 1,2. **Classes:** 2hrs/wk - repertoire class alternating with sectional class, participation in two projects. **Prerequisite:** Orchestral Studies 2. **Corequisite:** Principal Study (Major) 3 in an appropriate orchestral instrument. **Assessment:** See Orchestral Studies.

ENSE 2015 **Orchestral Studies 4**

3 credit points. BMus, BMusStudies, DipMus. Relevant Chair of unit. **Session:** 1,2. Classes: 2hrs/wk- repertoire class alternating with sectional class, participation in two projects. **Prerequisite:** Orchestral Studies 3. **Corequisite:** Principal Study (Major) 4 in an appropriate orchestral instrument. **Assessment:** See Orchestral Studies.

ENSE 3010 **Orchestral Studies 5**

3 credit points. BMus, BMusStudies, DipMus. Relevant Chair of unit. **Session:** 1,2. **Classes:** 2hrs/wk - repertoire class alternating with sectional class, participation in two projects. **Prerequisite:** Orchestral Studies 4. **Corequisite:** Principal Study (Major) 5 in an appropriate orchestral instrument. **Assessment:** See Orchestral Studies.

ENSE 3014 **Orchestral Studies 6**

3 credit points. BMus, BMusStudies, DipMus. Relevant Chair of unit. **Session:** 1,2. Classes: 2hrs/wk - repertoire class alternating with sectional class, participation in two projects. **Prerequisite:** Orchestral Studies 5. **Corequisite:** Principal Study (Major) 6 in an appropriate orchestral instrument. **Assessment:** See Orchestral Studies.

ENSE 4011 **Orchestral Studies 7**

3 credit points. BMus. Relevant Chair of unit. Session: 1,2. Classes: 2hrs/wk - repertoire class alternating with sectional class, participation in two projects. **Prerequisite:** Orchestral Studies 6. **Corequisite:** Principal Study (Major) 7 in an appropriate orchestral instrument or Principal Studies [Honours] 7. Assessment: See Orchestral Studies.

ENSE 4015 **Orchestral Studies 8**

3 credit points. BMus. Relevant Chair of unit. **Session:** 1,2. **Classes:** 2hrs/wk - repertoire class alternating with sectional class, participation in two projects. **Prerequisite:** Orchestral Studies 7. **Corequisite:** Principal Study (Major) 8 in an appropriate orchestral instrument or Principal Studies [Honours] 8. **Assessment:** See Orchestral Studies.

■ Organ Major and Minor

Organ is offered at a Major and Minor level of study. The level of study is decided in the audition. At the beginning of the major or minor level of study each student will be assigned a lecturer with whom they will normally work for the duration of the award. Continuing consultation between lecturer and student, including appraisal of technical and interpretative strengths and weaknesses, will enable regular clarification of specific learning objectives and content. At tie beginning of all units included in the major and minor levels of study the lecturer will discuss past achievements and clarify strengths and weaknesses with each student, assist them to articulate personal objectives for advancement, and recommend suitable content. In this context the unit descriptions which follow should be read as a guide to the minimum requirements of the major and minor levels of study in Organ.

ORGN 1004 **Organ 1 (Major)**

6 credit points. BMus, BMus(MusEd), BMusStudies, DipMus. P. Swanton (Organ Studies). **Session: 1,2. Classes:** One 1 hr individual lesson and concert practice/wk. **Corequisite:** Organ Resources 1. **Assessment:** 20min technical exam, one 6min concert practice performance (100%).

ORGN 1012 **Organ 1 (Minor)**

3 credit points. BMus(MusEd), BMusStudies. P. Swanton (Organ Studies). **Session: 1,2. Classes:** One 1hr individual lesson and concert practice/wk. **Corequisite:** Organ Resources 1. **Assessment:** 15min technical exam, one concert practicer performance (100%).

ORGN 1005 **Organ 2 (Major)**

6 credit points. BMus, BMus(MusEd), BMusStudies, DipMus. P. Swanton (Organ Studies). **Session: 1,2. Classes:** One 1 hr individual lesson and concert practice/wk. **Prerequisite:** Organ 1 (Major). **Corequisite:** Organ Resources 2. **Assessment:** 20min jury recital, one 6min concert practice performance (100%).

ORGN 1013 **Organ 2 (Minor)**

3 credit points. BMus(MusEd), BMusStudies. P. Swanton (Organ Studies). **Session: 1**, 2. **Classes:** One 1 hr individual lesson and concert practice/wk. **Prerequisite:** Organ 1 (Minor). **Corequisite:** Organ Resources 2. **Assessment:** 15min technical exam, one concert practice performance (100%).

ORGN 2004 Organ 3 (Major)

6 credit points. BMus, BMus(MusEd), BMusStudies, DipMus. R Swanton (Organ Studies). **Session:** 1,2. **Classes:** One 1 hr individual lesson and concert practice/wk. **Prerequisite:** Organ 2 (Major). **Corequisite:** Organ Resources 3. **Assessment:** 20min technical exam, two 6min concert practice performances (100%).

ORGN 2007 Organ 3 (Minor)

3 credit points. BMus(MusEd), BMusStudies. P. Swanton (Organ Studies). **Session: 1,2. Classes:** One 1 hr individual lesson and concert practice/wk. **Prerequisite:** Organ **2 (Minor). Corequisite:** Organ Resources 3. **Assessment:** 15min technical exam, one concert practice performance (100%).

ORGN 2005 Organ 4 (Major)

6 credit points. BMus, BMus(MusEd), BMusStudies, DipMus. P. Swanton (Organ Studies). **Session:** 1,2. **Classes:** One 1 hr individual lesson and concert practice/wk. **Prerequisite:** Organ 3 (Major). **Corequisite:** Organ Resources 4. **Assessment:** 40min junior recital, two 6min concert practice performances (100%).

ORGN 2012 Organ 4 (Minor)

3 credit points. BMus(MusEd), BMusStudies. P. Swanton (Organ Studies). **Session:** 1,2. **Classes:** One 1 hr individual lesson and concert practice/wk. **Prerequisite:** Organ 3 (Minor). **Corequisite:** Organ Resources 4. **Assessment:** 20min jury recital, one concert practice performance (100%).

ORGN 3002 Organ 5 (Major)

6 credit points. BMus, BMus(MusEd), BMusStudies. P. Swanton (Organ Studies). **Session:** 1,2. Classes: One 1 hr individual lesson and concert practice/wk. **Prerequisite:** Organ 4 (Major). **Corequisite:** Organ Resources 5. **Assessment:** 20min technical exam, two 6min concert practice performances (100%).

ORGN 3006 Organ 5 (Minor)

3 credit points. BMus(MusEd), BMusStudies. P. Swanton (Organ Studies). **Session: 1,2. Classes:** One **1** hr individual lesson and concert practice/wk. **Prerequisite:** Organ 4 (Minor). **Corequisite:** Organ Resources 5. **Assessment:** 20min technical exam, one concert practice performance (100%).

ORGN 3010 Organ 6 (Major)

6 credit points. BMus, BMus(MusEd), BMusStudies. P. Swanton (Organ Studies). **Session:** 1,2. **Classes:** One **1** hr individual lesson and concert practice/wk. **Prerequisite:** Organ 5 (Major). **Corequisite:** Organ Resources 6. **Assessment:** Concerto exam or equivalent (a substantial ensemble performance may be approved); two 6min concert practice performances (100%).

ORGN 3007 Organ 6 (Minor)

3 credit points. BMus(MusEd), BMusStudies. P. Swanton (Organ Studies). **Session:** 1,2. Classes: One 1hr individual lesson and concert practice/wk. **Prerequisite:** Organ 5 (Minor). **Corequisite:** Organ Resources 6. **Assessment:** 20min technical exam, one concert practice performance (100%).

ORGN 4001 Organ 7 (Major)

6 credit points. BMus, BMus(MusEd). P. Swanton (Organ Studies). Session: 1,2. **Classes:** One 1 hr individual lesson and concert practice/wk. **Prerequisite:** Organ 6 (Major). **Corequisite:** Organ Resources 7. **Assessment:** 25min technical exam, one 6min concert practice performance, one additional 12min public performance (100%).

ORGN 4003 Organ 7 (Minor)

3 credit points. BMus(MusEd). P. Swanton (Organ Studies). **Session: 1**, 2. **Classes:** One 1 hr individual lesson and concert practice/wk. **Prerequisite:** Organ 6 (Minor). **Corequisite:** Organ Resources 7. **Assessment:** 20min technical exam, one concert practice performance (100%).

ORGN 4002 Organ 8 (Major)

6 credit points. BMus, BMus(MusEd). P. Swanton (Organ Studies). **Session:** 1,2. Classes: One 1 hr individual lesson and concert practice/wk. **Prerequisite:** Organ 7 (Major). **Corequisite:** Organ Resources 8. **Assessment:** 50min senior recital, one 6 min concert practice performance, one additional 12min public performance (100%).

ORGN 4005 Organ 8 (Minor)

3 credit points. BMus(MusEd). P. Swanton (Organ Studies). **Session: 1**, 2. **Classes:** One **1** hr individual lesson and concert practice/wk. **Prerequisite:** Organ 7 (Minor). **Corequisite:** Organ Resources 8. **Assessment:** 20min jury recital, one concert practice performance (100%).

ORGN 3000 Organ Research Project 1

3 credit points. BMus, BMusStudies, DipMus. P. Swanton (Organ Studies). **Session:** 1,2. Classes: One 1 hr tut/wk. **Assessment:** Research report/essay of 2000-3000w in advanced draft form (100%).

ORGN 3001 Organ Research Project 2

3 credit points. BMus, BMusStudies, DipMus. P. Swanton (Organ Studies). **Session: 1,2. Classes: One 1 hr** tut/wk. **Prerequisite:** Organ Research Project 1. **Assessment:** Research report/essay of 5000-6000w (100%) OR research report/essay of 3000w in finalised form (25%) plus presentation of research topic as 60min public lecture/recital (75%).

NB: Department permission required for enrolment in Session 1.

Continuation of individual research project begun in Organ Research Project 1.

ORGN 4007 Organ Research Project 3

3 credit points. BMus, BMusStudies, DipMus. P. Swanton (Organ Studies). Session: 1. Classes: One 1 hr tut/wk. Prerequisite: Organ Research Project 2. Assessment: Research report/essay of 2000-3000w in advanced draft form (100%).

This unit provides students with an opportunity for further research into a specialised area of the organ repertoire other than that studied in Organ Research Project 1 and 2.

ORGN 4008 Organ Research Project 4

3 credit points. BMus, BMusStudies, DipMus. P. Swanton (Organ Studies). **Session:** 1,2. **Classes:** One 1 hr tut/wk. **Prerequisite:** Organ Research Project 3. **Assessment:** Research report/essay of 5000-6000w (100%) OR research report/essay of 3000w in finalised form (25%) plus presentation of research topic as 90min public lecture/recital (75%).

NB: Department permission required for enrolment in Session 1.

Continuation of individual research project begun in Organ Research Project 3.

■ Organ Resources

Organ Resources is an obligatory series of units for all students enrolled in Principal Study Organ (Major) and (Minor), designed to supplement the practical aspects of organists' training. Topics to be studied include organ-building and maintenance, tuning and temperament, performance practice (especially registration and ornamentation), continuo-playing and accompaniment techniques, improvisation and extemporisation. For further information contact P. Swanton (Organ Studies).

ORGN 1008 Organ Resources 1

3 credit points. BMus, BMusStudies, DipMus. P. Swanton (Organ Studies). **Session:** 1,2. **Classes:** One 1 hr tut/wk. **Assessment:** Prac tests (100%).

The unit will focus on the development of essential practical skills for organists.

ORGN 1009 Organ Resources 2

3 credit points. BMus, BMusStudies, DipMus. P. Swanton (Organ Studies). Session: 1,2. Classes: One 1 hr tut/wk. Prerequisite: Organ Resources 1. Assessment: Prac tests (100%).

NB: Department permission required for enrolment in Session 1.

Consolidation of concepts and skills introduced in Organ Resources 1.

ORGN 2008 Organ Resources 3

3 credit points. BMus, BMusStudies, DipMus. P. Swanton (Organ Studies). Session: 1,2. Classes: One 1 hr tut/wk. Prerequisite: Organ Resources 2. Assessment: Prac tests (100%).

The unit will focus on the development of essential practical skills for organists.

ORGN 2009 Organ Resources 4

3 credit points. BMus, BMusStudies, DipMus. P. Swanton (Organ Studies). Session: 1,2. Classes: One 1 hr tut/wk. Prerequisite: Organ Resources 3. Assessment: Prac tests (100%).

NB: Department permission required for enrolment in Session 1.

Consolidation of concepts and skills introduced in Organ Resources 3.

ORGN 3008 Organ Resources 5

3 credit points. BMus, BMusStudies. P. Swanton (Organ Studies). **Session:** 1,2. **Classes:** One **1** hr **tut/wk. Prerequisite:** Organ Resources 4. **Assessment:** Prac tests (100%).

The unit will focus on the development of essential practical skills for organists.

ORGN 3003 Organ Resources 6

3 credit points. BMus, BMusStudies. P. Swanton (Organ Studies). **Session:** 1,2. **Classes:** One 1 hr tut/wk. **Prerequisite:** Organ Resources 5. **Assessment:** Prac tests (100%).

NB: Department permission required for enrolment in Session 1.

Consolidation of concepts and skills introduced in Organ Resources 5.

ORGN 4009 **Organ Resources 7**
3 credit points. BMus. P. Swanton (Organ Studies). Session: 1,2. Classes: One 1 hr tut/wk. Prerequisite: Organ Resources 6. Assessment: Prac tests (100%).
The unit will focus on the development of essential practical skills for organists.

ORGN 4010 **Organ Resources 8**
3 credit points. BMus. P. Swanton (Organ Studies). Session: 1,2. Classes: One 1 hr tut/wk. Prerequisite: Organ Resources 7. Assessment: Prac tests (100%).
NB: Department permission required for enrolment in Session 1.
Consolidation of concepts and skills introduced in Organ Resources 7.

■**Organ** Seminar

This series of units is directed specifically at students enrolled in Principal Study Organ (Major) and (Minor). The material taught varies according to the availability of local and visiting lecturers. The unit will provide opportunities for:
- student performances and critical comment;
- interaction with local and visiting lecturers;
- concert performances by or of interest to students;
- presentation of research findings in a collegial atmosphere.

ORGN 1010 **Organ Seminar 1**
3 credifpoints. BMus, BMusStudies, DipMus. P. Swanton (Organ Studies). Session: 1,2. Classes: One 1 hr seminar/wk. Assessment: Essay (2000w) or equivalent assignment based on topics covered in seminars and approved by the lecturer.
Offers a series of lectures, masterclasses, visits to organs and other relevant activity as arranged by the Organ Studies unit.

ORGN 1011 **Organ Seminar 2**
3 credit points. BMus, BMusStudies, DipMus. P. Swanton (Organ Studies). Session: 1,2. Classes: One 1 hr seminar/wk. Prerequisite: Organ Seminar 1. Assessment: Essay (2000w) or equivalent assignment based on topics covered in seminars and approved by the lecturer.
NB: Department permission required for enrolment in Session 1.
Please refer to Organ Seminar 1.

ORGN 2010 **Organ Seminar 3**
3 credit points. BMus, BMusStudies, DipMus. P. Swanton (Organ Studies). Session: 1,2. Classes: One 1 hr seminar/wk. Prerequisite: Organ Seminar 2. Assessment: Essay (2000w) or equivalent assignment based on topics covered in seminars and approved by the lecturer.
Please refer to Organ Seminar 1.

ORGN 2011 **Organ Seminar 4**
3 credit points. BMus, BMusStudies, DipMus. P. Swanton (Organ Studies). Session: 1,2. Classes: One 1 hr seminar/wk. Prerequisite: Organ Seminar 3. Assessment: Essay (2000w) or equivalent assignment based on topics covered in seminars and approved by the lecturer.
NB: Department permission required for enrolment in Session 1.
Please refer to Organ Seminar 1.

ORGN 3004 **Organ Seminar 5**
3 credit points. BMus, BMusStudies. P. Swanton (Organ Studies). Session: 1, 2. Classes: One 1 hr seminar/wk. Prerequisite: Organ Seminar 4. Assessment: Essay (2000w) or equivalent assignment based on topics covered in seminars and approved by the lecturer.
Please refer to Organ Seminar 1.

ORGN 3005 **Organ Seminar 6**
3 credit points. BMus, BMusStudies. P. Swanton (Organ Studies). Session: 1,2. Classes: One 1 hr seminar/wk. Prerequisite: Organ Seminar 5. Assessment: Essay (2000w) or equivalent assignment based on topics covered in seminars and approved by the lecturer.
NB: Department permission required for enrolment in Session 1.
Please refer to Organ Seminar 1.

ORGN 4011 **Organ Seminar 7**
3 credit points. BMus. P. Swanton (Organ Studies). Session: 1,2. Classes: One 1 hr seminar/wk. Prerequisite: Organ Seminar 6. Assessment: Essay (2000w) or equivalent assignment based on topics covered in seminars and approved by the lecturer.
Please refer to Organ Seminar 1.

ORGN 4012 **Organ Seminar 8**
3 credit points. BMus. P. Swanton (Organ Studies). Session: 1,2. Classes: One 1 hr seminar/wk. Prerequisite: Organ Seminar 7. Assessment: Essay (2000w) or equivalent assignment based on topics covered in seminars and approved by the lecturer.
NB: Department permission required for enrolment in Session 1.
Please refer to Organ Seminar 1.

■ Palaeography

This unit offers an introductory study of some major music notations in use during the Middle Ages and Renaissance, and also introduces some important issues relating to the preparation of modern editions of the music of these periods. Students will learn to transcribe from the old notations into modern notation and will also begin to deal with the question of musica ficta. While most of the notations studied are for vocal music, notations for lute and keyboard instruments are also included. Frequent take-home tasks allow self-assessment. Palaeography will complement other studies of early music and is considered to be part of the training of students whose focus is early music or musicology. For those majoring in other areas, it offers an interesting alternative choice of elective. For further information contact Dr K Nelson (Musicology).

MCGY 3027 **Palaeography 1**
3 credit points. BMus, BMusStudies, DipMus. Dr K. Nelson (Musicology). Session: 1. Classes: 1 hr tut/wk. Prerequisite: Music History 1. Assessment: Transcription assignment (20%), end of semester examination (80%).
This semester is likely to include introductory studies of square chant notation, white mensural notation, keyboard tablature, Italian lute tablature and musica ficta.

STRG 3010 **Pedagogy Guitar 1**
3 credit points. BMus, BMusStudies, DipMus. P. Andrews (Strings). Session: 1. Classes: One 1 hr tut/wk. Assessment: Regular class presentations (50%) and exam (50%).
This unit introduces players to the art and craft of instrumental teaching through the analysis of various pedagogical memods and approaches. Topics covered include: philosophies underlying some important and innovative teaching memods; repertoire and resources for beginning students; integration of aural training, note reading and memory training. For further information contact G. Pikler (Strings).

STRG 3011 **Pedagogy Guitar 2**
3 credit points. BMus, BMusStudies, DipMus. P. Andrews (Strings). Session: 2. Classes: One 1 hr tut/wk. Prerequisite: Pedagogy Guitar 1. Assessment: Regular class presentations (50%) and exam (50%).
Consolidation and extension of concepts and skills introduced in Pedagogy Guitar 1. For further information contact G. Pikler (Strings).

KEYB 3002 **Pedagogy Keyboard 1**
3 credit points. BMus, BMusStudies, DipMus. E. Powell (Keyboard). Session: 1. Classes: One 1 hr lec/wk. Assessment: Two essays (100%).
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 memods and repertoire. Availability subject to sufficient enrolment numbers. For further information contact E. Powell (Keyboard).

KEYB 3003 **Pedagogy Keyboard 2**
3 credit points. BMus, BMusStudies, DipMus. E. Powell (Keyboard). Session: 2. Classes: One 1 hr lec/wk. Prerequisite: Pedagogy Keyboard 1. Assessment: Two essays (100%).
Extension of concepts and skills introduced in Pedagogy Keyboard 1 with particular attention to technical development at advanced levels, as well as added emphasis on aspects relating to style and interpretation. Availability subject to sufficient enrolment numbers. For further information contact E. Powell (Keyboard).

STRG 3012 **Pedagogy Strings 1**
3 credit points. BMus, BMusStudies, DipMus. G. Richter (Strings). Session: 1. Classes: One 2hr lect/wk. Assessment: One essay (2000 words) and one 10 minute viva voce examination (100%).
This unit of study is an introduction to the basic principles of teaching bowed string instruments. Topics covered will include the teaching of principles of movement, holding instrument (and bow), starting bow strokes, principles of left hand placement, legato and detache strokes. The emphasis will be on the teaching of beginners and the development of elementary instrumental and interpretative skills. Students will be expected to research and become familiar with the main teaching methods and literature relevant to beginners. Opportunity for supervised teaching and lesson observation may be provided and will form part of the semester workload.

STRG 3013 Pedagogy Strings 2

3 credit points. BMus, BMusStudies, DipMus. G. Richter (Strings). **Session: 2. Classes:** One 2hr lect/wk. **Prerequisite:** Pedagogy Strings 1. **Assessment:** One essay (2000 words) and one viva voce examination (100%).

Instrumental and didactic concepts introduced in Pedagogy Strings 1 will be further developed. Advanced technical and interpretative issues will be explored and theoretical teaching literature will be researched. In addition, historical analysis of string teaching and teaching methodology will be considered. Some of the technical issues covered in detail include sliifting, vibrato, martele, spiccato and staccato, practice techniques and development of advanced interpretative skills. Students will be expected to present one demonstration lesson or alternatively participate in a mentoring program of junior string players.

VSAO 3014 **Pedagogy Voice 1**

3 credit points. BMus, BMusStudies, DipMus. Chair (Vocal Studies). **Session: 1**. **Classes:** 2hrs/wk. **Assessment:** Assignment.

Details of this course are available from the Chair (Vocal Studies).

VSAO 3015 **Pedagogy Voice 2**

3 credit points. BMus, BMusStudies, DipMus. Dr M Halliwell (Vocal Studies). **Session: 2. Classes:** 2hrs/wk. **Prerequisite:** Pedagogy Voice 1. **Assessment:** Assignment.

Details of this course are available from the Chair of Vocal Studies.

WIND 3010 **Pedagogy Woodwind 1**

3 credit points. BMus, BMusStudies, DipMus. Chair (Woodwind). **Session: 1. Classes:** One 1 hr tut/wk. **Assessment:** Written assignment (50%), class participation (50%).

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 wind players, organising a teaching studio, teaching repertoire, and directing wind ensembles. For further information contact Chair (Woodwind).

WIND 3011 **Pedagogy Woodwind 2**

3 credit points. BMus, BMusStudies, DipMus. Chair (Woodwind). **Session:** 2. Classes: One 1 hr tut/wk. **Prerequisite:** Pedagogy Woodwind 1. **Assessment:** Written assignment (50%), class participation (50%).

Students will begin to be articulate with concepts learned in Pedagogy Woodwind 1. Some of the topics covered will be: basic instrumental repair and maintenance, student report writing, teaching the mature age student and exam preparation. For further information contact Chair (Woodwind).

■ Percussion Major and Minor

Percussion is offered at a Major and Minor level of study. The level of study is decided in the audition. At the beginning of the major or minor level of study students will be assigned a lecturer with whom they will normally study for the duration of the award. Continuing consultation between teacher and student, including appraisal of technical and interpretative strengths and weaknesses, will enable regular clarification of specific learning objectives and content. At the beginning of all Percussion units the teacher will discuss past achievements and clarify weaknesses with each student, assist them to articulate personal objectives for advancement, and recommend suitable content. In this context the unit descriptions and works should be a guide to the minimum requirements of the major and minor levels of study in Percussion.

PRCN 1000 **Percussion 1 (Major)**

6 credit points. BMus, BMus(MusEd), BMusStudies, DipMus. D. Pratt (Percussion). Session: 1,2. Classes: One 1 hr individual lesson and concert practice/wk. **Assessment:** 30min technical exam or equivalent, minimum one 6min concert practice performance and/or studio class (100%).

PRCN 1004 Percussion 1 (Minor)

3 credit points. BMus(MusEd), BMusStudies. D. Pratt (Percussion). **Session:** 1,2. Classes: One 1 hr individual lesson and concert practice/wk. **Assessment:** 10min technical exam, one concert practice performance (100%).

PRCN 1001 Percussion 2 (Major)

6 credit points. BMus, BMus(MusEd), BMusStudies, DipMus. D. Pratt (Percussion). **Session: 1,2. Classes:** One 1 hr individual lesson and concert practice/wk. **Prerequisite:** Percussion 1 (Major). **Assessment:** 15min jury recital, minimum one 6min concert practice performance and/or studio class (100%).

PRCN 1005 **Percussion 2 (Minor)**

3 credit points. BMus(MusEd), BMusStudies. D. Pratt (Percussion). **Session: 1,2. Classes:** One 1 hr individual lesson and concert practice/wk. **Prerequisite:** Percussion 1 (Minor). **Assessment:** 15min technical exam, one concert practice performance (100%).

PRCN 2000 **Percussion 3 (Major)**

6 credit points. BMus, BMus(MusEd), BMusStudies, DipMus. D. Pratt (Percussion). **Session: 1,2. Classes:** One 1 hr individual lesson and concert practice/wk. **Prerequisite:** Percussion 2 (Major). **Assessment:** 30min technical exam, two 6min concert practice performances (100%).

PRCN 2004 **Percussion 3 (Minor)**

3 credit points. BMus(MusEd), BMusStudies. D. Pratt (Percussion). **Session: 1,2. Classes: 1** hr/wk individual lesson and class instruction. **Prerequisite:** Percussion 2 (Minor). **Assessment:** 15min technical exam, one concert practice performance (100%).

PRCN 2001 **Percussion 4 (Major)**

6 credit points. BMus, BMus(MusEd), BMusStudies, DipMus. D. Pratt (Percussion). **Session: 1,2. Classes:** One 1 hr individual lesson and concert practice/wk. **Prerequisite:** Percussion 3 (Major). **Assessment:** 40min junior recital, two 6min concert practice performances (100%).

PRCN 2005 **Percussion 4 (Minor)**

3 credit points. BMus(MusEd), BMusStudies. D. Pratt (Percussion). **Session: 1,2. Classes:** 1 hr/wk individual lesson and class instruction. **Prerequisite:** Percussion 3 (Minor). **Assessment:** 15-20min recital, one concert practice performance (100%).

PRCN 3000 **Percussion 5 (Major)**

6 credit points. BMus, BMus(MusEd), BMusStudies. D. Pratt (Percussion). **Session: 1,2. Classes:** One **1** hr individual lesson and concert practice/wk. **Prerequisite:** Percussion 4 (Major). **Assessment:** 30min technical exam, two 6min concert practice performances (100%).

PRCN 3005 **Percussion 5 (Minor)**

3 credit points. BMus(MusEd), BMusStudies. D. Pratt (Percussion). **Session: 1, 2. Classes: 1** hr/wk individual lesson and class instruction. **Prerequisite:** Percussion 4 (Minor). **Assessment:** 15min technical exam, one concert practice performance (100%).

PRCN 3001 **Percussion 6 (Major)**

6 credit points. BMus, BMus(MusEd), BMusStudies. D. Pratt (Percussion). **Session: 1,2. Classes:** One **1** hr individual lesson and concert practice/wk. **Prerequisite:** Percussion 5 (Major). **Assessment:** Concerto exam, two 6min concert practice performances (100%).

PRCN 3006 **Percussion 6 (Minor)**

3 credit points. BMus(MusEd), BMusStudies. D. Pratt (Percussion). **Session:** 1,2. **Classes:** 1 hr/wk individual lesson and class instruction. **Prerequisite:** Percussion 5 (Minor). **Assessment:** 20-25min recital 20 to 25, one concert practice performance (100%).

PRCN 4001 **Percussion 7 (Major)**

6 credit points. BMus, BMus(MusEd). D. Pratt (Percussion). **Session: 1, 2. Classes:** One 1 hr individual lesson and concert practice/wk. **Prerequisite:** Percussion 6 (Major). **Assessment:** 30min technical exam, one 6min concert practice performance, one 12min lunch-time concert performance (100%).

PRCN 4007 **Percussion 7 (Minor)**

3 credit points. BMus(MusEd). D. Pratt (Percussion). **Session: 1,2. Classes:** 1 hr/wk individual lesson and class instruction/wk. **Prerequisite:** Percussion 6 (Minor). **Assessment:** 15min technical exam, one concert practice performance (100%).

PRCN 4003 **Percussion 8 (Major)**

6 credit points. BMus, BMus(MusEd). D. Pratt (Percussion). Session: 1, 2. Classes: One 1 hr individual lesson and concert practice/wk. **Prerequisite:** Percussion 7 (Major). **Assessment:** 50min senior recital, one 6min concert practice performance, one 12min lunch-time concert performance (100%).

PRCN 4008 **Percussion 8 (Minor)**

3 credit points. BMus(MusEd). D. Pratt (Percussion). **Session: 1**,2. **Classes:** 1 hr/wk individual lesson and class instruction. **Prerequisite:** Percussion 7 (Minor). **Assessment:** Exam (100%).

■ Percussion Ensemble

This sequence of units is a continuing investigation of ensemble performance ranging from small chamber works to large conducted works for percussion. The repertoire incorporates

20th century pieces as well as transcriptions arranged for percussion. Students will become progressively more skilled and cognisant of all aspects of ensemble work including: rehearsal technique, pre-rehearsal preparation, musical issues such as ensemble balance and rhythm, public performance skills, disciplined and appropriate behaviour and program design. Students will be required to perform with the ensemble in public concerts.

PRCN 1002 **Percussion Ensemble 1**
3 credit points. BMus, BMusStudies, DipMus. D. Pratt (Percussion). **Session: 1,2. Classes:** One 2hr rehearsal/wk. **Corequisite:** Enrolment in one of Percussion 1-8 (Major). **Assessment:** Demonstrated personal commitment to improve skills, weekly preparation and disciplined and cooperative behaviour.

PRCN 1003 **Percussion Ensemble 2**
3 credit points. BMus, BMusStudies, DipMus. D. Pratt (Percussion). **Session: 1,2. Classes:** One 2hr rehearsal/wk. **Prerequisite:** Percussion Ensemble 1. **Corequisite:** Enrolment in one of Percussion 1-8 (Major). **Assessment:** Demonstrated personal commitment to improve skills, weekly preparation and disciplined and cooperative behaviour.
NB: Department permission required for enrolment in Session 1.

PRCN 2002 **Percussion Ensemble 3**
3 credit points. BMus, BMusStudies, DipMus. D. Pratt (Percussion). **Session: 1,2. Classes:** One 2hr rehearsal/wk. **Prerequisite:** Percussion Ensemble 2. **Corequisite:** Enrolment in one of Percussion 1-8 (Major). **Assessment:** Demonstrated personal commitment to improve skills, weekly preparation and disciplined and cooperative behaviour.

PRCN 2003 **Percussion Ensemble 4**
3 credit points. BMus, BMusStudies, DipMus. D. Pratt (Percussion). **Session: 1,2. Classes:** One 2hr rehearsal/wk. **Prerequisite:** Percussion Ensemble 3. **Corequisite:** Enrolment in one of Percussion 1-8 (Major). **Assessment:** Demonstrated personal commitment to improve skills, weekly preparation and disciplined and cooperative behaviour.
NB: Department permission required for enrolment in Session 1.

PRCN 3002 **Percussion Ensemble 5**
3 credit points. BMus, BMusStudies, DipMus. D. Pratt (Percussion). **Session: 1,2. Classes:** One 2hr rehearsal/wk. **Prerequisite:** Percussion Ensemble 4. **Corequisite:** Enrolment in one of Percussion 1-8 (Major). **Assessment:** Demonstrated personal commitment to improve skills, weekly preparation and disciplined and cooperative behaviour.

PRCN 3003 **Percussion Ensemble 6**
3 credit points. BMus, BMusStudies, DipMus. D. Pratt (Percussion). **Session: 1,2. Classes:** One 2hr rehearsal/wk. **Prerequisite:** Percussion Ensemble 5. **Corequisite:** Enrolment in one of Percussion 1-8 (Major). **Assessment:** Demonstrated personal commitment to improve skills, weekly preparation and disciplined and cooperative behaviour.
NB: Department permission required for enrolment in Session 1.

PRCN 4005 **Percussion Ensemble 7**
3 credit points. BMus. D. Pratt (Percussion). **Session: 1,2. Classes:** One 2hr rehearsal/wk. **Prerequisite:** Percussion Ensemble 6. **Corequisite:** Enrolment in one of Percussion 1-8 (Major). **Assessment:** Demonstrated personal commitment to improve skills, weekly preparation and disciplined and cooperative behaviour.

PRCN 4009 **Percussion Ensemble 8**
3 credit points. BMus. D. Pratt (Percussion). **Session: 1**, 2. **Classes:** One 2hr rehearsal/wk. **Prerequisite:** Percussion Ensemble 7. **Corequisite:** Enrolment in one of Percussion 1-8 (Major). **Assessment:** Demonstrated personal commitment to improve skills, weekly preparation and disciplined and cooperative behaviour.
*NB: Department permission required for enrolment **in** Session 1.*

CMPN 1000 **Performance Practice 1**
3 credit points. BMus, BMusStudies, DipMus. J. Bailey (Composition). Session: 1. Classes: One 1 hr session p/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 capacity.

CMPN 1003 **Performance Practice 2**
3 credit points. BMus, BMusStudies, DipMus. J. Bailey (Composition and Music Technology). Session: 2. Classes: One 1 hr session p/wk. Prerequisite: Performance Practice 1. 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.

CMPN 2000 **Performance Practice 3**
3 credit points. BMus, BMusStudies, DipMus. D. Pratt (Percussion). **Session:** 1. **Classes:** One 1 hr session p/wk. **Prerequisite:** Performance Practice 2. Assessment; Weekly assignments (20%), 2 exams (20% each), solo work (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.

CMPN 2001 **Performance Practice 4**
3 credit points. BMus, BMusStudies, DipMus. D. Pratt (Percussion). **Session:** 2. **Classes:** One 1 hr session p/wk. **Prerequisite:** Performance Practice 3. **Assessment:** Weekly assignments/classroom participation (50%), composition and performance of a piece for percussion ensemble (50%).
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.

CMPN 3010 **Performance Practice 5**
3 credit points. BMus, BMusStudies, DipMus. J. Bailey (Composition and Music Technology). Session: 1. Classes: 1 hr session p/wk. Prerequisite: Performance Practice 4. Assessment: Weekly assignments (70%), final recorded composition (30%).
The unit aims to help students gain a clear understanding of the various musical components inherent to the Jazz genre. Issues relating to harmonic structure, voicing and rhythmic syncopated phrasing are explored to enable students to write for jazz ensembles (large or small, instrumental or vocal).

CMPN 3011 **Performance Practice 6**
3 credit points. BMus, BMusStudies, DipMus. J Bailey (Composition and Music Technology). Session: 2. Classes: 1 hr session p/wk. Prerequisite: Performance Practice 5. Assessment: Weekly assignments (70%, final recorded composition (30%).
The unit aims, through performance, to develop ensemble and compositional skills. Students may produce individual compositions/or be involved with contributing to collectively devised pieces. The unit will continue to work with skills introduced in Performance Practice 1-5 - eg, improvisation and percussion.

■ Pianoforte Major and Minor

Pianoforte is offered at a Major and Minor level of study. The level of study is decided in the audition. At the beginning of the major or minor level of study each student will be assigned a lecturer with whom they will normally work for the duration of the award. Continuing consultation between lecturer and student, including appraisal of technical and interpretative strengths and weaknesses, will enable regular clarification of specific learning objectives and content. At the beginning of all units included in the major and minor levels of study the lecturer will discuss past achievements and clarify weaknesses with each student, assist them to articulate personal objectives for advancement, recommend suitable content and advise the Chair of unit. In this context the unit descriptions which follow should be read as a guide to the minimum requirements of the major and minor levels of study in Pianoforte. Those students enrolled at the major level are required to attend all nominated Pianoforte masterclasses and special projects: Students enrolled at the minor level are encouraged to also attend all masterclasses and special activities.

KEYB 1008 **Pianoforte 1 (Major)**
6 credit points. BMus, BMus(MusEd), BMusStudies, DipMus. E. Powell (Keyboard). **Session:** 1,2. **Classes:** One 1 hr individual lesson and 2hr concert practice/wk and up to 15 hrs masterclasses and special projects per semester. **Assessment:** 15min technical exam or equivalent, minimum one 6min concert practice performance (100%).

KEYB 1013 **Pianoforte 1 (Minor)**
3 credit points. BMus(MusEd), BMusStudies. E. Powell (Keyboard). **Session:** 1,2. **Classes:** One 1 hr individual lesson and concert practice/wk. **Assessment:** 10min technical exam, one concert practice performance (100%).

KEYB 1009 **Pianoforte 2 (Major)**
6 credit points. BMus, BMus(MusEd), BMusStudies, DipMus. E. Powell (Keyboard). **Session: 1**,2. **Classes:** One 1 hr individual lesson and 2hr concert practice/wk and up to 15 hrs masterclasses and special projects per semester. **Prerequisite:** Pianoforte 1 (Major). **Assessment:** 15min jury recital, minimum one 6min concert practice performance (100%).

KEYB 1014 Pianoforte 2 (Minor)
3 credit points. BMus(MusEd), BMusStudies. E. Powell (Keyboard). Session: 1,2. Classes: One 1 hr individualjesson and concert practice/ wk. Prerequisite: Pianoforte 1 (Minor). Assessment: 15 min recital of 3 pieces, one concert practice performance (100%).

KEYB 2007 Pianoforte 3 (Major)
6 credit points. BMus, BMus(MusEd), BMusStudies, DipMus. E. Powell (Keyboard). Session: 1,2. Classes: One 1hr individual lesson and 2hr concert practice/wk and up to 15 hrs masterclasses and special projects per semester. Prerequisite: Pianoforte 2 (Major) or audition for advanced standing. Assessment: 15min technical exam, two 6min concert practice performances (100%).

Students wishing to transfer from Pianoforte 2 (Minor) to Pianoforte 3 (Major) must have been examined for and passed . Pianoforte 1 and 2 (Major) and have studied the Major syllabus of the year and rdached the required standard.

KEYB 2011 Pianoforte 3 (Minor)
3 credit points. BMus(MusEd), BMusStudies. E. Powell (Keyboard). Session: 1,2. Classes: 1 hr/wk individual lesson / class instruction and concert practice. Prerequisite: Pianoforte 2 (Minor). Assessment: 10min technical exam (2 studies), one concert practice performance (100%).

KEYB 2008 Pianoforte 4 (Major)
6 credit points. BMus, BMus(MusEd), BMusStudies, DipMus. E. Powell (Keyboard). Session: 1,2. Classes: One 1 hr individual lesson and 2hr concert practice/wk and up to 15 hrs masterclasses and special projects per semester. Prerequisite: Pianoforte 3 (Major). Assessment: 40min junior recital, two 6min concert practice performances (100%).

KEYB 2012 Pianoforte 4 (Minor)
3 credit points. BMus(MusEd), BMusStudies. E. Powell (Keyboard). Session: 1,2. Classes: 1 hr/wk individual lesson/ class instruction and concert practice. Prerequisite: Pianoforte 3 (Minor). Assessment: 15min recital, one concert practice performance (100%).

KEYB 3004 Pianoforte 5 (Major)
6 credit points. BMus, BMus(MusEd), BMusStudies. E. Powell (Keyboard). Session: 1,2. Classes: One 1 hr individual lesson and 2hr concert practice/wk and up to 15 hrs masterclasses and special projects per semester. Prerequisite: Pianoforte 4 (Major), Accompaniment 4. Assessment: 15min technical exam, two 6min concert practice performances (100%).

KEYB 3008 Pianoforte 5 (Minor)
3 credit points. BMus(MusEd), BMusStudies. E. Powell (Keyboard). Session: 1,2. Classes: 1 hr/wk individual lesson / class instruction and concert practice. Prerequisite: Pianoforte 4 (Minor). Assessment: 10min technical exam (2 studies), one concert practice performance (100%).

KEYB 3005 Pianoforte 6 (Major)
6 credit points. BMus, BMus(MusEd), BMusStudies. E. Powell (Keyboard). Session: 1,2. Classes: One 1 hr individual lesson and 2hr concert practice/wk and up to 15 hrs masterclasses and special projects per semester. Prerequisite: Pianoforte 5 (Major). Assessment: Concerto exam, two 6min concert practice performances (100%).

KEYB 3009 Pianoforte 6 (Minor)
3 credit points; BMus(MusEd), BMusStudies. E. Powell (Keyboard). Session: 1,2. Classes: 1 hr/wk individual lesson / class instruction and concert practice. Prerequisite: Pianoforte 5 (Minor). Assessment: 20-25min recital, one concert practice performance (100%).

KEYB 4002 Pianoforte 7 (Major)
6 credit points. BMus, BMus(MusEd). E. Powell (Keyboard). Session: 1, 2. Classes: One 1 hr individual lesson and 2hr concert practice/wk and up to 15 hrs masterclasses and special projects per semester. Prerequisite: Pianoforte 6 (Major). Assessment: 15min technical exam, one 6min concert practice performance, one 12min lunch-time concert performance (100%).

KEYB 4008 Pianoforte 7 (Minor)
3 credit points. BMus(MusEd). E. Powell (Keyboard). Session: 1,2, Classes: 1 hr/wk individual lesson / class instruction and concert practice. Prerequisite: Pianoforte 6 (Minor). Assessment: 10min technical exam (2 studies), one concert practice performance (100%).

KEYB 4004 Pianoforte 8 (Major)
6 credit points. BMus, BMus(MusEd). E. Powell (Keyboard). Session: 1, 2. Classes: One 1 hr individual lesson and 2hr concert practice/wk and up to 15 hrs masterclasses and special projects per semester. Prerequisite: Pianoforte 7 (Major). Assessment: 50min senior recital, one 6min concert practice performance, one 12min lunch-time concert performance (100%).

KEYB 4009 Pianoforte 8 (Minor)
3creditpoints.BMus(MusEd). E.Powell (Keyboard).Session: 1,2. Classes: 1 hr/wk individual lesson / class instruction and concert practice. Prerequisite: Pianoforte 7 (Minor). Assessment: 15mjn exam (100%).

GENS 2002 Practical Stagecraft
3 credit points. BMus, BMusStudies, DipMus. Dr R. Gilbert (General Studies). Session: 2. Classes: One 1hrlecandone1hrpractut/wk. Assessment: 1 hr open book exam (35%), 2000w essay (35%), prac ' assignment (30%). '

This General Studies unit is designed to give students an understanding of the process of staging theatre and music theatre in a student or community environment. It covers areas such as the historical development of the actor/audience relationship, form and style and its relationship to theatre design, technical production, basic acting technique and direction. These areas will be covered in iectures, practical experiences, excursions and research. For further information contact Dr R. Gilbert (General Studies). -

■ Principal Study (Honours)

The Honours strand of the BMus (Performance) exists to allow performance students of superior performance ability and potential to extend their knowledge and skill base and to develop artistic autonomy in the area of their Principal Study in preparation for employment within the musical profession or postgraduate study.

The aim of the Honours program in BMus (Performance) is to develop superior performance skills, greater artistic autonomy and a sounder understanding of the scope of skills and knowledge relating to performance in their area of Principal Study than would be expected normally of Pass BMus students. By the conclusion of this course, students will have demonstrated a superior performance ability in recital, and the understanding and artistic autonomy to develop and carry out a specialised performance project. .

Candidates are required to undertake a Performance Project in the area of their Principal Study in each of the final two semesters. Normally at least one of these will be a unified project displaying focus on a particular area of specialisation in Principal Study (Honours) 7 and a recital of 45-50 minutes duration to be taken in Principal Study (Honours) 8. Each Performance Project will be accompanied by notes which give the aim of the project, background to the project in terms of relevant work or critical writings, and critical commentary or analysis.

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 and a Credit (or higher) average in all other units and have gained at least 18 credit points in History and Analysis of Music as set out in the Table of Courses [Table 5.27]. Candidates wishing to take Principal Study (Honours) 7 must apply in . writing, setting out their proposed Performance Project. To . qualify for an Honours degree, candidates should enrol in Principal Study (Honours) 7 and 8 in place of Principal Study (Major) 7 and 8, and successfully complete those units of study. 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.

PERF4002 Principal Study (Honours) 7
12 credit points. BMus. Chair of unit for student's Principal Study. Session: 1,2. Classes: 14 x 1 hr one-to-one lessons in the area of Principal Study and up to 5hrs supervision for the Performance Project/ sem; 2hrs concert practice/wk; up to 5hrs Honours seminar/sem. Prerequisite: Harmony and Analysis 4 or Jazz Harmony and Arranging 4, Aural Perception 4 or Jazz Ear Training 4, MusicTechnology 1, Introduction to Music Teaching and Learning, Historical and Cultural Studies 2. Assessment: Mid-semester Principal Study (Major) 7 technical examination (see separate requirements under appropriate instrument or voice or Repertoire Class for Jazz Studies students) (30%); Performance Project 1 (70% consisting of project 50% and notes 20%)). Students must complete requirements for Principal Study (Major) Tin their instrument or voice at mid-semester and complete Performance Project 1 at the end of the semester. Normally the Performance Project 1 will display a unified focus on a specialised performance area relating to the candidate's Principal Study in an area such as repertoire, style, performance practice, aesthetic ideology or innovative use of instrumental techniques or technology. The Performance Project must be accompanied by notes which give the aim of the project, background, and critical commentary or analysis. Performance Project 1 may take the form of a recital (40-45 minutes) or

lecture recital, a recording or other innovative performance medium. Performance Projects will be developed and workshopped in the Honours Seminar in the first five weeks of semester after which students will work further with their supervisor. At the end of week 5 students will be expected to submit a final proposal for the Honours project. Performance Project 1 will be assessed according to three broad criteria: exposition of aims and background; originality; musical and technical achievement (as detailed for each instrument in recital assessment).

PERF 4003 **Principal Study (Honours) 8**

12 credit points. BMus. Chair of unit for student's Principal Study. Session: 1,2. Classes: 14 x 1 hr one-to-one lessons in the area of Principal Study and up to 5hrs supervision for the Performance Project/ sem; 2hrs Concert practice/wk; Honours seminar. Prerequisite: Principal Study (Honours) 7. Assessment: Performance Project 2 (100% consisting of recital 90%; notes 10%).

Students must complete Performance Project 2. Normally Performance Project 2 will be a public recital of 45-50 minutes duration displaying superior performance knowledge and skills. The Performance Project must be accompanied by notes which give, where appropriate, the aim of the project, background, and critical and historical commentary and analysis. Performance Project 2 will be assessed according to three broad criteria: exposition of aims and background; creativity; and musical and technical achievement (as detailed for each instrument in recital assessment).

VSAO 2001 **Production 1**

3 credit points. DipOp. S Kimmorley (Opera). Session: 1. Classes: 35-45hrs/sem, consisting of acting classes, workshops, rehearsals and masterclasses. As this is a production based unit, students must understand that as performances/special programs approach additional hours may be involved. Assessment: Progressive assessment based on class/workshop activities.

This unit introduces students to the processes involved in bringing a scene to dramatic life, through practical workshops, seminars, demonstrations and visits to performances and rehearsals. For further information contact the Chair of Opera Studies.

VSAO 2010 **Production 2**

3 credit points. DipOp. S Kimmorley (Opera). Session: 2. Classes: 35-45hrs/sem, consisting of acting classes, workshops, rehearsals and masterclasses. As this is a production based unit, students must understand that as performances/special programs approach additional hours may be involved. Prerequisite: Production 1. Assessment: Progressive assessment based on class/workshop activities.

Classes continue to be based on a practical/workshop approach. Students are encouraged towards self-discovery while their work becomes more rehearsal oriented. For further information contact the Chair of Opera Studies.

VSAO 3001 **Production 3**

3 credit points. DipOp. S Kimmorley (Opera). Session: 1. Classes: 35-45hrs/sem, consisting of acting classes, workshops, rehearsals and masterclasses. As this is a production based unit, students must understand that as performances/special programs approach additional hours may be involved. Prerequisite: Production 2. Assessment: Progressive assessment based on class/workshop activities.

The experience students have gained enables them to continue their development and consolidate their competencies. Students are also introduced to rehearsal methods, rehearsal structure and opera production history. For further information contact the Chair of Opera Studies.

VSAO 3008 **Production 4**

3 credit points. DipOp'. Session: 2. Classes: 35-45hrs/sem, consisting of acting classes, workshops, rehearsals, and masterclasses. As this is a production based unit, students must understand that as performances/ special programs approach additional hours may be involved. Prerequisite: Production 3. Assessment: Progressive assessment based on class/workshop.

Students continue to work in character and role building, acting and performance styles with more challenging and complex tasks. For further information contact the Chair of Opera Studies.

VSAO 3023 **Productions**

3 credit points. DipOp. S Kimmorley (Opera Studies). Session: 1,2. Classes: 35-45hrs/sem, consisting of acting classes, workshops, rehearsals, and masterclasses. As this is a production based unit, students must understand that as performances/special programs approach additional hours may be involved. Prerequisite: Production 4. Assessment: Progressive assessment based on class/workshop.

Students continue to work in character and role building, acting and performance styles with more challenging and complex tasks. For further information contact the Chair of Opera Studies.

VSAO 3024 **Production 6**

3 credit points. DipOp. S Kimmorley. Session: 1,2. Classes: 35-45hrs/ sem, consisting of acting classes, workshops, rehearsals, and masterclasses. As this is a production based unit, students must understand that as performances/special programs approach additional hours may be involved. Prerequisite: Production 5. Assessment: Progressive assessment based on class/workshop.

Students continue to work in character and role building, acting and performance styles with more challenging and complex tasks. For further information contact the Chair of Opera Studies.

MCGY 1006 **Radical Rock 1**

3 credit points. BMus, BMusStudies, DipMus. Session: 1. Classes: One 1 hr seminar/wk. Assessment: Aural test (35%), seminar-based assignment/essay (65%).

Radical Rock 1 surveys developments in rock and popular music from the 1940s to 1970s. Topics will include: African Retentions in American popular music, the influence of the blues and rhythm and blues, the mythology of the blues, Mersey Beat and the early Beatles, Phil Spector/The Beach Boys and the origins of 'pop' music, folk music and the influence of Bob Dylan, sixties psychedelia, avant-garde and jazz influences, soul to funk music and androgyny in rock.

For further information contact the Chair of unit.

Textbooks

DeCurtis A, Henke J, ed. The Rolling Stone illustrated history of rock and roll. London: Plexus, 1992

Marcus G. Mystery train: images of America in rock'n'roll. 3rd ed. New York: Penguin, 1990

MCGY 1007 **Radical Rock 2**

3 credit points. BMus, BMusStudies, DipMus. Session: 2. Classes: One 1 hr seminar/wk. Prerequisite: None, but Radical Rock 1 recommended. Assessment: Aural test (35%), seminar-based assignment/essay (65%).

Radical Rock 2 will study further developments in rock and popular culture from the 1970s to the present. Possible topics are: progressive rock and English experimental music, punk rock, rock poets (Lou Reed, Parti Smith), evolution of R&B to heavy metal, origins of Rap and Hip and Hop, non-western influences (Jajouka music to WOMAD), the Art of Noise (Velvet Underground to Sonic Youth), Seattle Grunge, Brit Pop (Blur), American Gothic (the music of Nick Cave), New Romantics to Techno (Kraftwerk to Chemical Brothers).

For further information contact the Chair of unit.

PERF 3002 **Recital Performance**

6 credit points. BMus(MusEd), BMusStudies. Chair of unit. Session: 1,2. Classes: One 1 hour individual lesson and two hours of concert practice per week. Prerequisite: Principal Study (Major) 5 in instrument or voice. Assessment: 45min public recital; plus two 6 min concert practice performances (100%).

Recital Performance is taken as an alternative to the relevant Principal Study (Major) 6 for the student's instrument or voice for students who do not plan to progress to Principal Study (Major) 7 and 8. It aims to provide an appropriate performance challenge for students in their last year of Principal Study. A balanced and varied recital program shall be developed in consultation with the individual and must be approved by the Chair of unit by week 9 of the semester in which the unit of study is taken. Normally music from three distinct styles or eras would be represented. A work by a living composer should also be included, if relevant for the instrument. Please consult the relevant Chair of unit for further information.

NOTE: Recital Performance does NOT satisfy prerequisites for Principal Study (Major) 7.

Exclusion: Any Principal Study 6 unit of study.

■ Recorder Major and Minor

Recorder is offered at a Major and Minor level of study. The level of study is decided in the audition. At the beginning of the major or minor level of study each student will be assigned a lecturer with whom they will normally work for the duration of the award. Continuing consultation between lecturer and student, including appraisal of technical and interpretative strengths and weaknesses, will enable regular clarification of specific learning objectives and content. At the beginning of all units included in the major and minor levels of study the lecturer will discuss past achievements and clarify weaknesses with each student, assist them to articulate personal objectives for advancement,

recommend suitable content and advise the Chair of unit. In this context the unit descriptions which follow should be read as a guide to the minimum requirements of the major and minor levels of study in Recorder.

WIND 1012 **Recorder 1 (Major)**
6 credit points. BMus, BMus(MusEd), BMusStudies, DipMus. Chair (Woodwind). Session: 1,2. Classes: 1 hr individual lesson and concert practice/wk. Assessment: 15min technical exam, minimum one 6min concert practice performance and/or studio class (100%).

WIND 1027 **Recorder 1 (Minor)**
3 credit points. BMus(MusEd), BMusStudies. Chair (Woodwind). Session: 1,2. Classes: 1 hr individual lesson and concert practice/wk. Assessment: 10min technical exam, one concert practice performance (100%).

WIND 1013 **Recorder 2 (Major)**
6 credit points. BMus, BMus(MusEd), BMusStudies, DipMus. Chair (Woodwind). Session: 1,2. Classes: 1 hr individual lesson and concert practice/wk. Prerequisite: Recorder 1 (Major). Assessment: 15min jury recital, minimum one 6min concert practice performance and/or studio class (100%).

WIND 1028 **Recorder 2 (Minor)**
3 credit points. BMus(MusEd), BMusStudies. Chair (Woodwind). Session: 1,2. Classes: 1 hr individual lesson and concert practice/wk. Prerequisite: Recorder 1 (Minor). Assessment: 15min jury recital, one concert practice (100%).

WIND 2012 **Recorder 3 (Major)**
6 credit points. BMus, BMus(MusEd), BMusStudies, DipMus. Chair (Woodwind). Session: 1,2. Classes: 1 hr individual lesson and concert practice/wk. Prerequisite: Recorder 2 (Major) or audition. Assessment: 20min technical exam, two 6min concert practice performances (100%).

WIND 2030 **Recorder 3 (Minor)**
3 credit points. BMus(MusEd), BMusStudies. Chair (Woodwind). Session: 1,2. Classes: 1 hr individual lesson and class instruction/wk. Prerequisite: Recorder 2 (Minor). Assessment: 15min technical exam, one concert practice performance (100%).

WIND 2013 **Recorder 4 (Major)**
6 credit points. BMus, BMus(MusEd), BMusStudies, DipMus. Chair (Woodwind). Session: 1,2. Classes: 1 hr individual lesson and concert practice/wk. Prerequisite: Recorder 3 (Major). Assessment: 40min junior recital, two 6min concert practice performances (100%).

WIND 2031 **Recorder 4 (Minor)**
3 credit points. BMus(MusEd), BMusStudies. Chair (Woodwind). Session: 1,2. Classes: 1 hr individual lesson and class instruction/wk. Prerequisite: Recorder 3 (Minor). Assessment: 15-20min recital, one concert practice performance (100%).

WIND 3014 **Recorder 5 (Major)**
6 credit points. BMus, BMus(MusEd), BMusStudies. Chair (Woodwind). Session: 1, 2. Classes: 1 hr individual lesson and concert practice/wk. Prerequisite: Recorder 4 (Major). Assessment: 20min technical exam, two 6min concert practice performances (100%).

WIND 3032 **Recorder 5 (Minor)**
3 credit points. BMus(MusEd), BMusStudies. Chair (Woodwind). Session: 1, 2. Classes: 1 hr individual lesson and class instruction/wk. Prerequisite: Recorder 4 (Minor). Assessment: 15min technical exam, one concert practice performance (100%).

WIND 3015 **Recorder 6 (Major)**
6 credit points. BMus, BMus(MusEd), BMusStudies. Chair (Woodwind). Session: 1,2. Classes: 1 hr individual lesson and concert practice/wk. Prerequisite: Recorder 5 (Major). Assessment: Concerto exam, two 6min concert practice performances (100%).

WIND 3033 **Recorder 6 (Minor)**
3 credit points. BMus(MusEd), BMusStudies. Chair (Woodwind). Session: 1,2. Classes: 1 hr individual lesson and class instruction/wk. Prerequisite: Recorder 5 (Minor). Assessment: 20-25min recital, one concert practice performance (100%).

WIND 4022 **Recorder 7 (Major)**
6 credit points. BMus, BMus(MusEd). Chair (Woodwind). Session: 1, 2. Classes: 1 hr individual lesson and concert practice/wk. Prerequisite: Recorder 6 (Major). Assessment: 20min technical exam, one 6min concert practice performance, one 12min lunch-time concert performance (100%).

WIND 4042 **Recorder 7 (Minor)**
3 credit points. BMus(MusEd). Chair (Woodwind). Session: 1,2. Classes: 1 hr individual lesson and class instruction/wk. Prerequisite: Recorder 6 (Minor). Assessment: 15min technical exam, one concert practice performance (100%).

WIND 4024 **Recorder 8 (Major)**
6 credit points. BMus, BMus(MusEd). Chair (Woodwind). Session: 1,2. Classes: 1 hr individual lesson and concert practice/wk. Prerequisite: Recorder 7 (Major). Assessment: 50min senior recital, one 6min concert practice performance, one 12min lunch-time concert performance (100%).

WIND 4043 **Recorder 8 (Minor)**
3 credit points. BMus(MusEd). Chair (Woodwind). Session: 1,2. Classes: 1 hr individual lesson and class instruction/wk. Prerequisite: Recorder 7 (Minor). Assessment: Exam (100%).

PRCN 2006 **Resource Class - Percussion**
3 credit points. BMus, BMusStudies, DipMus. Session: 1. Classes: One 1hr lec/wk. Assessment: Weekly assignments and class participation (50%), viva voce exam (20%), prac assignment (30%).
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.

The course is limited to ten students.
For further information contact the Chair (Percussion).

■ Romanticism and the Fantastic

These electives are designed as a general introduction to the aesthetics of musical Romanticism discussed in terms of the Romantic's love of the fantastic and the supernatural. Emphasis is placed on the important interrelationships in Romanticism between the visual, literary and musical arts.

MCGY 3029 **Romanticism and the Fantastic 1**
3 credit points. BMus, BMusStudies, DipMus. Session: 1. Classes: 1 hr seminar/wk. Assessment: Seminar presentation (50%); essay (50%).
Topics discussed will include:
1. Defining Romanticism: what happens when the Romantics confront the Enlightenment's rationalised world view: 'there are more things in heaven and earth than are dreamt of in your philosophy Horatio';
2. Influence of composer, story writer and music critic E.T.A. Hoffmann: from his critiques on Beethoven, and Gluck to fantasy novels;
3. The Romantics' interpretation of Beethoven: emergence of artist as Promethean Hero;
4. Literary influences: Shakespeare, Goethe and Bryon;
5. The Faust Legend as interpreted by Berlioz, Liszt, Busoni, etc;
6. Mephistopheles and the Romantic Virtuoso: Paganini and Liszt and extended instrumental techniques.

For further information contact the Chair (Musicology).

Textbooks
David Charlton ed., E. T. A. Hoffmann's Musical Writings (Cambridge University Press, 1989)

MCGY 3037 **Romanticism and the Fantastic 2**
3 credit points. BMus, BMusStudies, DipMus. Session: 2. Classes: 1 hr seminar/week. Assessment: Seminar presentation (50%) and essay (50%).
This tutorial will explore further developments in Romanticism in the later half of the 19th century. Possible topics will include:
1. Influence on the Romantics of the Ossianic poems of James Macpherson
2. Medievalism: Wagner's interpretation of the Niebelungen Myth
3. Opium and Romantic Imagination: from Thomas DeQuincy to Berlioz' Symphony fantastique
4. Music and Madness: the influence of the writers E.T.A. Hoffman and Jean Paul in the music of Robert Schumann
5. Influence of the symbolist poets in the music of Claude Debussy and the influence of symbolist poets
6. Richard Strauss and Viennese 'Fin de siecle' Romanticism
7. Spiritualism in Mahler and Rachmaninov
8. Mysticism: Scriabin and Theosophy. For further information please contact the Chair of Musicology.

MCGY 2020 **Russian Music History**
3 credit points. BMus, BMusStudies, DipMus. Session: 1. Classes: One 1 hr seminar/wk. Prerequisite: Any two units of study from Music History 1-6. Assessment: 2500 word essay (75%), participation in weekly discussions of selected readings (25%).

This course aims to provide a concise history of the development of Russian music and musicians through the nineteenth and twentieth centuries in twelve weekly classes. With a varied array of examples of music from the Russian operatic, symphonic, small-ensemble and solo repertoire, the classes will provide an opportunity for group discussion of issues, based on the required reading of short contemporary and modern texts. The related themes of 'nationalism', the role of music criticism, the effects of the orient and folk-music, and the issue of both Imperial and Soviet censorship in Russian music history will be addressed in discussion of, amongst others: Glinka, Dargomyzhki, Balakirev, Cui, Musorgsky, Rimsky-Korsakov, Borodin, Serov, Stasov, Anton and Nikolai Rubinstein, Tchaikovsky, Laroche, Rachmaninoff, Medtner, Scriabin, Glazunov, Arensky, Taneev, Miaskovsky, Prokofiev, Stravinsky, Kabalevsky, Khactaturian and Shostakovich.

■ Saxophone Major and Minor

Saxophone is offered at a Major and Minor level of study. The level of study is decided in the audition. At the beginning of the major or minor level of study each student will be assigned a lecturer with whom they will normally work for the duration of the award. Continuing consultation between lecturer and student, including appraisal of technical and interpretative strengths and weaknesses, will enable regular clarification of specific learning objectives and content. At the beginning of all units included in the major and minor levels of study the lecturer will discuss past achievements and clarify weaknesses with each student, assist them to articulate personal objectives for advancement, recommend suitable content and advise the Chair of unit. In this context the unit descriptions which follow should be read as a guide to the minimum requirements of the major and minor levels of study in Saxophone.

WIND 1014 Saxophone 1 (Major)
6 credit points. BMus, BMus(MusEd), BMusStudies, DipMus. Chair (Woodwind). **Session: 1,2. Classes:** One **1** hr individual lesson and one 2hr concert practice/wk. **Assessment:** 15min technical exam, minimum one 6min concert practice performance and/or studio class (100%).

WIND 1029 Saxophone 1 (Minor)
3 credit points. BMus(MusEd), BMusStudies. Chair (Woodwind). **Session: 1,2. Classes:** 1 hr individual lesson and concert practice/wk. **Assessment: 1**0min technical exam, one concert practice performance (100%).

WIND 1015 Saxophone 2 (Major)
6 credit points. BMus, BMus(MusEd), BMusStudies, DipMus. Chair (Woodwind). **Session: 1,2. Classes:** One **1** hr individual lesson and one 2hr concert practice/wk. **Prerequisite:** Saxophone 1 (Major). **Assessment:** 15min jury recital, minimum one 6min concert practice performance and/or studio class (100%).

WIND 1030 Saxophone 2 (Minor)
3 credit points. BMus(MusEd), BMusStudies. Chair (Woodwind). **Session: 1,2. Classes:** 1hr individual lesson and concert practice/wk. **Prerequisite:** Saxophone 1 (Minor). **Assessment: 1**5min jury recital, one concert practice (100%).

WIND 2014 Saxophone 3 (Major)
6 credit points. BMus, BMus(MusEd), BMusStudies, DipMus. Chair (Woodwind). **Session: 1,2. Classes:** One **1** hr individual lesson and one 2hr concert practice/wk. **Prerequisite:** Saxophone 2 (Major) or audition. **Assessment:** 20min technical exam, two 6min concert practice performances (100%).

WIND 2032 Saxophone 3 (Minor)
3 credit points. BMus(MusEd), BMusStudies. Chair (Woodwind). **Session: 1,2. Classes: 1** hr individual lesson and class instruction/wk. **Prerequisite:** Saxophone 2 (Minor). **Assessment:** 15min technical exam, one concert practice performance (100%).

WIND 2015 Saxophone 4 (Major)
6 credit points. BMus, BMus(MusEd), BMusStudies, DipMus. Chair (Woodwind). **Session: 1,2. Classes:** One 1 hr individual lesson and one 2hr concert practice/wk. **Prerequisite:** Saxophone 3 (Major). **Assessment:** 40min junior recital, two 6min concert practice performances (100%).

WIND 2033 Saxophone 4 (Minor)
3 credit points. BMus(MusEd), BMusStudies. Chair (Woodwind). **Session: 1,2. Classes:** 1hr individual lesson and class instruction/wk. **Prerequisite:** Saxophone 3 (Minor). Assessment: 15-20min recital, one concert practice performance (100%).

WIND 3016 Saxophone 5 (Major)
6 credit points. BMus, BMus(MusEd), BMusStudies. Chair (Woodwind). Session: 1,2. Classes: One 1 hr individual lesson and one 2hr concert practice/wk. **Prerequisite:** Saxophone 4 (Major). **Assessment:** 20min technical exam, two 6min concert practice performances (100%).

WIND 3034 Saxophone 5 (Minor)
3 credit points. BMus(MusEd), BMusStudies. Chair (Woodwind). Session: 1,2. **Classes:** 1 hr individual lesson and class instruction/wk. **Prerequisite:** Saxophone 4 (Minor). Assessment: 15min technical exam, one concert practice performance (100%).

WIND 3017 Saxophone 6 (Major)
6 credit points. BMus, BMus(MusEd), BMusStudies. Chair (Woodwind). **Session:** 1,2. **Classes:** One 1 hr individual lesson and one 2hr concert practice/wk. **Prerequisite:** Saxophone 5 (Major). Assessment: Concerto exam, two 6min concert practice performances (100%).

WIND 3035 Saxophone 6 (Minor)
3 credit points. BMus(MusEd), BMusStudies. Chair (Woodwind). **Session:** 1,2. Classes: 1 hr individual lesson and class instruction/wk. **Prerequisite:** Saxophone 5 (Minor). **Assessment:** 20-25min recital, one concert practice performance (100%).

WIND 4026 Saxophone 7 (Major)
6 credit points. BMus, BMus(MusEd). Chair (Woodwind). Session: 1,2. Classes: One 1hr individual lesson and one 2hr concert practice/wk. **Prerequisite:** Saxophone 6 (Major). **Assessment:** 20min technical exam, one 6min concert practice performance, one 12min lunch-time concert performance (100%).

WIND 4044 Saxophone 7 (Minor)
3 credit points. BMus(MusEd). Chair (Woodwind). Session: 1,2. Classes: 1hr individual lesson and class instruction/wk. Prerequisite: Saxophone 6 (Minor). **Assessment:** 15min technical exam, one concert practice performance (100%).

WIND 4028 **Saxophone 8 (Major)**
6 credit points. BMus, BMus(MusEd). Chair (Woodwind). Session: 1,2. Classes: One 1 hr individual lesson and one 2hr concert practice/wk. **Prerequisite:** Saxophone 7 (Major). Assessment: 50min senior recital, one 6min concert practice performance, one 12min lunch-time concert performance (100%).

WIND 4045 Saxophone 8 (Minor)
3 credit points. BMus(MusEd). Chair (Woodwind). Session: 1,2. **Classes:** 1 hr individual lesson and class instruction/wk. **Prerequisite:** Saxophone 7 (Minor). **Assessment:** Exam (100%).

■ Saxophone Orchestra

The classical saxophone has few ensemble opportunities so the Saxophone Orchestra has been formed to fill this gap. Students are assisted to develop skills of playing in a section, listening for internal balance and pitch and adjusting tonal colour consistent with style. Repertoire includes specially composed works often involving contemporary techniques, pieces in popular/jazz style, transcriptions of music from medieval to the present day. The Saxophone Orchestra gives several public performances each year to help establish the classical saxophone as a legitimate 20th century instrument.

WIND 1016 Saxophone Orchestra 1
3 credit points. BMus, BMusStudies, DipMus. Chair (Woodwind). **Session: 1,2. Classes:** One 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%).

WIND 1017 Saxophone Orchestra 2
3 credit points. BMus, BMusStudies, DipMus. Chair (Woodwind). **Session:** 1,2. **Classes:** One 2hr rehearsal/wk. **Prerequisite:** Saxophone Orchestra 1. **Assessment:** A final grade will be compiled from continual assessment of professional demeanour and ensemble skills demonstrated during rehearsals and performances (100%).

WIND 2016 Saxophone Orchestra 3
3 credit points. BMus, BMusStudies, DipMus. Chair (Woodwind). **Session:** 1,2. Classes: One 2hr rehearsal/wk. **Prerequisite:** Saxophone Orchestra 2. **Assessment:** A final grade will be compiled from continual assessment of professional demeanour and ensemble skills demonstrated during rehearsals and performances (100%).

WIND 2017 Saxophone Orchestra 4
3 credit points. BMus, BMusStudies, DipMus. Chair (Woodwind). **Session:** 1,2. **Classes:** One 2hr rehearsal/wk. **Prerequisite:** Saxophone Orchestra 3. **Assessment:** A final grade will be compiled from continual assessment of professional demeanour and ensemble skills demonstrated during rehearsals and performances (100%).
*NB: Department permission required for enrolment **in** Session 1.*

WIND 3018 **Saxophone Orchestra 5**
3 credit points. BMus, BMusStudies, DipMus. Chair (Woodwind). **Session:** 1,2. **Classes:** One 2hr rehearsal/wk. **Prerequisite:** Saxophone Orchestra **4. Assessment:** A final grade will be compiled from continual assessment of professional demeanour and ensemble skills demonstrated during rehearsals and performances (100%).

WIND 3019 **Saxophone Orchestra 6**
3 credit points. BMus, BMusStudies, DipMus. Chair (Woodwind). **Session:** 1, 2. **Classes:** One 2hr rehearsal/wk. **Prerequisite:** Saxophone Orchestra 5. **Assessment:** A final grade will be compiled from continual assessment of professional demeanour and ensemble skills demonstrated during rehearsals and performances (100%).

WIND 4030 **Saxophone Orchestra 7**
3 credit points. BMus. Chair (Woodwind). **Session:** 1,2. **Classes:** One 2hr rehearsal/wk. **Prerequisite:** Saxophone Orchestra 6. **Assessment:** A final grade will be compiled from continual assessment of professional demeanour and ensemble skills demonstrated during rehearsals and performances (100%).

WIND 4031 **Saxophone Orchestra 8**
3 credit points. BMus. Chair (Woodwind). **Session:** 1,2. **Classes:** One 2hr rehearsal/wk. **Prerequisite:** Saxophone Orchestra 7. **Assessment:** A final grade will be compiled from continual assessment of professional demeanour and ensemble skills demonstrated during rehearsals and performances (100%).

MCGY3039 **Schoenberg and the War**
3 credit points. BMus, BMusStudies, DipMus. **Session:** 1 **.Classes:** One 1 hr sem/week. **Prerequisite:** Music History 5. **Assessment:** 2500-3000 word written assignment (60%); listening test (20%); oral presentation (20%).
This unit of study concentrates on discussion and analysis of Arnold Schoenberg's tonal, contextually-atonal and twelve-tone compositions of 1914-1923. Particular attention will be paid to Schoenberg's choral symphony and to his first twelve-tone compositions, as well as to his arrangements and original compositions for military bands, the Schwarzwald School, and for the Society for Private Musical Performances. Works to be studied include the Four Orchestral Songs, op. 22, Die Jakobsleiter, Schoenberg's reorchestrations and arrangements of Bach chorales and Strauss waltzes, the Klaviersthcke, opp. 23 and 25 and the Suite, op. 24. For further information contact Dr J Shaw (Musicology)

CMPN 2007 **Sound Recording Advanced**
3 credit points. BMus, BMusStudies, DipMus. Session: 2. Classes: 2hr studio class/wk. Prerequisite: Sound Recording Fundamentals. Assessment: Recoding project (50%), Recording project (50%).
This unit continues from Sound Recording Fundamentals with a look at the more advanced features of Pro Tools, as well as the Yamaha 02R Digital Mixing Console. Recording of larger ensembles will be examined, as will mixing techniques using digital effects. Students will gain practical recording experience throughout the unit of study. Contact the Chair of Compositon and Music Technology for further information.

CMPN 2006 **Sound Recording Fundamentals**
3 credit points. BMus, BMusStudies, DipMus. **Session:** 1. **Classes:** 2hr studio class/wk. **Prerequisite:** Music Technology 1. **Assessment:** Recoding project (50%), Exam (50%).
This unit follows on from Music Technology 1 with an in-depth look at 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. Please contact the Chair of Composition and Music Technology for more information.

■ Strings Performance Class

The Strings Performance Class provides an opportunity for students to perform works-in-progress and receive constructive comments from teachers and their peers in the String unit. Students will develop analytical, diagnostic and problem solving skills and improve their own practice and rehearsal skills.The Strings Performance Class aims to develop a comprehensive understanding of the relationship between technical and interpretative decisions. Visiting artists are invited from time to time to give presentations or masterclasses and students are encouraged to explore a variety of repertoire including orchestral audition repertoire. While performances of works-in-progress are not assessed, students will be expected to give one assessed presentation (10-15 min) per semester or, alternatively, submit a 2000 word essay, in which they explore a topic (selected in consultation with the class coordinator) relevant to performers such as practice techniques, technical analysis of selected works or problem-constellations, choice of fingerings/ bowings and their interpretative implications, comparative analysis of editions of selected works, stylistic requirements and appropriate means of interpretative realisation, etc. For further information contact A/Prof. G. Richter.

STRG 1015 **Strings Performance Class 1**
3 credit points. BMus, BMusStudies, DipMus. G. Richter (Strings). Session: 1,2. Classes: One 2hr class/wk. Assessment: One presentation or one 2000w essay; two performances (100%).
All students enrolling in Strings Performance Class must be concurrently enrolled in Principal Study in a String instrument.

STRG 1016 **Strings Performance Class 2**
3 credit points. BMus, BMusStudies, DipMus. G. Richter (Strings). **Session: 1,2. Classes:** One 2hr class/wk. **Prerequisite:** Strings Performance Class **1**. **Assessment:** One presentation or one 2000w essay; two performances (100%).
All students enrolling in Strings Performance Class must be concurrently enrolled in Principal Study in a String instrument.

STRG 2014 **Strings Performance Class 3**
3 credit points. BMus, BMusStudies, DipMus. G. Richter (Strings). **Session:** 1,2. **Classes:** One 2hr class/wk. **Prerequisite:** Strings Performance Class 2. **Assessment:** One presentation or one 2000w essay; two performances (100%).
All students enrolling in Strings Performance Class must be concurrently enrolled in Principal Study in a String instrument.

STRG 2015 **Strings Performance Class 4**
3 credit points. BMus, BMusStudies, DipMus. G. Richter (Strings). **Session:** 1,2. **Classes:** One 2hr class/wk. **Prerequisite:** Strings Performance Class 3. **Assessment:** One presentation or one 2000w essay; two performances (100%).
All students enrolling in Strings Performance Class must be concurrently enrolled in Principal Study in a String instrument.

STRG 3018 **Strings Performance Class 5**
3 credit points. BMus, BMusStudies, DipMus. G. Richter (Strings). **Session: 1,2. Classes:** One 2hr class/wk. **Prerequisite:** Strings Performance Class 4. **Assessment:** One presentation or one 2000w essay; two performances (100%).
All students enrolling in Strings Performance Class must be concurrently enrolled in Principal Study in a String instrument.

STRG 3019 **Strings Performance Class 6**
3 credit points. BMus, BMusStudies, DipMus. G. Richter (Strings). **Session:** 1, 2. **Classes:** One 2hr class/wk. **Prerequisite:** Strings Performance Class 5. **Assessment:** One presentation or one 2000w essay; two performances (100%).
All students enrolling in Strings Performance Class must be concurrently enrolled in Principal Study in a String instrument.

STRG 4016 **Strings Performance Class 7**
3 credit points. BMus. G. Richter (Strings). Session: 1, 2. Classes: One 2hr class/wk. Prerequisite: Strings Performance Class 6. Assessment: One presentation or one 2000w essay; two performances (100%).
All students enrolling in Strings Performance Class must be concurrently enrolled in Principal Study in a String instrument.

STRG 4017 **Strings Performance Class 8**
3 credit points. BMus. G. Richter (Strings). Session: 1,2. Classes: One 2hr class/wk. Prerequisite: Strings Performance Class 7. Assessment: One presentation or one 2000w essay; two performances (100%).
All students enrolling in Strings Performance Class must be concurrently enrolled in Principal Study in a String instrument.

■Teaching Practicum

Teaching Practicum is available only in Bachelor of Music (Music Education). Details of the content, organisation, procedures and evaluation of the program are to be found in the Conservatorium Practicum Handbook. Students who fail a Practicum unit will not be permitted to continue in the Music Education program until that unit is passed.

GENS 2003 **Teaching Practicum 1**
3 credit points. BMus(MusEd). Dr R. Gilbert (General Studies). **Session:** 2. **Classes:** See course description. **Prerequisite:** Music Education 1, Education 1. **Corequisite:** Music Education 2, Education 2. **Assessment:** Fulfilment of criteria in Practicum Handbook - Pass/Fail scale.

The purpose of this primary school practicum is that students will develop: an understanding of the developing child, an understanding of developmental processes in music education, basic skills in teaching, and an overview of the process of schooling. The practicum consists of 9 half days on Mondays during Semester 3 of the award and ten full days in a block after the examinations at the end of Semester. This unit of study is associated with Music Education 2 and Education 2. For further information contact Dr R. Gilbert (General Studies).

GENS 3002 Teaching Practicum 2

9 credit points. BMus(MusEd). Dr R. Gilbert (General Studies). **Session: 2. Classes:** 7 wk block beginning in Week 5 of the Semester. **Prerequisite:** Teaching Practicum 1. **Corequisite:** Music Education 6, Education **4. Assessment:** Fulfilment of criteria in Practicum Handbook.

This first secondary practicum is a seven week block which takes place from Week 5 of Semester 2, Year 3 of the award. The main purposes of the practicum are that students develop the ability to plan and teach lessons to Year 7-10 classes and acquire an understanding of the developing adolescent. For further information contact Dr R. Gilbert (General Studies).

GENS 4003 Teaching Practicum 3

9 credit points. BMus(MusEd). Dr R. Gilbert (General Studies). **Session: 1,2. Classes:** 7 wk block beginning in Week 5 of the Semester. **Prerequisite:**Teaching Practicum 2. **Corequisite:** Music Education 10, Education 7. **Assessment:** Fulfilment of criteria in Practicum Handbook.

NB: Department permission required for enrolment in Session 1. This unit is only available in semester 1 if the student has finished all other units.

This second secondary practicum is a seven week block which takes place from Week 5 of Semester 2, Year 4 of the award. Students will be required initially to teach twelve music periods a week. Some of these periods should be on senior secondary classes. Towards the end of the practicum it would be expected that, on two days a week, the student would be responsible for a teacher's full day program. For further information contact Dr R. Gilbert (General Studies).

■ Trombone and Bass Trombone Major and Minor

Trombone and Bass Trombone are offered at a Major and Minor level of study. The level of study is decided in the audition. At the beginning of the major or minor study each student will be assigned a lecturer with whom they will normally work for the duration of the award. Continuing consultation between lecturer and student, including appraisal of technical and interpretative strengths and weaknesses, will enable regular clarification of specific learning objectives and content. At the beginning of all units included in the major and minor levels of study the lecturer will discuss past achievements and clarify weaknesses with each student, assist them to articulate personal objectives for advancement, recommend suitable content and advise the Chair of unit. The unit descriptions which follow should be read as a guide to the minimum requirements of the major study and minor study in Trombone and Bass Trombone.

BRSS 1004 Trombone 1 (Major)

6 credit points. BMus, BMus(MusEd), BMusStudies, DipMus. A.Evans (Brass). **Session: 1,2. Classes:** One **1 hr** individual lesson and 2hr concert practice/wk. **Assessment:** 30min technical exam, minimum one 6min concert practice performance and/or studio class (100%).

BRSS 1012 Trombone 1 (Minor)

3 credit points. BMus(MusEd), BMusStudies. A.Evans (Brass). **Session: 1,2. Classes:** One 1hr individual lesson and concert practice/wk. **Assessment:** 10min technical exam, one concert practice performance (100%).

BRSS 1005 Trombone 2 (Major)

6 credit points. BMus, BMus(MusEd), BMusStudies, DipMus. A.Evans (Brass). **Session: 1,2. Classes:** One **1 hr** individual lesson and 2hr concert practice/wk. **Prerequisite:** Trombone 1 (Major). **Assessment: 1**5min jury recital, minimum one 6min concert practice performance and/or studio class (100%).

BRSS 1013 Trombone 2 (Minor)

3 credit points. BMus(MusEd), BMusStudies. A.Evans (Brass). **Session: 1**,2. **Classes:** 1hr individual lessons and concert practice/wk. **Prerequisite:** Trombone 1 (Minor). **Assessment:** 15min recital exam, one concert practice (100%).

BRSS 2006 Trombone 3 (Major)

6 credit points. BMus, BMus(MusEd), BMusStudies, DipMus. A.Evans (Brass). **Session: 1**,2. **Classes:** One 1 hr individual lesson and 2hr concert practice/wk. **Prerequisite:** Trombone 2 (Major) or audition. **Assessment:** 30min technical exam, two 6min concert practice performances (100%).

BRSS 2012 Trombone 3 (Minor)

3 credit points. BMus(MusEd), BMusStudies. A.Evans (Brass). Session: 1, 2. Classes: 1 hr/wk individual lesson and class instruction. **Prerequisite:** Trombone 2 (Minor). **Assessment:** 15min technical exam, one concert practice performance (100%).

BRSS 2007 Trombone 4 (Major)

6 credit points. BMus, BMus(MusEd), BMusStudies, DipMus. A.Evans (Brass). **Session:** 1,2. **Classes:** One **1** hr individual lesson and 2hr concert practice/wk. **Prerequisite:** BMus: Trombone 3 (Major); DipMus: Trombone 2 (Major). **Assessment:** 40min junior recital, two 6min concert practice performances (100%).

BRSS 2013 Trombone 4 (Minor)

3 credit points. BMus(MusEd), BMusStudies. A.Evans (Brass). **Session:** 1,2. **Classes:** 1 hr/wk individual lesson and class instruction. **Prerequisite:** Trombone 3 (Minor). **Assessment:** 15-20min recital, one concert practice performance (100%).

BRSS 3010 Trombone 5 (Major)

6 credit points. BMus, BMus(MusEd), BMusStudies. A.Evans (Brass). **Session:** 1,2. **Classes:** One 1 hr individual lesson and 2hr concert practice/wk. **Prerequisite:** Trombone 4 (Major). Assessment: 30min technical exam, two 6min concert practice performances (100%).

BRSS 3016 Trombone 5 (Minor)

3 credit points. BMus(MusEd), BMusStudies. A.Evans (Brass). Session: 1,2. **Classes:** 1 hr/wk individual lesson and class instruction. **Prerequisite:** Trombone 4 (Minor). **Assessment:** 15min technical exam, one concert practice performance (100%).

BRSS 3011 Trombone 6 (Major)

6 credit points. BMus, BMus(MusEd), BMusStudies. A.Evans (Brass). **Session:** 1,2. **Classes:** One 1 hr individual lesson and 2hr concert practice/wk. Prerequisite:Trombone 5 (Major). Assessment: Concerto exam, two 6min concert practice performances (100%).

BRSS 3017 Trombone 6 (Minor)

3 credit points. BMus(MusEd), BMusStudies. A.Evans (Brass). **Session: 1**,2. **Classes:** 1 hr/wk individual lesson and class instruction. **Prerequisite:** Trombone 5 (Minor). **Assessment:** 20-25min recital, one concert practice performance (100%).

BRSS 4010 Trombone 7 (Major)

6 credit points. BMus, BMus(MusEd). A.Evans (Brass). **Session: 1,2. Classes:** One **1** hr individual lesson and 2hr concert practice/wk. **Prerequisite:** Trombone 6 (Major). **Assessment:** 30min technical exam, one 6min concert practice performance, one 12min lunch-time concert performance (100%).

BRSS 4008 Trombone 7 (Minor)

3 credit points. BMus(MusEd). A.Evans (Brass). **Session: 1,2. Classes:** 1 hr/wk individual lesson and class instruction. **Prerequisite:** Trombone 6 (Minor). **Assessment:** 15min technical exam, one concert practice performance (100%).

BRSS 4012 Trombone 8 (Major)

6 credit points. BMus, BMus(MusEd). A.Evans (Brass). **Session:** 1,2. **Classes:** One 1 hr individual lesson and 2hr concert practice/wk. **Prerequisite:** Trombone 7 (Major). **Assessment:** 50min senior recital, one 6min concert practice performance, one 12min lunch-time concert performance (100%).

BRSS 4009 Trombone 8 (Minor)

3 credit points. BMus(MusEd). A.Evans (Brass). **Session: 1,2. Classes:** 1 hr/wk individual lesson and class instruction. **Prerequisite:** Trombone 7 (Minor). **Assessment:** Exam (100%).

■Trumpet Major and Minor

Trumpet is offered at a Major and Minor level of study. The level of study is decided in the audition. At the beginning of the major or minor study each student will be assigned a lecturer with whom they will normally work for the duration of the award. Continuing consultation between lecturer and student, including appraisal of technical and interpretative strengms and weaknesses, will enable regular clarification of specific learning objectives and content. At the beginning of all units included in the major and minor levels of study the lecturer will discuss past achievements and clarify weaknesses with each student, assist them to articulate personal objectives for advancement, recommend suitable content and advise the Chair of unit. The

unit descriptions which follow should be read as a guide to the minimum requirements of the major study and minor study in trumpet.

BRSS 1006 Trumpet 1 (Major)
6 credit points. BMus, BMus(MusEd), BMusStudies, DipMus. A.Evans (Brass). Session: 1,2. Classes: One 1 hr individual lesson and 2hr concert practice/wk. Assessment: 30min technical exam, minimum one 6min concert practice performance and/or studio class (100%).

BRSS 1014 Trumpet 1 (Minor)
3 credit points. BMus(MusEd), BMusStudies. A.Evans (Brass). Session: 1,2. Classes: One 1 hr individual lesson and concert practice/wk. Assessment: 10min technical exam, one concert practice performance (100%).

BRSS 1007 Trumpet 2 (Major)
6 credit points. BMus, BMus(MusEd), BMusStudies, DipMus. A Evans (Brass). Session: 1,2. Classes: One 1 hr individual lesson and 2hr concert practice/wk. Prerequisite: Trumpet 1 (Major). Assessment: 15min jury recital, minimum one 6min concert practice performance and/or studio class (100%).

BRSS 1015 Trumpet 2 (Minor)
3 credit points. BMus(MusEd), BMusStudies. A.Evans (Brass). Session: 1, 2. Classes: One 1 hr individual lesson and concert practice/wk. Prerequisite: Trumpet 1 (Minor). Assessment: 15min recital exam, one concert practice (100%).

BRSS 2008 Trumpet 3 (Major)
6 credit points. BMus, BMus(MusEd), BMusStudies, DipMus. A.Evans (Brass). Session: 1,2. Classes: One 1 hr individual lesson and 2hr concert practice/wk. Prerequisite: Trumpet 2 (Major) or audition. Assessment: 30min technical exam, two 6min concert practice performances (100%).

BRSS 2014 **Trumpet 3 (Minor)**
3 credit points. BMus(MusEd), BMusStudies. A.Evans (Brass). Session: 1,2. Classes: 1 hr/wk individual lesson and class instruction. Prerequisite: Trumpet 2 (Minor). Assessment: 15min technical exam, one concert practice performance (100%).

BRSS 2009 Trumpet 4 (Major)
6 credit points. BMus, BMus(MusEd), BMusStudies, DipMus. A.Evans (Brass). Session: 1, 2. Classes: One 1 hr individual lesson and 2hr concert practice/wk. Prerequisite: BMus: Trumpet 3 (Major); DipMus: Trumpet 2 (Major). Assessment: 40min junior recital, two 6min concert practice performances (100%).

BRSS 2015 **Trumpet 4 (Minor)**
3 credit points. BMus(MusEd), BMusStudies. A.Evans (Brass). Session: 1,2. Classes: 1 hr/wk individual lesson and class instruction. Prerequisite: Trumpet 3 (Minor). Assessment: 15-20min recital, one concert practice performance (100%).

BRSS 3012 **Trumpet 5 (Major)**
6 credit points. BMus, BMus(MusEd), BMusStudies. A.Evans (Brass). Session: 1,2. Classes: One 1 hr individual lesson and 2hr concert practice/wk. Prerequisite: Trumpet 4 (Major). Assessment: 30min technical exam, two 6min concert practice performances (100%).

BRSS 3018 Trumpet 5 (Minor)
3 credit points. BMus(MusEd), BMusStudies. A.Evans (Brass). Session: 1,2. Classes: 1 hr/wk individual lesson and class instruction. Prerequisite: Trumpet 4 (Minor). Assessment: 15min technical exam, one concert practice performance (100%).

BRSS 3013 Trumpet 6 (Major)
6 credit points. BMus, BMus(MusEd), BMusStudies. A.Evans (Brass). Session: 1,2. Classes: One 1 hr individual lesson and 2hr concert practice/wk. Prerequisite: Trumpet 5 (Major). Assessment: Concerto exam, two 6min concert practice performances (100%).

BRSS 3019 Trumpet 6 (Minor)
3 credit points. BMus(MusEd), BMusStudies. A.Evans (Brass). Session: 1,2. Classes: 1 hr/wk individual lesson and class instruction. Prerequisite: Trumpet 5 (Minor). Assessment: 20-25min recital, one concert practice performance (100%).

BRSS 4014 Trumpet 7 (Major)
6 credit points. BMus, BMus(MusEd). A.Evans (Brass). Session: 1,2. Classes: One 1 hr individual lesson and 2hr concert practice/wk. Prerequisite: Trumpet 6 (Major). Assessment: 30min technical exam, one 6min concert practice performance, one 12min lunch-time concert performance (100%).

BRSS 4026 Trumpet 7 (Minor)
3 credit points. BMus(MusEd). A.Evans (Brass). Session: 1,2. Classes: 1 hr/wk individual lesson and class instruction. Prerequisite: Trumpet 6 (Minor). Assessment: 15min technical exam, one concert practice performance (100%).

BRSS 4016 Trumpet 8 (Major)
6 credit points. BMus, BMus(MusEd). A.Evans (Brass). Session: 1,2. Classes: One 1 hr individual lesson and 2hr concert practice/wk. Prerequisite: Trumpet 7 (Major). Assessment: 50min senior recital, one 6min concert practice performance, one 12min lunch-time concert performance (100%).

BRSS 4022 Trumpet 8 (Minor)
3 credit points. BMus(MusEd). A.Evans (Brass). Session: 1,2. Classes: 1 hr/wk individual lesson and class instruction. Prerequisite: Trumpet 7 (Minor). Assessment: Exam (100%).

■Tuba Major and Minor

Tuba is offered at a Major and Minor level of study. The level of study is decided in the audition. At the beginning of the major and minor level of study, each student will be assigned a lecturer with whom they will normally work for the duration of the award. Continuing consultation between lecturer and student, including appraisal of technical and interpretative strengths and weaknesses, will enable regular clarification of specific learning objectives and content. At the beginning of all units included in the major and minor levels of study the lecturer will discuss past achievements and clarify weaknesses with each student, assist them to articulate personal objectives for advancement, recommend suitable content and advise the Chair of unit. The unit descriptions which follow should be read as a guide to the minimum requirements of the major and minor levels of study in Tuba.

BRSS 1008 Tubal (Major)
6 credit points. BMus, BMus(MusEd), BMusStudies, DipMus. A.Evans (Brass). Session: 1,2. Classes: One 1 hr individual lesson and 2hr concert practice/wk. Assessment: 30min technical exam, minimum one 6min concert practice performance and/or studio class (100%).

BRSS 1016 **Tubal (Minor)**
3 credit points. BMus(MusEd), BMusStudies. A.Evans (Brass). Session: 1,2. Classes: One 1hr individual lesson and concert practice/wk. Assessment: 10min technical exam, one concert practice performance (100%).

BRSS 1009 Tuba 2 (Major)
6 credit points. BMus, BMus(MusEd), BMusStudies, DipMus. A.Evans (Brass). Session: 1,2. Classes: One 1 hr individual lesson and 2hr concert practice/wk. Prerequisite: Tuba 1 (Major). Assessment: 15min jury recital, minimum one 6min concert practice performance and/or studio class (100%).

BRSS 1017 Tuba 2 (Minor)
3 credit points. BMus(MusEd), BMusStudies. A.Evans (Brass). Session: 1,2. Classes: One 1 hr individual lesson and concert practice/wk. Prerequisite: Tuba 1 (Minor). Assessment: 15min recital exam, one concert practice (100%).

BRSS 2010 **Tuba 3 (Major)**
6 credit points. BMus, BMus(MusEd), BMusStudies, DipMus. A.Evans (Brass). Session: 1,2. Classes: One 1 hr individual lesson and 2hr concert practice/wk. Prerequisite: Tuba 2 (Major) or audition. Assessment: 30min technical exam, two 6min concert practice performances (100%).

BRSS 2016 Tuba 3 (Minor)
3 credit points. BMus(MusEd), BMusStudies. A.Evans (Brass). Session: 1,2. Classes: 1 hr/wk individual lesson and class instruction. Prerequisite: Tuba 2 (Minor). Assessment: 15min technical exam, one concert practice performance (100%).

BRSS 2011 Tuba 4 (Major)
6 credit points. BMus, BMus(MusEd), BMusStudies, DipMus. A.Evans (Brass). Session: 1,2. Classes: One 1 hr individual lesson and 2hr concert practice/wk. Prerequisite: Tuba 3 (Major). Assessment: 40min junior recital, two 6min concert practice performances (100%).

BRSS 2017 Tuba 4 (Minor)
3 credit points. BMus(MusEd), BMusStudies. A.Evans (Brass). Session: 1,2. Classes: 1 hr/wk individual lesson and class instruction. Prerequisite: Tuba 3 (Minor). Assessment: 15-20min recital, one concert practice performance (100%).

BRSS 3014 Tuba 5 (Major)
6 credit points. BMus, BMus(MusEd), BMusStudies. A.Evans (Brass). Session: 1,2. Classes: One 1 hr individual lesson and 2hr concert practice/wk. Prerequisite: Tuba 4 (Major). Assessment: 30min technical exam, two 6min concert practice performances (100%).

BRSS 3020 **Tuba 5 (Minor)**
3 credit points. BMus(MusEd), BMusStudies. A.Evans (Brass). Session: 1,2. Classes: 1 hr/wk individual lesson and class instruction. Prerequisite: Tuba 4 (Minor). Assessment: 15min technical exam, one concert practice performance (100%).

BRSS 3015 Tuba 6 (Major)
6 credit points. BMus, BMus(MusEd), BMusStudies. A.Evans (Brass). Session: 1,2. Classes: One 1 hr individual lesson and 2hr concert practice/wk. Prerequisite: Tuba 5 (Major). Assessment: Concerto exam, two 6min concert practice performances (100%).

BRSS 3021 Tuba 6 (Minor)
3 credit points. BMus(MusEd), BMusStudies. A.Evans (Brass). Session: 1,2. Classes: 1 hr/wk individual lesson and class instruction. Prerequisite: Tuba 5 (Minor). Assessment: 20-25min recital, one concert practice performance (100%).

BRSS 4018 Tuba 7 (Major)
6 credit points. BMus, BMus(MusEd). A.Evans (Brass). Session: 1,2. Classes: One 1hr individual lesson and 2hr concert practice/wk. Prerequisite: Tuba 6 (Major). Assessment: 30min technical exam, one 6min concert practice performance, one 12min lunch-time concert performance (100%).

BRSS 4023 **Tuba 7 (Minor)**
3 credit points. BMus(MusEd). A. Evans (Brass)! Session: 1,2. Classes: 1 hr/wk individual lesson and class instruction. Prerequisite: Tuba 6 (Minor). Assessment: 15min technical exam, one concert practice performance (100%).

BRSS 4020 Tuba 8 (Major)
6 credit points. BMus, BMus(MusEd). A.Evans (Brass). Session: 1, 2. Classes: One 1 hr individual lesson and 2hr concert practice/wk. Prerequisite: Tuba 7 (Major). Assessment: 50min senior recital, one 6min concert practice performance, one 12min lunch-time concert performance (100%).

BRSS 4024 Tuba 8 (Minor)
3 credit points. BMus(MusEd). A.Evans (Brass). Session: 1,2. Classes: 1 hr/wk individual lesson and class instruction. Prerequisite: Tuba 7 (Minor). Assessment: Exam (100%).

■ Viola Major and Minor

Viola is offered at a Major and Minor level of study. The level of study is decided in the audition. At the beginning of the major or minor study each student will be assigned a lecturer. Continuing consultation between lecturer and student, including appraisal of technical and interpretative strengths and weaknesses, will enable regular clarification of specific learning objectives and content. At the beginning of all units included in the major and minor levels of study the lecturer will discuss past achievements and clarify weaknesses with each student, assist them to articulate personal objectives for advancement, recommend suitable content and advise the Chair of unit.

STRG 1017 Viola 1 (Major)
6 credit points. BMus, BMus(MusEd), BMusStudies, DipMus. G. Richter (Strings). Session: 1,2. Classes: One 1 hr individual lesson and concert practice/wk. Assessment: 15min technical exam, one 6min concert practice performance (100%).

STRG 1023 Viola 1 (Minor)
3 credit points. BMus(MusEd), BMusStudies. G. Richter (Strings). Session: 1,2. Classes: One 1 hr individual lesson and concert practice/wk. Assessment: 10min technical exam,'one concert practice performance (100%).

STRG 1018 Viola 2 (Major)
6 credit points. BMus, BMus(MusEd), BMusStudies, DipMus. G. Richter (Strings). Session: 1,2. Classes: One 1hr individual lesson and concert practice/wk. Prerequisite: Viola 1 (Major). Assessment: 15min jury recital, one 6min concert practice performance (100%).

STRG 1024 Viola 2 (Minor)
3 credit points. BMus(MusEd), BMusStudies. G. Richter (Strings). Session: 1,2. Classes: One 1 hr individual lesson and concert practice/wk. Prerequisite: Viola 1 (Minor). Assessment: 15min recital program, one concert practice performance (100%).

STRG 2016 **Viola 3 (Major)**
6 credit points. BMus, BMus(MusEd), BMusStudies, DipMus. G. Richter (Strings). Session: 1,2. Classes: One 1 hr individual lesson and concert practice/wk. Prerequisite: Viola 2 (Major) or audition. Assessment: 15min technical exam, two 6min concert practice performances (100%).

STRG 2022 Viola 3 (Minor)
3 credit points. BMus(MusEd), BMusStudies. G. Richter (Strings). Session: 1,2. Classes: 1 hr/wk individual lesson and class instruction. Prerequisite: Viola 2 (Minor). Assessment: 15min exam, one concert practice performance (100%).

STRG 2017 Viola 4 (Major)
6 credit points. BMus, BMus(MusEd), BMusStudies, DipMus. G. Richter (Strings). Session: 1,2. Classes: One 1 hr individual lesson and concert practice/wk. Prerequisite: Viola 3 (Major). Assessment: 40min junior recital, two 6min concert practice performances (100%).

STRG 2023 Viola 4 (Minor)
3 credit points. BMus(MusEd), BMusStudies. G. Richter (Strings). Session: 1,2. Classes: 1 hr/wk individual lesson and class instruction. Prerequisite: Viola 3 (Minor). Assessment: 15min recital, one concert practice performance (100%).

STRG 3020 Viola 5 (Major)
6 credit points. BMus, BMus(MusEd), BMusStudies. G. Richter (Strings). Session: 1,2. Classes: One 1hr individual lesson and concert practice/wk. Prerequisite: Viola 4 (Major). Assessment: 15min technical exam, two 6min concert practice performances (100%).

STRG 3030 **Viola 5 (Minor)**
3 credit points. BMus(MusEd), BMusStudies. G. Richter (Strings). Session: 1,2. Classes: 1 hr/wk individual lesson and class instruction. Prerequisite: Viola 4 (Minor). Assessment: 15min exam, one concert practice performance (100%).

STRG 3021 Viola 6 (Major)
6 credit points. BMus, BMus(MusEd), BMusStudies. G. Richter (Strings). Session: 1,2. Classes: One 1 hr individual lesson and concert practice/wk. Prerequisite: Viola 5 (Major). Assessment: Concerto exam, two 6min concert practice performances (100%).

STRG 3031 **Viola** 6 **(Minor)**
3 credit points. BMus(MusEd), BMusStudies. G. Richter (Strings). Session: 1,2. Classes: 1 hr/wk individual lesson and class instruction. Prerequisite: Viola 5 (Minor). Assessment: 15min exam, one concert practice performance (100%).

STRG 4018 **Viola 7 (Major)**
6 credit points. BMus, BMus(MusEd). G. Richter (Strings). Session: 1,2. Classes: One 1hr individual lesson and concert practice/wk. Prerequisite: Viola 6 (Major). Assessment: 15min technical exam, one 6min concert practice performance, one 12min lunch-time concert performance (100%).

STRG 4030 **Viola 7 (Minor)**
3 credit points. BMus(MusEd). G. Richter (Strings). Session: 1,2. Classes: 1 hr/wk individual lesson and class instruction. Prerequisite: Viola 6 (Minor). Assessment: 15min exam, one concert practice performance (100%).

STRG 4020 **Viola 8 (Major)**
6 credit points. BMus, BMus(MusEd). G. Richter (Strings). Session: 1,2. Classes: One 1 hr individual lesson and concert practice/wk. Prerequisite: Viola 7 (Major). Assessment: 50min senior recital of music, two 10min concert practice performances (100%).

STRG 4031 **Viola 8 (Minor)**
3 credit points. BMus(MusEd). G. Richter (Strings). Session: 1,2. Classes: 1 hr/wk individual lesson and class instruction. Prerequisite: Viola 7 (Minor). Assessment: 20 min exam, one concert practice performance (100%).

■Violin Major and Minor

Violin is offered at a Major and Minor level of study. The level of study is decided in the audition. At the beginning of the major or minor study each student will be assigned a lecturer. Continuing consultation between lecturer and student, including appraisal of technical and interpretative strengths and weaknesses, will enable regular clarification of specific learning objectives and content. At the beginning of all units included in the major and minor levels of study the lecturer will discuss past achievements and clarify weaknesses with each student, assist them to articulate personal objectives for advancement, recommend suitable content and advise the Chair of unit.

STRG 1019 Violin 1 (Major)
6 credit points. BMus, BMus(MusEd), BMusStudies, DipMus. G. Richter (Strings). Session: 1,2. Classes: One 1 hr individual lesson and concert practice/wk. Assessment: 15min technical exam, minimum one 6min concert practice performance (100%).

STRG 1025 **Violin 1 (Minor)**
3 credit points. BMus(MusEd), BMusStudies. G. Richter (Strings). Session: 1,2. Classes: One 1 hr individual lesson and concert practice/wk. Assessment: 10min technical exam, one concert practice performance (100%).

STRG 1020 Violin 2 (Major)
6 credit points. BMus, BMus(MusEd), BMusStudies, DipMus. G. Richter (Strings). Session: 1,2. Classes: One 1hr individual lesson and concert practice/wk. Prerequisite: Violin 1 (Major). Assessment: 15min jury recital, one 6min concert practice performance (100%).

STRG 1026 Violin 2 (Minor)
3 credit points. BMus(MusEd), BMusStudies. G. Richter (Strings). Session: 1,2. Classes: One 1 hr individual lesson and concert practice/wk. Prerequisite: Violin 1 (Minor). Assessment: 15min recital program, one concert practice performance (100%).

STRG 2018 Violin 3 (Major)
6 credit points. BMus, BMus(MusEd), BMusStudies, DipMus. G. Richter (Strings). Session: 1,2. Classes: One 1 hr individual lesson and concert practice/wk. Prerequisite: Violin 2 (Major) or audition. Assessment: 15min technical exam, two 6min concert practice performances (100%).

STRG 2024 Violin 3 (Minor)
3 credit points. BMus(MusEd), BMusStudies. G. Richter (Strings). Session: 1,2. Classes: 1 hr/wk individual lesson and class instruction. Prerequisite: Violin 2 (Minor). Assessment: 15min exam, one concert practice performance (100%).

STRG 2019 **Violin 4 (Major)**
6 credit points. BMus, BMus(MusEd), BMusStudies, DipMus.'G. Richter (Strings). Session: 1,2. Classes: One 1 hr individual lesson and concert practice/wk. Prerequisite: Violin 3 (Major). Assessment: 40min junior recital, two 6min concert practice performances (100%).

STRG 2025 Violin 4 (Minor)
3 credit points. BMus(MusEd), BMusStudies. G. Richter (Strings). Session: 1,2. Classes: 1 hr/wk individual lesson and class instruction. Prerequisite: Violin 3 (Minor). Assessment: 15min exam, one concert practice performance (100%).

STRG 3022 **Violin 5 (Major)**
6 credit points. BMus, BMus(MusEd), BMusStudies. G. Richter (Strings). Session: 1,2. Classes: One 1 hr individual lesson and concert practice/wk. Prerequisite: Violin 4 (Major). Assessment: 15min technical exam, two 6min concert practice performances (100%).

STRG 3026 Violin 5 (Minor)
3 credit points. BMus(MusEd), BMusStudies. G. Richter (Strings). Session: 1,2. Classes: 1 hr/wk individual lesson and class instruction. Prerequisite: Violin 4 (Minor). Assessment: 15min exam, one concert practice performance (100%).

STRG 3023 Violin 6 (Major)
6 credit points. BMus, BMus(MusEd), BMusStudies. G. Richter (Strings). Session: 1,2. Classes: One 1 hr individual lesson and concert practice/wk. Prerequisite: Violin 5 (Major). Assessment: Concerto exam, two 6min concert practice performances (100%).

STRG 3027 **Violin 6 (Minor)**
3 credit points. BMus(MusEd), BMusStudies. G. Richter (Strings). Session: 1,2. Classes: 1 hr/wk individual lesson and class instruction. Prerequisite: Violin 5 (Minor). Assessment: 15min exam, one concert practice performance (100%).

STRG 4022 Violin 7 (Major)
6 credit points. BMus, BMus(MusEd). G. Richter (Strings). Session: 1,2. Classes: One 1 hr individual lesson and concert practice/wk. Prerequisite: Violin 6 (Major). Assessment: 15min technical exam, one 6min concert practice performance, one 12min lunch-time concert performance (100%).

STRG 4032 Violin 7 (Minor)
3 credit points. BMus(MusEd). G. Richter (Strings). Session: 1, 2. Classes: 1 hr/wk individual lesson and class instruction. Prerequisite: Violin 6 (Minor). Assessment: 15min exam, one concert practice performance (100%).

STRG 4024 Violin 8 (Major)
6 credit points. BMus, BMus(MusEd). G. Richter (Strings). Session: 1,2. Classes: One 1 hr individual lesson and concert practice/wk. Prerequisite: Violin 7 (Major). Assessment: 50min senior recital, one 6min concert practice performance, one 12min lunch-time concert performance (100%).

STRG 4035 Violin 8 (Minor)
3 credit points. BMus(MusEd). G. Richter (Strings). Session: 1,2. Classes: 1 hr/wk individual lesson and class instruction. Prerequisite: Violin 7 (Minor). Assessment: 15min exam, one concert practice performance.

■ Violoncello Major and Minor

Violoncello is offered at a Major and Minor level of study. The level of study is decided in the audition. At the beginning of the major or minor study each student will be assigned a lecturer. Continuing consultation between lecturer and student, including appraisal of technical and interpretative strengths and weaknesses, will enable regular clarification of specific learning objectives and content. At the beginning of all units included in the major and minor levels of study the lecturer will discuss past achievements and clarify weaknesses with each student, assist them to articulate personal objectives for advancement, recommend suitable content and advise the Chair of unit.

STRG 1021 Violoncello 1 (Major)
6 credit points. BMus, BMus(MusEd), BMusStudies, DipMus. G. Richter (Strings). Session: 1,2. Classes: One 1hr individual lesson and concert practice/wk. Assessment: 15min technical exam, one 6min concert practice performance (100%).

STRG 1027 Violoncello 1 (Minor)
3 credit points. BMus(MusEd), BMusStudies. G. Richter (Strings). Session: 1,2. Classes: One 1 hr individual lesson and concert practice/wk. Assessment: 10min exam, one concert practice performance (100%).

STRG 1022 Violoncello 2 (Major)
6 credit points. BMus, BMus(MusEd), BMusStudies, DipMus. G. Richter (Strings). Session: 1,2. Classes: One 1 hr individual lesson and 2hr concert practice/wk. Prerequisite: Violoncello 1 (Major). Assessment: 15min jury recital, one 6min concert practice performance and/or studio class (100%).

STRG 1028 Violoncello 2 (Minor)
3 credit points. BMus(MusEd), BMusStudies. G. Richter (Strings). Session: 1,2. Classes: One 1 hr individual lesson and concert practice/wk. Prerequisite: Violoncello 1 (Minor). Assessment: 15min recital program, one concert practice performance (100%).

STRG 2020 Violoncello 3 (Major)
6 credit points. BMus, BMus(MusEd), BMusStudies, DipMus. G. Richter (Strings). Session: 1,2. Classes: One 1 hr individual lesson and concert practice/wk. Prerequisite: Violoncello 2 (Major) or audition. Assessment: 15min technical exam, two 6min concert practice performances (100%).

STRG 2026 Violoncello 3 (Minor)
3 credit points. BMus(MusEd), BMusStudies. G. Richter (Strings). Session: 1,2. Classes: 1 hr/wk individual lesson and class instruction. Prerequisite: Violoncello 2 (Minor). Assessment: 15min exam, one concert practice performance (100%).

STRG 2021 **Violoncello 4 (Major)**
6 credit points. BMus, BMus(MusEd), BMusStudies, DipMus. G. Richter (Strings). Session: 1,2. Classes: One 1hr individual lesson and concert practice/wk. Prerequisite: Violoncello 3 (Major). Assessment: 40min junior recital, two 6min concert practice performances (100%).

STRG 2027 Violoncello 4 (Minor)
3 credit points. BMus(MusEd), BMusStudies. G. Richter (Strings). Session: 1,2. Classes: 1 hr/wk individual lesson and class instruction. Prerequisite: Violoncello 3 (Minor). Assessment: 15min recital, one concert practice performance (100%).

STRG 3024 Violoncello 5 (Major)
6 credit points. BMus, BMus(MusEd), BMusStudies. G. Richter (Strings). Session: 1,2. Classes: One 1 hr individual lesson and 2hr concert practice/wk. Prerequisite: Violoncello 4 (Major). Assessment: 15min technical exam, two 6min concert practice performances (100%).

STRG 3028 Violoncello 5 (Minor)
3 credit points. BMus(MusEd), BMusStudies. G. Richter (Strings). Session: 1,2. Classes: 1 hr/wk individual lesson and class instruction. Prerequisite: Violoncello 4 (Minor). Assessment: 15min exam, one concert practice performance (100%).

STRG 3025 Violoncello 6 (Major)
6 credit points. BMus, BMus(MusEd), BMusStudies. G. Richter (Strings). Session: 1,2. Classes: One 1 hr individual lesson and concert practice/wk. Prerequisite: Violoncello 5 (Major). Assessment: Concerto exam, two 6min concert practice performances (100%).

STRG 3029 Violoncello 6 (Minor)
3 credit points. BMus(MusEd), BMusStudies. G. Richter (Strings). Session: 1,2. Classes: 1 hr/wk individual lesson and class instruction. Prerequisite: Violoncello 5 (Minor). Assessment: 15min exam, one concert practice performance (100%).

STRG 4026 Violoncello 7 (Major)
6 credit points. BMus, BMus(MusEd). *G*. Richter (Strings). Session: 1,2. Classes: One 1 hr individual lesson and concert practice/wk. Prerequisite: Violoncello 6 (Major). Assessment: 15min technical exam, one 6min concert practice performance, one 12min lunch-time concert performance (100%).

STRG 4033 Violoncello 7 (Minor)
3 credit points. BMus(MusEd). G. Richter (Strings). Session: 1,2. Classes: 1 hr/wk individual lesson and class instruction. Prerequisite: Violoncello 6 (Minor). Assessment: 20min exam, one concert practice performance (100%).

STRG 4028 Violoncello 8 (Major)
6 credit points. BMus, BMus(MusEd). G. Richter (Strings). Session: 1,2. Classes: One 1 hr individual lesson and concert practice/wk. Prerequisite: Violoncello 7 (Major). Assessment: 50min senior recital, one 6min concert practice performance, one 12min lunch-time concert performance (100%).

STRG 4034 Violoncello 8 (Minor)
3 credit points. BMus(MusEd). G. Richter (Strings). Session: 1, 2. Classes: 1 hr/wk individual lesson and class instruction. Prerequisite: Violoncello 7 (Minor). Assessment: 15min exam.one concert practice performance.

■ Vocal Performance Class

This free choice unit, open to all singers, is designed to facilitate performance experience and learning. In this class essential ingredients of good performance practice are identified, discussed and applied. By analysing the various elements in performance, Vocal Performance Class gives students the opportunity to focus on specific issues in their own performance and address any issues arising through performing experience. Areas to be covered include: breathing and posture; stress and performanceanxiety; communicating text; presentation and programming for specific audiences. Students will be required to perform at least three times per semester. For further information contact the Chair (Vocal Studies).

VSAO1017 Vocal Performance Class 1
3 credit points. BMus, BMusStudies, DipMus. Dr M Halliwell (Vocal Studies). Session: 1,2. Classes: One 2hr tutorial/wk. Assessment: 3 performances per semester; class attendance and discussion; 3 essays of 800-1 COOw each (100%).
See the description under Vocal Performance Class.

VSAO 1018 Vocal Performance Class 2
3 credit points. BMus, BMusStudies, DipMus. Dr M. Halliwell (Vocal Studies). Session: 1,2. Classes: One 2hr tutorial/wk. Prerequisite: Vocal Performance Class 1. Assessment: 3 performances per semester; class attendance and discussion; 3 essays of 800-1 COOw each (100%).
See the description under Vocal Performance Class.

■Voice Major and Minor

Voice is offered at a Major and Minor level of study. The level of study is decided in the audition. At the beginning of the major study each student will be assigned a lecturer with whom they will normally work for the duration of the award. Continued consultation between lecturer and student, including appraisal of technical and interpretative strengths and weaknesses, will enable regular clarification of specific learning objectives and content. In this context the unit descriptions which follow should be read as a guideline to the mimmum requirements of the major and minor levels of study in voice.

VSAO 1039 Voice 1 (Major)
6 credit points. BMus, BMus(MusEd), BMusStudies, DipMus. Dr M Halliwell (Vocal Studies). Session: 1,2. Classes: 1 hr individual lesson and 2hr concert practice/wk. Corequisite: Diction for Singers 1. Assessment: 15min technical exam, minimum one 6min concert practice performance and/or studio class (100%).

VSAO 1002 Voice 1 (Minor)
3 credit points. BMus(MusEd), BMusStudies. Dr M Halliwell (Vocal Studies). Session: 1,2. Classes: 1hr individual lesson and concert practice/wk. Assessment: 10min jury exam, one concert practice performance (100%).

VSAO 1040 Voice 2 (Major)
6 credit points. BMus, BMus(MusEd), BMusStudies, DipMus. Dr M Halliwell (Vocal Studies). Session: 1,2. Classes: 1 hr individual lesson and 2hr concert practice/wk. Prerequisite: Voice 1 (Major). Corequisite: Diction for Singers 2. Assessment: In a jury exam, presentation of four pieces minimum one 6min concert practice performance and/or studio class (100%).

VSAO 1003 Voice 2 (Minor)
3 credit points. BMus(MusEd), BMusStudies. Dr M Halliwell (Vocal Studies). Session: 1,2. Classes: 1 hr individual lesson and concert practice/wk. Prerequisite: Voice 1 (Minor). Assessment: 15-20min jury exam, one concert practice performance (presentation of two pieces).

VSAO 2020 Voice 3 (Major)
6 credit points. BMus, BMus(MusEd), BMusStudies, DipMus. Dr M Halliwell (Vocal Studies). Session: 1,2. Classes: 1 hr individual lesson and 2hr concert practice/wk. Prerequisite: Voice 2 (Major). Assessment: 15min technical exam, two 6min concert practice performances (100%).

VSAO 2011 Voice 3 (Minor)
3 credit points. BMus(MusEd), BMusStudies. Dr M Halliwell (Vocal Studies). Session: 1,2. Classes: 1 hr/wk individual lesson and class instruction. Prerequisite: Voice 2 (Minor). Assessment: 15min technical exam, one concert practice performance (100%).

VSAO2021 **Voice 4 (Major)**
6 credit points. BMus, BMus(MusEd), BMusStudies, DipMus. Dr M Halliwell (Vocal Studies). Session: 1,2. Classes: 1 hr individual lesson and 2hr concert practice/wk. Prerequisite: Voice 3 (Major). Assessment: 20-25min junior recital (90%), two 6min concert practice performances, program notes (including song texts) (10%).

VSAO 2016 **Voice 4 (Minor)**
3 credit points. BMus(MusEd), BMusStudies. Dr M Halliwell (Vocal Studies). Session: 1,2. Classes: 1 hr/wk individual lesson and class instruction. Prerequisite: Voice 3 (Minor). Assessment: Jury exam, one concert practice performance (presentation of two pieces) (100%).

VSAO 3018 Voice 5 (Major)
6 credit points. BMus, BMus(MusEd), BMusStudies. Dr M Halliweil (Vocal Studies). Session: 1,2. Classes: 1 hr individual lesson and 2hr concert practice/wk. Prerequisite: Voice 4 (Major). Assessment: 15min technical exam, two 6min concert practice performances (100%).

VSAO 3017 Voice 5 (Minor)
3 credit points. BMus(MusEd), BMusStudies. Dr M Halliwell (Vocal Studies). Session: 1,2. Classes: 1 hr/wk individual lesson and class instruction. Prerequisite: Voice 4 (Minor). Assessment: 15min technical exam, one concert practice performance (100%).

VSAO 3019 **Voice 6 (Major)**
6 credit points. BMus, BMus(MusEd), BMusStudies. Dr M Halliwell (Vocal Studies). Session: 1,2. Classes: 1 hr individual lesson and 2hr concert practice/wk. Prerequisite: Voice 5 (Major). Assessment: Two 6min concert practice performances (100%) consisting of 10-15min (approx.) presentation, for a panel, of a song cycle, or a piece written for voice and orchestra to be performed with piano. If a larger work is prepared, only a portion may be heard.

VSAO3020 **Voice 6 (Minor)**
3 credit points. BMus(MusEd), BMusStudies. Dr M Halliwell (Vocal Studies). Session: 1,2. Classes: 1 hr/wk individual lesson and class instruction. Prerequisite: Voice 5 (Minor). Assessment: 15min technical exam, one concert practice performance (100%).

VSAO 4002 **Voice 7 (Major)**
6 credit points. BMus, BMus(MusEd). Dr M Halliwell (Vocal Studies). Session: 1,2. Classes: 1 hr individual lesson and 2hr concert practice/wk. Prerequisite: Voice 6 (Major). Assessment: 15 min technical exam, one 6min concert practice performance, one 12min lunch-time concert performance (100%).

VSAO 4000 Voice 7 (Minor)
3 credit points. BMus(MusEd). Dr M Halliwell (Vocal Studies). Session: 1, 2. Classes: 1 hr/wk individual lesson and class instruction. Prerequisite: Voice 6 (Minor). Assessment: 15min jury exam, one concert practice performance presenting two pieces (100%).

VSAO 4004 Voice 8 (Major)
6 credit points. BMus, BMus(MusEd). Dr M Halliwell (Vocal Studies). Session: 1,2. Classes: 1 hr individual lesson and 2hr concert practice/wk. Prerequisite: Voice 7 (Major). Assessment: 50min senior recital (90%), one 6min concert practice performance, one 12min lunch-time concert performance, program notes (including song texts) (10%).

VSAO 4001 Voice 8 (Minor)
3 credit points. BMus(MusEd). Dr M Halliwell (Vocal Studies). Session: 1, 2. Classes: 1 hr/wk individual lesson and class instruction. Prerequisite: Voice 7 (Minor). Assessment: Jury exam presenting two pieces (100%).

■Wagner

The objective of these seminars is to consider Wagner's contribution to music and aesthetics of the late 19th century through the study of his operas, the musical and dramatic philosophies that gave rise to them, their performance and reception history, and interpretation by a range of leading commentators both past and present. Areas of interest include methods of composition, theories on music and drama, political and social ideology, the philosophical background, and issues of psychology, race, and gender as applied to the works. Classes (two hours in duration on a fortnightly basis) consist of reports by students on selected readings, extensive listening to selected works, and general discussion. The works set for study are Der Ring des Nibelungen (semester 1); Tannhauser, Die Meistersinger von Niirnberg, and Parsifal (semester 2).

MCGY 3031 **Wagner 1**
3 credit points. BMus, BMusStudies, DipMus. Session: 1. Classes: One 2hr seminar/fn. Prerequisite: Music History 4. Assessment: Class report: a 10-12min content summary of a reading chosen by the student from a prescribed list (20%); listening test: ten brief excerpts from the set works requiring identification of the opera, act, character(s), action, and noteworthy musical features (30%); essay (1000-2000w) chosen by the student from a prescribed list (50%).
Please see the description under Wagner. For further information please contact the Chair of Musicology.

MCGY 3032 **Wagner 2**
3 credit points. BMus, BMusStudies, DipMus. R.Toop (Musicology). Session: 2. Classes: One 2hr seminar/fn. Prerequisite: Music History 4. Assessment: Class report: a 10-12min content summary of a reading chosen by the student from a prescribed list (20%); listening test: ten brief excerpts from the set works requiring identification of the opera, act, character(s), action, and noteworthy musical features (30%); essay (1000-2000w) chosen by the student from a prescribed list (50%). Please see the description under Wagner 1. For further information please contact the Chair of Musicology.

■ Wind Symphony

Entry to this ensemble is by way of application followed by an audition. Positions within the ensemble are allocated on a yearly basis. Participants must re-audition for placement each year. Membership of this ensemble is open to the public for a fee.

As is a standard practice in many conservatoires in Australia and abroad, this subject mixes all years of all awards into a composite class. First year students work side by side with their colleagues in other years and learn the necessary skills of orchestral performance in the same way as do younger, less experienced musicians in first class ensembles in the professional music world.

The skills to be studied include intonation, ensemble skills (playing together precisely and rhythmically), interpreting the gestures, mannerisms and wishes of the conductor, tone control as well as the ethics and correct behaviour expected of a member of an ensemble. In this regard, assessment is based on aspects of participation in the ensemble and will be assessed by the conductor. These aspects will be: level of preparation, performance in the ensemble, commitment, concentration, ability and teamwork.

The repertoire for this ensemble is enormous and covers a wide range of styles ranging from transcriptions of early baroque works through to contemporary scores requiring new performance techniques.

The units Wind Symphony 1-8 endeavour to give students a picture of these styles over a cycle of four years. During that time, progressive assessment will be made regularly by the ensemble director and/or visiting conductors and improvement and greater understanding of the technique, styles and skills outlined earlier will be expected. Students can expect to take part in public performance.

Students enrolled in this subject who are also taking Practice Teaching are expected to attend all rehearsals, which will be arranged after school hours.

For more information on teaching and assessment, contact M. Walton (Woodwind). For organisational matters, contact the Ensembles Coordinator.

ENSE 1017 **Wind Symphony 1**
3 credit points. BMus, BMusStudies, DipMus. Session: 1,2. Classes: 3hrs/wk plus performances. Activities will also take place during Special Projects Weeks.

ENSE 1021 **Wind Symphony 2**
3 credit points. BMus, BMusStudies, DipMus. Session: 1,2. Classes: 3hrs/wk plus performances. Activities will also take place during Special Projects Weeks. Prerequisite: Wind Symphony 1.

ENSE 2010 **Wind Symphony 3**
3 credit points. BMus, BMusStudies, DipMus. Session: 1,2. Classes: 3hrs/wk plus performances. Activities will also take place during Special Projects Weeks. Prerequisite: Wind Symphony 2.

ENSE 2014 **Wind Symphony 4**
3 credit points. BMus, BMusStudies, DipMus. Session: 1,2. Classes: 3hrs/wk plus performances. Activities will also take place during Special Projects Weeks. Prerequisite: Wind Symphony 3.

ENSE 3009 **Wind Symphony 5**
3 credit points. BMus, BMusStudies, DipMus. Session: 1,2. Classes: 3hrs/wk plus performances. Activities will also take place during Special Projects Weeks. Prerequisite: Wind Symphony 4.

ENSE 3013 **Wind Symphony 6**
3 credit points. BMus, BMusStudies, DipMus. Session: 1,2. Classes: 3hrs/wk plus performances. Activities will also take place during Special Projects Weeks. Prerequisite: Wind Symphony 5.

ENSE 4010 **Wind Symphony 7**
3 credit points. BMus. Session: 1,2. Classes: 3hrs/wk plus performances. Activities will also take place during Special Projects Weeks. Prerequisite: Wind Symphony 6. Assessment: See Wind Symphony.

ENSE 4014 **Wind Symphony 8**
3 credit points. BMus. Session: 1,2. Classes: 3hrs/wk plus performances. Activities will also take place during Special Projects Weeks. Prerequisite: Wind Symphony 7.

WIND 2018 **Woodwind Class 1**
3 credit points. BMus, BMusStudies, DipMus. Chair (Woodwind). Session: 1,2. Classes: One 1 hr tut/wk. Assessment: Preparation of class material, masterclass performances, class participation (100%). This class gives students an opportunity to perform regularly at master classes. Students will be expected to discuss and criticise each other's performances in an articulate and constructive manner. Detailed analysis of musical style, breathing, posture and performance techniques will be covered. For further information, contact the Chair (Woodwind).

WIND 2019 **Woodwind Class 2**
3 credit points. BMus, BMusStudies, DipMus. Chair (Woodwind). Session: 1,2. Classes: One 1 hr tut/wk'. Prerequisite: Woodwind Class 1. Assessment: Preparation of class material, master class performances, class participation (100%).
Please refer to Woodwind Class 1. For further information contact the Chair (Woodwind).

WIND 3020 **Woodwind Class 3**
3 credit points. BMus, BMusStudies, DipMus. Chair (Woodwind). Session: 1,2. Classes: One 1 hr tut/wk. Prerequisite: Woodwind Class 2. Assessment: Preparation of class material, master class performances, class participation (100%).
Please refer to Woodwind Class 1. For further information contact the Chair (Woodwind).

WIND 3021 **Woodwind Class 4**
3 credit points. BMus, BMusStudies, DipMus. Chair (Woodwind). Session: 1,2. Classes: One 1 hr tut/wk. Prerequisite: Woodwind Class 3. Assessment: Preparation of class material, master class performances, class participation (100%).
Please refer to Woodwind Class 1. For further information contact the Chair (Woodwind).

WIND 3036 **Woodwind Class 5**
3 credit points. BMus, BMusStudies, DipMus. Chair (Woodwind). Session: 1,2. Classes: One 1 hr tut/wk. Prerequisite: Woodwind Class 4. Assessment: Preparation of class material, master class performances, class participation (100%).
Please refer to Woodwind Class 1. For further information contact the Chair (Woodwind).

WIND 3037 **Woodwind Class 6**
3 credit points. BMus, BMusStudies, DipMus. Chair (Woodwind). Session: 1,2. Classes: One 1 hr tut/wk. Prerequisite: Woodwind Class 5. Assessment: Preparation of class material, master class performances, class participation (100%).
Please refer to Woodwind Class 1. For further information contact the Chair (Woodwind).

7 Postgraduate courses

This information should be read in conjunction with the Postgraduate Research Studies Handbook and the Postgraduate Coursework Studies Handbook, published by The University of Sydney and available from the Conservatorium or online at www.usyd.edu.au/study/postgrad.shtml.

Doctor of Philosophy (PhD)

The Doctor of Philosophy is available in musicology, music education and composition. Regulations for doctoral study at the Conservatorium are governed by the regulations of the Senate of the University of Sydney for the Doctor of Philosophy and by resolutions of the Academic Board. These regulations are available in the *Postgraduate Research Studies Handbook* available from the Conservatorium.

The degree of Doctor of Philosophy is awarded by the University to appropriately qualified candidates who have pursued a program of research and submitted a thesis. The thesis requirements can be met by a portfolio of musical compositions where the thesis includes prefatory analytical notes for each composition.

Admission is determined on the basis that applicants will:

(a) have gained a Master's degree or a Bachelor's degree with 1st or 2nd class Honours; and

(b) submit to the Conservatorium a proposed course of research and/or a program of composition which, in the opinion of the Conservatorium, is appropriate for research or composition at the doctoral level and is likely to make a substantial contribution to the candidate's field; and

(c) demonstrate to the Conservatorium that they have completed the necessary training and have the necessary skills and ability to pursue the proposed course of study and research.

Applicants who have not completed a Master's degree would normally enrol in a Master's degree and transfer later to a PhD after completing appropriate coursework and demonstrating research ability of suitable calibre. Admission to candidature for the PhD is normally probationary for the first twelve months of candidature.

Intending candidates should refer to the admission and degree requirements in the University of Sydney *Statutes and Regulations* and the *Postgraduate Research Studies Handbook,* and discuss their intended research with the Assistant Principal or the relevant Chair of Unit in the first instance.

Master of Music (Composition), MMus(Comp)

The Master of Music (Composition) is classified as a research degree. Its objectives are:

- to facilitate the development of advanced compositional skills and allow candidates to work on compositions of a length and complexity not possible during undergraduate award programs;
- to give exposure to theoretical, philosophical and sociological aspects of composition;
- to give candidates a deep background knowledge of the possibilities of electronic technology in music which will enable them to play a part in the revolutionary changes which this technology-is bringing about in the music profession;
- to give candidates, where possible, the opportunity to hear their pieces - while in progress or shortly after completion - by drawing on the performance resources of the Conservatorium;
- to develop skills in, and an understanding of, all aspects of the successful completion of a composition project.

Admission is determined on the basis that applicants will:

(a) have gained a Bachelor of Music degree with a Major in Composition from the Sydney Conservatorium of Music; or

(b)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 with a Major in Composition from the Sydney Conservatorium of Music; or

(c) in exceptional circumstances, if the Board determines that the applicant, although not meeting the requirements of (a) and (b), has exceptional qualifications and the aptitude required for undertaking the award program; and

(d) submit a folio of original compositions; and

(e) attend an interview.

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. The emphasis in the first year will be primarily in the Major study area. In the second year it will be in the Major study area together with the thesis. Expectations of candidates in terms of craft skills and imagination in both areas is high.

Candidature will include:

- attendance for one hour of individual supervision in composition of various works under the guidance of a supervisor;
- participation in the *Introduction to Research Method* course;
- participation in two approved seminars; *Australian Music 1 and Composition Seminar,*
- presentation of a long essay on an approved topic;

Students should use Table 7.1 as a guide to the acquisition of credit points by normal progression through the Master of Music (Composition) course.

Table 7.1: Master of Music (Composition)

Required unit of study	Sem 1	Sem 2	Sem 3	Sem 4
Principal Study Composition 1-4	***16***	***16***	***16***	***16***
Introduction to Research Method	***8***			
Australian Music		***8***		
Composition Seminar			***8***	
Composition Thesis				***8***
Total credit points per semester	***24***	***24***	***24***	***24***
Total credit points for the Award				***96***

Master of Music (Music Education), MMus(MusEd)

The Master of Music (Music Education) is a two year full-time research degree. It can also be undertaken on a part-time basis. A total of 96 credit points is necessary for the award of the degree. The MMus(MusEd) program consists of two streams of study. The first stream of study is a semester-based series of seminar topics selected from the following six fields: Foundations of Music Education; Comparative Music Education; Curriculum Design for Music Education; Technology in Music Education; Multicultural Studies in Music Education; and Sociology of Music Education. 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.

Admission is determined on the basis that applicants will:

(a) have gained a Bachelor of Music degree with a Major in Music Education from the Sydney Conservatorium of Music; or

(b)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 with a Major in Music Education from the Sydney Conservatorium of Music; or

(c) in exceptional circumstances, demonstrate exceptional qualifications, experience and the aptitude required for undertaking the award program; and

(d) attend an interview. Candidates should be prepared to discuss their background, attitudes and research interest in music education and their music teaching background.

Course structure

The Master of Music (Music Education) can be completed either in four semesters of full-time study or eight semesters of part-time study. The emphasis in the first year will be primarily in the major study area. In the second year it will be in the major study area together with the thesis.

Students should use Table 7.2 as a guide to the acquisition of credit points by normal progression through the Master of Music (Music Education) course.

Table 7.2: Master of Music (Music Education)

Required unit of study	Sem 1	Sem 2	Sem 3	Sem 4
Seminar in Music Education 1-4	***8***	***8***	***8***	***8***
Music Education Research Methods 1	***16***			
Music Education Research Methods 2		***16***		
Music Education Thesis 1			***16***	
Music Education Thesis 2				***16***
Total credit points per semester	***24***	***24***	***24***	***24***
Total credit points for the Award				***96***

Master of Music (Musicology), MMus(Musicol)

The Master of Music (Musicology) aims to train students to become independent scholars in Western Historical 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.

Admission is determined on the basis that applicants will:

(a) have gained a Bachelor of Music degree with a Major in Musicology from the Sydney Conservatorium of Music; or
(b) have gained a Bachelor of Music of the University of Sydney (Board of Studies in Music); or
(c) 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 with a major in Musicology at the Sydney Conservatorium of Music; or
(d) in exceptional circumstances, demonstrate exceptional qualifications, experience and the aptitude required for undertaking the award program; and
(e) demonstrate reading knowledge of German, French, Italian, Spanish or Latin: (candidates may be asked to translate a short passage from the musicological literature with the aid of a dictionary); and
(f) complete a written diagnostic test if required; and
(g) attend an interview.

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.

The degree includes core studies which are compulsory for all candidates and which provide methodology appropriate to postgraduate study in the discipline. The core studies units (Musicological Research Methods and Musical Analysis) require extensive reading in addition to specific requirements.

Musicology Seminar topics are offered on a rotating basis depending on the availability of staff in any one semester. In addition, candidates may apply to fulfil part of the Seminar requirement by taking a seminar offered in one of the other Master of Music research programs offered at the Conservatorium and approved for the Musicology program.

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.

Attendance at the weekly Musicology Workshop supplements classes and individual research. It provides a public forum for discussion and candidates will be required to contribute regular reports of their research to this workshop. In addition, it provides a practicum in techniques of paper giving, and a venue for discussions of recent musicological literature and other issues such as musicological conferences. It also offers the opportunity to hear occasional research papers from visiting scholars and from staff.

Since the reporting of new research at conferences is a dynamic aspect of musicology, each candidate will be strongly encouraged to attend conferences in the discipline and to participate where appropriate. This will be integrated into the Musicology Workshop. Candidates will be expected to prepare for each conference by reading in advance in particular areas of interest, and to provide a verbal or written report on their return. This component of the course exposes candidates to a variety of approaches to the discipline, allows him/her to see professionals in action, develops a critical approach to the art of paper-giving, and can start to foster professional contacts in the discipline.

Table 7.3 is a guide to the acquisition of credit points by normal progression through the Master of Music (Musicology) course.

Table 7.3: Master of Music (Musicology)

Required unit of study	Sem 1	Sem 2	Sem 3	Sem 4
Musicological Research Methods	***8***			
Musical Analysis	***8***			
Seminar 1	***8***			
Seminar 2		***8***		
Musicology Thesis 1-3		***16***	***24***	***24***
Total credit points per semester	***24***	***24***	***24***	***24***
Total credit points for the Award				***96***

Master of Music (Performance), MMus(Perf)

On successful completion of the Master of Music (Performance), which is a research degree, each candidate will be able to organise and present performances which demonstrate independence of thought, critical powers, 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 enhanced critical, historical or analytical perspectives.

Admission is determined on the basis that applicants will:

(a) have gained a Bachelor of Music from the Sydney Conservatorium of Music; or
(b) 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 from the Sydney Conservatorium of Music; or
(c) submit such other evidence of general and professional qualifications as will satisfy the Graduate Studies Committee that the applicant possesses the educational preparation and capacity to pursue graduate research studies; and
(d) undertake an audition and interview (including research aptitude test).

Applicants should be prepared to present an audition comprising a 50min 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 minimally completed in two years of full-time study and comprises a Major study in an instrument or voice, and academic units.

The Major study includes individual lessons together with masterclasses and graduate seminars (attendance and performances mandatory).

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. The purpose of the seminar program is to build upon this knowledge in a manner appropriate to the requirements of the mature postgraduate performance Major.

The seminars deal with the broad, essential areas of research method and music analysis and with transitional periods in western music history, mainly because their relative complexity and wealth of internal contradictions make them ideally suited to post-graduate study.

Students are expected to develop performance projects which demonstrate originality and which investigate and expand the

boundaries of the discipline of performance through such matters as expanded styUstic and interpretative horizons, investigation of historical performance practice, development of new performance modes, relationships and techniques, or enhanced critical, historical or analytical perspectives.

The proposed program of study will be approved in consultation between the Chair of Unit and each individual student. An instrumental or vocal teacher will be appointed for each candidate to act as the principal supervisor. In addition, where appropriate, a co-supervisor will be appointed who will advise the student on research and the Critical Notes.

Students should use Table 7.4 as a guide to the acquisition of credit points by normal progression through the Master of Music (Performance) course.

Table 7.4: Master of Music (Performance)

Required unit of study	Sem 1	Sem 2	Sem 3	Sem 4
Principal Study (MMus) 1-4	***16***	***16***	***16***	***16***
Introduction to Research Method	***8***			
Music Analysis Today		***4***		
Seminar Elective 1		***4***		
Seminar Elective 2			***4***	
Special Project (Pro-Seminar)			***4***	
Special Project Seminar				***8***
Total credit points per semester	***24***	***24***	***24***	***24***
Total credit points for the Award				***96***

Masters 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 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 Masters Preliminary Course.

Programs within the Masters Preliminary courses will be drawn from existing undergraduate units of study within the Conservatorium, programs delivered by the Student Learning Centre at the University of Sydney, and preliminary research projects in the students area of research interest, designed to give the student basic research competencies. Programs will be 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 will consist of the following:

- Completion of assessment requirements of specified undergraduate units of study and Student Learning Centre units as stipulated by the Head of School, **and**
- A long essay of 5000 words on a negotiated topic, demonstrating competence in research and academic writing.

Graduate Diploma in Music (Performance) and Master of Performance, GradDipMus(Perf) and MPerf

Graduate Diploma in Music (Performance) and Master of Performance are designed to extend the student's technical mastery of their instrument or voice while deepening their knowledge of the repertoire and performance practice. The primarily practical focus of these awards will interest those technically and artistically advanced students who wish to pursue advanced study in related aspects of their particular performance area while at the same time achieving a fully professional level of performance. Upon completion, the student will be fully equipped for entry to a professional career in performance.

Individual instruction by an acknowledged expert in the student's musical discipline forms the primary teaching strategy. This is usually a consultative process which takes the form of supervision as well as identification and encouragement of a student's musical strengths. Through this is achieved the enhancement of skills and musicianship as well as the generation of a spirit of research and enquiry.

On successful completion, graduates will be able to:

- select, research and perform repertoire at standards of excellence;
- command the relevant performing techniques;
- communicate through musical performance; and
- deal with the exigencies of the concert stage.

Admission is determined on the basis of:

(a) successful completion of a relevant undergraduate program. Applicants who do not have a recognised tertiary award but who demonstrate an equivalent musical ability and maturity at the audition and interview, and who can show considerable performing experience may be admitted; and

(b) an audition; and

(c) an interview.

Course structure

Candidates enrolled in the Graduate Diploma and in the Masters will study the relevant performance literature and be encouraged to seek opportunities for musical development, such as additional performances, teaching practice, participation in masterclasses and leadership of. ensembles. Students will also normally participate in chamber music ensembles but may apply to participate in an ensemble other than chamber music.

The Related Studies Seminar allows students to undertake a range of electives primarily with the Musicology Unit. However there are also opportunities to take specified postgraduate electives in other faculties of the University of Sydney.

The Performance Portfolio is a written record of activities during the final two semesters of the Master of Performance course and may include other media such as audio and video recordings and CD-ROM. It is intended to offer students creative flexibility in the selection of topic areas, however, all projects must expand the creative discipline through such means as the exploration of new repertoire, performance techniques, styUstic approaches, conceptual frameworks or the use of new technology. Students will be expected to document their portfolio in such a way as to articulate the aims and objectives, the contribution to the candidate's discipline area and the outcomes and conclusions of the project, and to demonstrate a capacity for reflection on the performance process.

Study for the Graduate Diploma may be undertaken on a full-time or a part-time basis. The Master of Performance is only available for full-time study.

Students enrolled in the Graduate Diploma may apply for admission to the Master of Performance at the end of Semester 2 if they wish to continue and do not take out the Graduate Diploma.

Capacity exists within the Graduate Diploma in Music (Performance) for students to select topics within the Related Studies program to cater for particular performance interests. Examples are Early Music; Orchestral Studies in Percussion} and Repetiteur.

Early Music

This selection of topics provides the opportunity for candidates whose interest is in early music performance to develop skiU and knowledge through both performance and historical studies. In Principal Study candidates study with an instrumental speciaUst in early music. In Related Studies students take medieval and renaissance studies, palaeography, and baroque studies. In Ensemble, students have the opportunity of working either in a chamber music group or in Early Music Seminar. For further information, contact Dr Kathleen Nelson (Musicology).

Orchestral Studies in Percussion

The Percussion Unit offers Principal Study, Ensemble and Related Studies options which are specifically aimed at developing technical, ensemble and musical skills, and attitudinal requirements particular to the context of orchestral repertoire, orchestral performance and orchestral auditioning across the broad range of percussion instruments and orchestral styles. In place of pubUc recitals, students wiU take jury examinations. Performance aspects relevant to Orchestral Percussion (timpani, snare drum, mallet keyboards and auxiliary percussion) will be assessed. For further information, contact Daryl Pratt (Percussion).

Repetiteur

This selection of topics allows accomplished pianists to develop the various skills which professional companies require of repetiteurs.

At the audition and interview, candidates should:

- demonstrate key performance skills through a program and prepared solo piece;
- demonstrate vocal accompaniment skills: two vocal items required;

- demonstrate vocal coaching: candidates may be asked to demonstrate a short coaching session;
- discuss, in an interview, their knowledge and experience of the work of a repetiteur.

In their Principal Study students develop skills in vocal coaching, score reading and repertoire, taking an assessment relating to these skills rather than a public recital. In Related Studies, students take units of study relating to languages for singers, in addition to working with singing teachers in a studio situation. Where appropriate, students also work with singers and producers in opera encounters and production as part of the ensemble program. For further information contact Sharolyn Kimmorley, Chair of Opera Studies.

Tables 7.5 and 7.6 show the structures of the Graduate Diploma in Music (Performance) and the Master of Performance. Part-time students in the Graduate Diploma in Music (Performance) take Principal Study (GradDip) IA, IB, 2A, 2B in place of Principal Study (Performance) 1-2.

Table 7.5: Graduate Diploma in Music (Performance)

Semester 1		Semester 2	
Principal Study (Performance) 1	*12*	Principal Study (Performance) 2	*12*
Ensemble 1	*4*	Ensemble 2	*4*
Related Studies Seminar 1	*4*	Related Studies Seminar 3	*4*
Related Studies Seminar 2	*4*	Related Studies Seminar 4	*4*
	24		***24***

Table 7.6: Master of Performance (MPerf)

Semester 1		Semester 2	
Principal Study (Performance) 1	*12*	Principal Study (Performance) 2	*12*
Ensemble 1	*4*	Ensemble 2	*4*
Related Studies Seminar 1	*4*	Related Studies Seminar 3	*4*
Related Studies Seminar 2	*4*	Related Studies Seminar 4	*4*
	24		***24***
Semester 3		Semester 4	
Principal Study (Performance) 3	*12*	Principal Study (Performance) 4	*12*
Ensemble 3	*4*	Ensemble 4	*4*
Performance Portfolio 1	*8*	Performance Portfolio 2	*8*
	24		***24***

Graduate Diploma in Music (Opera) and Master of Performance (Opera), GradDipMus(Opera) and MPerf(Opera)

The study of opera within the Graduate Diploma and the Master of Performance 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.

Admission is determined on the basis of:

(a) successful completion of a relevant undergraduate program. Applicants who do not have a recognised tertiary award but who demonstrate an equivalent musical ability and maturity at the audition and interview, and who can show considerable performing experience may be admitted; and

(b) an audition; and

(c) an interview.

Candidates should note that this program normally is available only for March semester entry.

Audition requirements

Candidates should be prepared to present a varied program of at least four arias at an advanced level of difficulty and to a high standard of excellence. In an interview following the performance, the student will outline a proposed plan of study.

Course structure

The course aims 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.

Both the Graduate Diploma and the Masters include a series of encounters, conversations, 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 in the Masters course requires selection of a particular aspect 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.

Tables 7.7 and 7.8 show the structures of the Graduate Diploma of Music (Opera) and the Master of Performance (Opera). These programs normally are available only for full-time study.

Students enrolled in the Graduate Diploma of Music (Opera) may apply for admission to the Master of Performance (Opera) at the end of Semester 2 if they wish to continue and do not take out the Graduate Diploma.

Table 7.7: Graduate Diploma in Music (Opera)

Semester 1		Semester 2	
Principal Study (Opera) 1	*8*	Principal Study (Opera) 2	S
Language and Interpretation 1	*4*	Language and Interpretation 2	*4*
Graduate Production 1	*8*	Graduate Production 2	*8*
Opera Performance Repertoire 1	*4*	Opera Performance Repertoire 2	*4*
	24		***24***

Table 7.8: Master of Performance (Opera)

Semester 1		Semester 2	
Principal Study (Opera) 1	*8*	Principal Study (Opera) 2	*8*
Language and Interpretation 1	*4*	Language and Interpretation 2	*4*
Graduate Production 1	*8*	Graduate Production 2	*8*
Opera Performance Repertoire 1	*4*	Opera Performance Repertoire 2	*4*
	24		***24***
Semester 3		Semester 4	
Principal Study (Opera) 3	*8*	Principal Study (Opera) 4	*8*
Language and Interpretation 3	*4*	Language and Interpretation 4	*4*
Graduate Production 3	*8*	Graduate Production 4	*8*
Opera Performance Portfolio 1	*4*	Opera Performance Portfolio 2	*4*
	24		***24***

Graduate Diploma in Music (Accompaniment), GradDipMus(Accompan)

The Graduate Diploma in Music (Accompaniment) is designed to provide high quality experience in accompaniment for those students who have begun to work towards a career as an accompanist during an undergraduate course. This award is normally completed in one year of full-time study.

At the audition and interview, applicants will be required to demonstrate:

(a) ability and experience in the areas of accompanying and active participation in ensemble playing;

(b) proficiency in sight reading;

(c) general instrumental facility;

(d) some familiarity with standard literature of keyboard and instrumental ensemble.

Each candidate should:

- present (whole or in part) two major solo works from the standard keyboard repertoire;
- present two prepared programs of 10-15 minutes' duration, one with a singer and one with an instrumentalist:
  - the program with a vocalist should contain two or three works written for voice and piano
  - the program with an instrumentalist should contain only original works written for the piano and one other instrument;
- play and sing at sight a song from the classical or romantic repertoire;
- rehearse and perform (within 10-15 minutes) an unseen work in front of the audition panel (instrumental partner provided); and

- attend an interview.

Table 7.9: Graduate Diploma in Music (Accompaniment)

Semester 1		Semester 2	
Instrumental Study 1	*6*	Instrumental Study 2	*6*
Accompaniment (Graduate) 1	*6*	Accompaniment (Graduate) 2	*6*
Studio Experience	*4*	Studio Experience	*4*
Vocal and Instrumental Literature 1	*4*	Vocal and Instrumental Literature 2	*4*
Music Craft 1	*4*	Music Craft2	*4*
	24		*24*

Public examination recitals (graduate)

All instrumental and voice students are required to present public performance examination recitals as part of their course. Examination recitals normally take place in June and October/ November each year.

Master of Music (Performance), Master of Performance, and Graduate Diploma in Music (Performance)

- 50 minute recital at the end of each semester;
- students enrolled in Performance Portfolio present performances related to their portfolio during Semester 2.

Master of Performance (Opera) and Graduate Diploma in Music (Opera)

- a recital not exceeding 20 minutes overall in Semesters 1 and 3;
- a recital of 25-30 minutes in Semesters 2 and 4;
- students enrolled in Performance Portfolio present performances related to their portfolio during Semester 2.

Graduate Diploma in Music (Accompaniment)

- 50 minute recital at the end of each semester.

8 Postgraduate units of study

ENSE 5000 **Accompaniment Graduate 1**
6 credit points. GradDipMus(Accomp). D. Miller (Ensemble Studies). Session: 1,2. Classes: One 1 hr individual lesson and regular masterclasses or performance workshops plus concert practices. Assessment: Accompanist for professional soloists in one vocal or one instrumental recital (minimum 50min) (100%) [Students are expected to have accompanied one vocal and one instrumental recital by the end of the course].
An advanced study of the keyboard player working in ensemble. Students will gain experience in chamber music, instrumental duo, vocal accompaniment, choral accompaniment and orchestral keyboard. A wide range of repertoire will be studied. Students will be expected to undertake a variety of learning experiences, each of which will be analysed and evaluated. For further information contact D. Miller (Ensemble Studies).

ENSE 5001 **Accompaniment Graduate 2**
6 credit points. GradDipMus(Accomp). D. Miller (Ensemble Studies). Session: 1,2. Classes: One 1 hr individual lesson and regular masterclasses or performance workshops plus concert practices. Prerequisite: Accompaniment (Graduate) 1. Assessment: Accompanist for professional soloists in one vocal or one instrumental recital (minimum 50min) (100%) [Students are expected to have accompanied one vocal and one instrumental recital by the end of the course].
Consolidation and continuation of concepts and skills introduced in Accompaniment (Graduate) 1.

CMPN 5000 **Australian Music 1**
8 credit points. MMus(Composition). Session: 2. Classes: One 2hr lec or seminar/wk. Prerequisite: Introduction to Research Method. Assessment: Seminar paper(s) (100%).
A general overview of Australian music will be provided. Students will choose a topic of their own choice and research it thoroughly. Topics might include: the music of a particular Australian composer or the music of an ethnic group. While focussing on concert, electronic and computer music of this century the unit will also cover historical, cultural and sociological aspects of Australian music. For further information contact Dr T Pearce (Composition and Music Technology).

CMPN 6005 **Composition Seminar**
8 credit points. MMus(Composition). Session: 1. Classes: One 2hr laboratory sem/wk. Prerequisite: Introduction to Research Methods MCGY 5000. Assessment: Project, presentation plus either composition, software, recording or paper (100%).
During the semester candidates will focus on research areas covered by one of the three electives outlined below. Each candidate is required to undertake a project, present one seminar, and participate in weekly laboratory-based seminars. Projects will be chosen by the candidate in consultation with both the seminar lecturer and the candidate's principal supervisor. Participation in laboratory seminars will assume that candidates have already acquired basic computer literacy skills. For further information, see Dr Greg Schiemer.

1 Experimental Intonation

This elective is devoted to the practical study of tuning systems and is designed to give musicians aural experience with the vast palette of musical intervals not available in the system of twelve equal divisions of the octave. Using electronic technology, candidates will have access to the many tuning systems used since antiquity. The study provides composers the opportunity to work with a variety of tuning systems developed by contemporary composers and others working in jazz and popular music. It also offers a practical introduction to tuning theory that will complement studies undertaken by instrumental and vocal majors, and others majoring in ethnomusicology and western historical musicology.

2Instrument-building

This elective is devoted to the development of new instruments as an adjunct to the creative process. It looks at how musical instruments determine the parameters of composition and performance and opens up possibilities for creative involvement outside the roles traditionally assumed by composers and performers. The study provides composers an opportunity to work within a tradition of contemporary composition where music is realised through the building of instruments. It also offers performers the opportunity to create music on instruments that they both build and play. The study is not restricted to instruments used in concert performance but would include sound-sculptures or instruments suitable for training pre-school age children.

3Web Music Applications

This elective is devoted to design the implementation of a musical application for the Web. The study opens the way for musicians to engage in creative projects that require new interactive music applications software to be developed. It offers an introduction to generic software used in Web design (eg, HTML, Java, C++) as well other software appropriate to specific projects. Software languages may also include those relevant to the emerging wireless multi-media environment where new musical applications and music content have yet to be developed.

CMPN 6002 **Composition Thesis**
8 credit points. MMus(Composition). Session: 1,2. Classes: To be advised. Assessment: 15000w (minimum) thesis (or some other form of presentation of original research) on a topic, usually associated with the student's composition work (100%).
For further information contact the Chair of Composition and Music Technology.

■ Ensemble

Students participate in chamber music ensembles or in other approved ensemble activities. The subject comprises participation in rehearsals and performances of a relevant ensemble. Students wishing to participate in an ensemble other than chamber music should make a request to the Assistant Principal, detailing the proposed unit of ensemble study, the objectives of the planned course of activities, and the outcomes. Refer to the appropriate unit descriptions for details concerning contact hours and assessment procedures.

ENSE 5010 **Ensemble 1**
4 credit points. GradDipMus(Perf), MPerf. D. Miller (Ensemble Studies). Session: 1,2. Classes: Ten 1 hr tutorials plus one seminar performance/ sem. Assessment: A final grade will be compiled from continual assessment of ensemble skills demonstrated during rehearsals, tutorials and seminars (60%) plus one major performance (40%).
Please see the description under 'Ensemble'. For further information contact D. Miller (Ensemble Studies).

ENSE 5011 **Ensemble 2**
4 credit points. GradDipMus(Perf), MPerf. D. Miller (Ensemble Studies). Session: 1,2. Classes: As for Ensemble 1. Prerequisite: Ensemble 1. Assessment: A final grade will be compiled from continual assessment of ensemble skills demonstrated during rehearsals, tutorials and seminars (60%) plus one major performance (40%).
Please see the description under 'Ensemble'. For further information contact D. Miller (Ensemble Studies).

ENSE 6000 **Ensemble 3**
4 credit points. MPerf. D. Miller (Ensemble Studies). Session: 1,2. Classes: As for Ensemble 1. Prerequisite: Ensemble 2. Assessment: A final grade will be compiled from continual assessment of ensemble skills demonstrated during rehearsals, tutorials and seminars (60%) plus one major performance (40%).
Please see the description under 'Ensemble'. For further information contact D. Miller (Ensemble Studies).

ENSE 6001 **Ensemble 4**
4 credit points. MPerf. D. Miller (Ensemble Studies). Session: 1,2. Classes: As for Ensemble 1. Prerequisite: Ensemble 3. Assessment: A final grade will be compiled from continual assessment of ensemble skills demonstrated during rehearsals, tutorials and seminars (60%) plus one major performance (40%).
Please see the description under 'Ensemble'. For further information contact D. Miller (Ensemble Studies).

■ Graduate Production

These units aim to explore with students the processes involved in bringing operatic scenes to life, and to encourage a process of inner development in order to build the skills and knowledge of the personal resources necessary for confident and skilled performance.

VSAO 5008 **Graduate Production 1**

8 credit points. GradDipMus(Opera),MPerf(Opera). S Kimmorley (Opera). Session: 1, 2. Classes: 60-70hrs/sem consisting of encounters, conversations, ensemble rehearsals, workshops and concert and/or staged performances. Assessment: Progressive assessment based on workshop/performance activities.

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. As this is a workshop/production-based unit, students must understand that additional hours may be necessary.

VSAO 5009 **Graduate Production 2**

8 credit points. GradDipMus(Opera), MPerf(Opera). S Kimmorley (Opera). **Session: 1,2. Classes:** 60-70hrs/sem consisting of encounters, conversations, ensemble rehearsals, workshops and concert and/or staged performances. **Prerequisite:** Graduate Production 1. **Assessment:** Progressive assessment based on workshop/performance activities.

NB: Department permission required for enrolment in Session 1.

The further development and refinement of skills studied in Graduate Production 1.

VSAO 6002 **Graduate Production 3**

8 credit points. MPerf(Opera). S Kimmorley (Opera). Session: 1,2. Classes: 60-70hrs/sem consisting of encounters, conversations, ensemble rehearsals, workshops and concert and/or staged performances. Prerequisite: Graduate Production 2. Assessment: Progressive assessment based on workshop/performance activities.

As in Graduate Production 2, with increasing emphasis on self-discovery and personal interpretation.

VSAO 6003 **Graduate Production 4**

8 credit points. MPerf(Opera). S Kimmorley (Opera). Session: 1,2. Classes: 60-70hrs/sem consisting of encounters, conversations, ensemble rehearsals, workshops and concert and/or staged performances. Prerequisite: Graduate Production 3. Assessment: Progressive assessment based on workshop/performance activities.

NB: Department permission required for enrolment in Session 1.

The further development and refinement of skills studied in Graduate Production 3.

ENSE 5002 **Instrumental Study 1**

6 credit points. GradDipMus(Accomp). D. Miller (Ensemble Studies). **Session: 1,2. Classes:** One 1 hr individual lesson and one 2hr grad seminar/wk. **Corequisite:** Accompaniment (Graduate) 1. **Assessment:** Two term progress reports (50% each).

Students will undertake a program of technical studies and solo repertoire chosen by the instrumental teacher to suit their particular needs. The aim of the unit is to maintain a high standard of keyboard technique and facility. Attention will be paid to expanding the student's knowledge of different styles and historical periods. A special study will be made of the problems peculiar to the pianist working in ensemble, while students will also have the opportunity to gain a basic understanding of other keyboard instruments (organ, harpsichord and fortepiano). For further information contact D. Miller (Ensemble Studies).

ENSE 5003 **Instrumental Study 2**

6 credit points. GradDipMus(Accomp). D. Miller (Ensemble Studies). **Session: 1,2. Classes:** One 1 hr individual lesson and one 2hr grad seminar/wk. **Prerequisite:** Instrumental Study **1. Corequisite:** Accompaniment (Graduate) 2. **Assessment:** Two term progress reports (50% each).

Consolidation and continuation of work introduced in Instrumental Study 1. For further information contact D. Miller (Ensemble Studies).

MCGY5000 **Introduction to Research Method**

8 credit points. MMus(Composition), MMus(Performance). **Session:** 1. **Classes:** 2hr sem/wk. **Assessment:** Three short assignments (30%); seminar presentation: (20%); bibliographic essay and project proposal (50%).

Provides students with the knowledge and practical skills necessary to undertake private research into virtually any aspect of the musical repertoire, and to present the results of this research in a succinct and coherent manner. B asic elements of the unit include the use of library resources, bibliographical method, and consideration of scholarly criteria for the presentation of reports, essays and papers. After some introductory classes, students will be required to present short papers on a variety of topics, thus demonstrating their ability to apply basic methods. Depending on the number of students, the class may be divided into 2 sections. For further information contact Associate Professor P McCallum (Musicology).

■ Language and Interpretation

Language and Interpretation units focus on text-related matters in various kinds of vocal music in order to develop skills as an interpreter in all the major operatic languages. Knowledge of language structure, poetry, and operatic text will be developed within a cultural and historical context. Emphasis is on a heightened awareness of the word/music relationship and the development of confidence enabling students to become autonomous interpretive artists through the study of lyric diction and syntax.

VSAO 5030 **Language and Interpretation 1**

4 credit points. GradDipMus(Opera), MPerf(Opera). S Kimmorley (Opera). Session: 1. Classes: One 1 hr tut; one 1 hr language workshop/ wk. Assessment: Written and oral examination at end of semester.

Each semester will have a tutorial devoted to one language: English, Italian, German and French, as well as a workshop on repertoire in any given language. At the end of four semesters each student will have completed all four different components.

VSAO 5031 **Language and Interpretation** 2

4 credit points. GradDipMus(Opera), MPerf(Opera). S Kimmorley (Opera). Session: 2. Classes: One 1 hr tut; one 1 hr language workshop/ wk. Prerequisite: Language and Interpretation 1. Assessment: Written and oral examination at end of semester.

A continuation of work begun in Semester 1.

VSAO 6004 **Language and Interpretation 3**

4 credit points. MPerf(Opera). S Kimmorley (Opera). **Session:** 1. Classes: One 1 hr tut; one 1 hr language workshop/wk. **Prerequisite:** Language and Interpretation 2. **Assessment:** Written and oral examination at end of semester.

A continuation from Semester 2.

VSAO 6005 **Language and Interpretation 4**

4 credit points. MPerf(Opera). S Kimmorley (Opera). **Session:** 2. Classes: One 1 hr tut; one 1 hr language workshop/wk. **Prerequisite:** Language and Interpretation 3. **Assessment:** Written and oral examination at end of semester.

At the end of this semester, students will have completed all four components of Language and Interpretation.

MCGY 5001 **Music Analysis Today**

4 credit points. MMus(Performance). Session: 2. Classes: One 1 hr lec/ seminar/wk. **Assessment:** 2500-3000W essay (100%).

Consolidates previously acquired analytic skills and makes the student aware of recent developments in music theory and analysis applicable to music since 1650, with particular emphasis on 19th and early 20th century music. The basic approach is discursive rather than dictatorial, and students are required to discuss and criticise the analytic methods dealt with in the seminar. The precise contents of the unit are subject to revision in the light of recent research but typical subjects might include the analysis of composers' sketches from Beethoven to Webern; the limits and limitations of layer analysis after Schenker; the application of the Golden Section in formal analysis; Allen Forte's criteria for the analysis of atonal music; analysis and cultural studies. Students taking Principal Study in Jazz examine analytic methodologies appropriate to research in Jazz. For further information contact Associate Professor P McCallum (Musicology).

ENSE 5004 **Music Craft 1**

4 credit points. GradDipMus(Accomp). D. Miller (Ensemble Studies). **Session:** 1,2. **Classes:** One 1 hr tut and discussion/2wk. **Assessment:** 1 hr prac and viva voce exam (100%).

Students will study sight reading, transposition, improvisation and keyboard harmony. Rehearsal and performance techniques will be analysed and evaluated. Particular attention will be paid to the philosophy of communication both between music colleagues and between performers and their audience. For further information contact D. Miller (Ensemble Studies).

ENSE5005 **Music Craft 2**
4 credit points. GradDipMus(Accomp). D. Miller (Ensemble Studies). Session: 1,2. Classes: One 1 hr tut and discussion/2wk. Prerequisite: Music Craft 1. Assessment: 1 hr prac and viva voce exam including 10min demonstration of vocal coaching.
Consolidation and extension of concepts and skills introduced in Music Craft 1.

MUED 5008 **Music Education Research Methods 1**
16 credit points. MMus(MusEd). Dr K. Marsh (Music Education). Session: 1. Classes: 2hr seminar/wk. Assessment: Continual assessment and individual task assessment; literature review.
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 as the initial phase in the preparation of their research.

MUED 5016 **Music Education Research Methods 2**
16 credit points. MMus(MusEd). Dr K Marsh (Music Education). Session: 2. Classes: 2 hr seminar per week. Prerequisite: Music Education Research Methods 1. Assessment: Continual assessment and individual task assessment; research proposal and ethics documentation.
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 dxrough 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.

MUED 5010 **Music Education Thesis 1**
16 credit points. MMus(MusEd). Dr P. Dunbar-Hall (Music Education). Session: 1. Classes: 1 hr supervision/wk. Assessment: Continual assessment on progress; presentation of regular progress reports; submission of documentation as required by supervisor.
In this unit students work on their individual research topics under the guidance of a supervisor. Regular attendance at seminars at which students report on the progress of their research is a requirement of this unit. These seminars give students the opportunity to discuss their work with their peers and with staff members. For further information contact Dr R Dunbar-Hall (Music Education).

MUED 6005 **Music Education Thesis 2**
16 credit points. MMus(MusEd). Dr P. Dunbar-Hall (Music Education). Session: 1,2. Classes: 1 hr supervision/wk. Assessment: Continual assessment on progress; presentation of regular progress reports; submission of documentation as required by supervisor plus submission of a thesis.
In this unit students complete and submit dieir research thesis. Work is supervised by relevant staff members, and students present reports on their research at regular seminars for the comments of their peers and staff members. For further information contact Dr R Dunbar-Hall.

MCGY5011 **Musical Analysis**
8 credit points. MMus(Musicology). Associate Professor P McCallum. Session: 2. Classes: 2hr seminar/wk. Assessment: Portfolio (40%) and survey article (60%).
The course aims to survey current methodologies and issues in music analysis to a level relevant to the contemporary scholar, and to develop expertise in analytical methodologies relevant to the student's area of research expertise. It is assumed that students will have at least an introductory knowledge of current methodologies such as Schenkerian analysis, set theory and a sound understanding of traditional approaches to form. The unit extends and deepens this knowledge with an emphasis on both critical discussion and on developing analytical skills. Topics studied include: aspects of Schenkerian theory, semiotic approaches to music, issues in the analysis of atonal music, a historical survey of approaches to the analysis of music, modernist analysis and 'new' musicology, and analysis and the creative process. For further information contact Associate Professor P. McCallum

MCGY 5010 **Musicological Research Methods**
8 credit points. MMus(Musicology). Session: 1,2. Classes: 2hr seminar plus attendance at Musicology Workshop. Assessment: Bibliographic essay, written research proposal (100%).
This unit addresses the methodological basis for research in western historical musicology and therefore provides fundamental training necessary for the preparation of a thesis and other research projects. The final assignment of the semester is the written research proposal which may represent the first stage of research for the candidate's thesis. Topics to be covered include information searching, types of information and access to these, survey and assessment of literature, preparation of a bibliography and bibliographic essay, research topic selection and definition, writing and referencing skills, and preparation of a research proposal. For further information contact Dr K Nelson (Musicology)
Textbooks

Turabian K.L. A Manual for Writers of Term Papers, Theses and Dissertations. 6th ed. Chicago, 1996

■ Musicology Thesis

The candidate will write a research thesis on an approved topic. The thesis length should normally be approximately 40,000 words.

In addition to attendance at regular meetings with the research supervisor, the candidate will attend Musicology Workshop. In the Musicology Workshop the candidate will present regular reports on the progress of the research, the Workshop providing a forum for discussion of ideas and feedback. For further information on Musicology Workshop contact Dr K. Nelson (Musicology).

MCGY 5009 **Musicology Thesis 1**
16 credit points. MMus(Musicology). Session: 1,2. Classes: 1hr supervision/wk plus attendance at Musicology Workshop. Prerequisite: Musical Analysis; Musicological Research Methods.
Please refer to Musicology Thesis. For further information contact Dr K Nelson(Musicology).

MCGY 6005 **Musicology Thesis 2**
24 credit points. MMus(Musicology). Session: 1,2. Classes: 1 hr supervision/wk plus attendance at Musicology Workshop. Prerequisite: Musicology Thesis 1.
Please refer to Musicology Thesis. For further information contact Dr K Nelson (Musicology).

MCGY 6006 **Musicology Thesis 3**
24 credit points. MMus(Musicology). Session: 1,2. Classes: 1 hr supervision/wk plus attendance at Musicology Workshop. Prerequisite: Musicology Thesis 2.
Please refer to Musicology Thesis. For further information contact Dr K. Nelson (Musicology).

■ Opera Performance Portfolio

These units continue work commenced in Opera Performance Repertoire 1 and 2 and are devoted to an extensive exploration of a particular aspect of a student's operatic specialisation. It will usually take the form of a more intensive exploration of operatic roles chosen in consultation with teacher and supervisor.

VSAO 6006 **Opera Performance Portfolio 1**
4 credit points. MPerf(Opera). S Kimmorley (Opera). Session: 1,2. Classes: One 1 hr class/wk with a coach and meetings (as required) with the supervisor. Assessment: Oral presentation of work-in-progress.
Extensive exploration of the role(s) chosen which could include aspects of performance theory and performance practice. This investigation may focus on the historical, cultural and political contexts of the operas, or could explore unifying thematic or stylistic elements of the roles to be studied. A short study of research method will form part of the semester's activities.

VSAO 6007 **Opera Performance Portfolio 2**
4 credit points. MPerf(Opera). S Kimmorley (Opera). Session: 1,2. Classes: One 1 hr class/wk with a coach and meetings (as required) with the supervisor. Prerequisite: Opera Performance Portfolio 1. Assessment: Lecture/recital accompanied by a written reflection on roles studied over the two semesters.

NB: Department permission required for enrolment in Session 1.
Students would be expected to give a final presentation representing the roles they have studied during the two semesters. The lecture/demonstration accompanied by a written reflective element is the culmination of all work done in Opera Performance Portfolio 1-2.

■Opera Performance Repertoire

Over the span of four semesters in Opera Performance Repertoire 1-2 and Opera Performance Portfolio 1-2, the student, in consultation with their voice teacher and coach, will choose and study a variety of operatic roles appropriate for their particular voice type. Opera Performance Repertoire 1-2 will also serve as an introduction to the more intensive and deeper study to be undertaken in Opera Performance Portfolio 1-2.

VSAO 5004 **Opera Performance Repertoire 1**
4 credit points. GradDipMus(Opera), MPerf(Opera). S Kimmorley (Opera). Session: 1,2. Classes: 1 hr coaching/wk. Assessment: Performance of selected excerpts from the role(s) chosen before a panel. Students work with a coach to prepare role(s) chosen in consultation with the teacher.

VSAO 5005 **Opera Performance Repertoire 2**
4 credit points. GradDipMus(Opera), MPerf(Opera). S Kimmorley (Opera). Session: 1,2. Classes: 1 hr coaching/wk. Prerequisite: Opera Performance Repertoire 1. Assessment: Performance of selected excerpts from the role(s) chosen before a panel.
NB: Department permission required for enrolment in Session 1.
Students work with a coach to prepare role(s) chosen in consultation with their teacher.

■ Performance Portfolio

Study is devoted to an intensive exploration of a particular aspect of the student's specialisation. This could be in areas of the repertoire such as Orchestra, Chamber Music, Early Music, Contemporary Music, Vocal Music, or Opera and will be an area of study distinct from repertoire studied as part of the normal requirements of Principal Study and will be supervised by someone other than the Principal Study teacher. The Portfolio will take the form of a written record of the student's activities during the final two semesters of the course. The documentation may also include other media such as audio and video recordings and CD-ROM. There will be fortnightly seminars to monitor progress. The Performance Portfolio is intended to offer students creative flexibility in the selection of topic areas. However, all projects must expand the creative discipline through such means as the exploration of new repertoire, performance techniques, stylistic approaches, conceptual frameworks or the use of new technology. Students will be expected to document their portfolio in such a way as to articulate the aims and objectives, the contribution to the candidate's discipline area and the outcomes and conclusions of the project, and to demonstrate a capacity for reflection on the performance process.

PERF 5015 **Performance Portfolio 1**
8 credit points. MPerf. Dr M. Halliwell (Graduate Course Convener) and/or D. Miller (Ensemble Studies). Session: 1,2. Classes: One seminar/ 2wk. Prerequisite: Related Studies Seminar 4. Assessment: Supervisor assessment and presentation.
This unit is devoted to an extensive exploration of a particular aspect of a student's specialisation and will be in area of study distinct from repertoire studied as part of the normal requirements of Principal Study. It could be in areas such as Orchestra, Chamber Music, Early Music, Contemporary Music, Vocal Music, or Opera. The Portfolio could take the form of a sound/video record of the student's activities. The student will be expected to develop an original perspective on an area of performance such as repertoire, performing techniques, modes of performance etc., and the Portfolio will contain a written, reflective component.

PERF 5016 **Performance Portfolio 2**
8 credit points. MPerf. Dr M. Halliwell (Graduate Course Convener) and/or D. Miller (Ensemble Studies). **Session: 1,2. Classes:** One seminar/ 2wk. **Prerequisite:** Performance Portfolio 1. **Assessment:** Presentation of performance and written work.
NB: Department permission required for enrolment in Session 1.
This unit is devoted to an extensive exploration of a particular aspect of a student's specialisation and will be in area of study distinct from repertoire studied as part of the normal requirements of Principal Study. It could be in areas such as Orchestra, Chamber Music, Early Music, Contemporary Music, Vocal Music, or Opera. The Portfolio could take tie form of a sound/video record of the student's activities. The student win be expected to develop an original perspective on an area of performance such as repertoire, performing techniques, modes of performance etc., and the Portfolio will contain a written, reflective component.

■ Principal Study (Composition)

This series of postgraduate units runs over four semesters. Students, working under the guidance of a supervisor, research and complete a substantial body of original compositions. These may be instrumental, choral, electronic, audio-visual or contain a mixture of some or all of these elements. Where possible and appropriate, students will be responsible for their preparation, rehearsal and performance. Students normally make one public presentation of their work each semester. Various areas may be explored, possibly in collaboration with other University departments or other institutions, including:

- chamber music
- orchestral music
- choral music
- music theatre, including opera
- electroacoustic music, including computer music
- algorithmic composition
- radiophony
- audio-visual composition.

A wide range of resources may be used, including:

- live electronics
- computer systems
- MIDI devices
- instrumentalists and singers
- actors, and
- dieatrical devices.

CMPN 5001 **Principal Study (Composition) 1**
16 credit points. MMus(Composition). **Session: 1,2. Classes:** One 1 hr individual lesson/wk. **Assessment:** No assessment at the end of the first three semesters; at the end of the 4th semester: folio of composition (100%).
Please see under Principal Study (Composition). For further information contact the Chair of Composition and Music Technology.

CMPN 5002 **Principal Study (Composition) 2**
16 credit points. MMus(Composition). Session: 1,2. Classes: One 1 hr individual lesson/wk. Prerequisite: Principal Study (Composition) 1. Assessment: No assessment at the end of the first three semesters. Please see under the heading 'Principal Study (Composition)'. For further information contact the Chair of Composition amd Music Technology.

CMPN 6003 **Principal Study (Composition) 3**
16 credit points. MMus(Composition). Session: 1,2. Classes: One 1hr individual lesson/wk. Prerequisite: Principal Study (Composition) 2. Assessment: No assessment at the end of the first three semesters. Please see under the heading 'Principal Study (Composition)'. For further information contact the Chair of Composition and Music Technology.

CMPN 6004 **Principal Study (Composition) 4**
16 credit points. MMus(Composition). **Session: 1,2. Classes:** One **1** hr individual lesson/wk. **Prerequisite:** Principal Study (Composition) 3. **Assessment:** Submission of a folio of compositions (100%).
Please see under the heading 'Principal Study (Composition)'. For further information contact the Chair of the Composition and Music Technology unit.

PERF 5007 **Principal Study (GradDip) 1A**
6 credit points. GradDipMus(Perf). Dr M. Halliwell (Graduate Course Convener). **Session:** 1,2. **Classes:** One 0.5hr individual lesson; 1hr masterclass or performance workshop plus concert practice/wk. **Assessment:** 30min jury recital (100%).
To be arranged in consultation with the lecturer. This subject is available for part-time Graduate Diploma candidates only. For further information contact Dr M. Halliwell (Graduate Course Coordinator).

PERF 5008 **Principal Study (GradDip) 1B**
6 credit points. GradDipMus(Perf). Dr M. Halliwell (Graduate Course Convener). Session: 1,2. Classes: One 0.5hr individual lesson; 1 hr masterclass or performance workshop plus concert practice/wk. Prerequisite: Principal Study (GradDip) 1 A. Assessment: 50min solo public recital or equivalent (100%).
To be arranged in consultation with tie lecturer. This subject is available for part-time Graduate Diploma candidates only. For further information contact Dr M. Halliwell (Graduate Course Coordinator).

PERF 5009 **Principal Study (GradDip) 2A**
6 credit points. GradDipMus(Perf). Dr M. Halliwell (Graduate Course Convener). Session: 1,2. Classes: One 0.5hr individual lesson; 1 hr masterclass or performance workshop plus concert practice/wk. Prerequisite: Principal Study (GradDip) 1B. Assessment: 30min jury recital (100%).
To be arranged in consultation with the lecturer. This subject is available for part-time Graduate Diploma candidates only. For further information contact Dr M. Halliwell (Graduate Course Coordinator).

PERF 5010 **Principal Study (GradDip) 2B**
6 credit points. GradDipMus(Perf). Dr M. Halliwell (Graduate Course Convener). Session: 1,2. Classes: One 0.5hr individual lesson; 1 hr masterclass or performance workshop plus concert practice/wk. Prerequisite: Principal Study (GradDip) 2A. Assessment: 50min solo public recital or equivalent (100%).
To be arranged in consultation with the lecturer. This subject is available for part-time Graduate Diploma candidates only. For further information contact Dr M. Halliwell (Graduate Course Coordinator).

■ Principal Study in the Master of Music (Performance) - Instrumental/ Vocal

Students develop performance projects which demonstrate originality and which investigate and expand the boundaries of the discipline of performance through such matters as expanded stylistic and interpretative horizons, investigation of historical performance practice, development of new performance modes, relationships and techniques, or enhanced critical, historical or analytical perspectives. Each performance is accompanied by Critical Notes which articulate the aim of the performance and its place in the area of the student's research inquiry.

For each student an instrumental or vocal teacher will be appointed who will act as the main supervisor of the creative work. Where appropriate, a co-supervisor may also be appointed who will advise the student on research matters.

PERF 5001 **Principal Study (MMus) 1**
16 credit points. MMus(Performance). Dr M. Halliwell (Graduate Course Convener). Session: 1,2. Classes: 19 hours of instrumental tuition/ supervision per semester: 2 hrs of Graduate Seminar per week: other supervision as appropriate. Assessment: 50min recital or equivalent, two performances at graduate seminar (80%); Critical Notes (20%). Students must gain a minimum of at least a pass in Critical Notes.
Students will devise performance projects which expand the bounds of the discipline of performance in consultation with their main supervisor/teacher and associate supervisor. Research and creative objectives and semester outline will be devised and approved in consultation between individual students, the supervisor/teacher and associate supervisor and the appropriate Chair of unit.

PERF 5002 **Principal Study (MMus) 2**
16 credit points. MMus(Performance). Dr M. Halliwell (Graduate Course Convener). Session: 1,2. Classes: 19 hours of instrumental tuition/ supervision per semester: 2 hours of Graduate Seminar per week: other supervision as appropriate. Prerequisite: Principal Study (MMus) 1. Assessment: 50min recital or equivalent, two performances at graduate seminar (80%): Critical Notes (20%): students must gain a minimum of a pass in Critical Notes.
Students will devise performance projects which build on the themes developed in Principal Study 1 and which expand the bounds of the discipline of performance. While scope exists for the work of Principal Study 2 to continue that of Principal Study 1, students may, if they wish, develop projects in another area. Research and creative objectives and semester outline will be devised and approved in consultation between individual students, the supervisor/teacher and associate supervisor and the appropriate Chair of unit.

PERF 6000 **Principal Study (MMus) 3**
16 credit points. MMus(Performance). Dr M. Halliwell (Graduate Course Convener). Session: 1,2. Classes: 19 hours of instrumental tuition/ supervision per semester: 2 hours of Graduate Seminar per week: other supervision as appropriate. Prerequisite: Principal Study MMus(Perf) 2. Assessment: 50min recital or equivalent, two performances at graduate seminar (80%): Critical Notes (20%): students must gain a minimum of a pass in Critical Notes.
Students will devise performance projects which build on the themes developed in Principal Study 1 and 2 and which expand the bounds of the discipline of performance. While scope exists for the work of Principal Study 3 to continue that of Principal Study 1 and 2, students may, if they wish, develop projects in another area. Research and creative objectives and semester outline will be devised and approved in consultation between individual students, the supervisor/teacher and associate supervisor and the appropriate Chair of unit.

PERF 6001 **Principal Study (MMus) 4**
16 credit points. MMus(Performance). Dr M. Halliwell (Graduate Course Convener). Session: 1,2. Classes: 19 hours of instrumental tuition/ supervision, per semester: 2 hours of Graduate Seminar per week: other supervision as appropriate. Prerequisite: Principal Study MMus(Perf) 3. Assessment: 50min recital or equivalent, two performances at graduate seminar (80%): Critical Notes (20%): students must gain a minimum of a pass in Critical Notes.
Students will devise performance projects which build on the themes developed in Principal Study 1-3 and which expand the bounds of the discipline of performance. While scope exists for the work of Principal Study 4 to continue that of Principal Study 1-3, students may, if they wish, develop projects in another area. Research and creative objectives and semester outline will be devised and approved in consultation between individual students, the supervisor/teacher and associate supervisor and the appropriate Chair of unit.

■ Principal Study (Opera)

To develop and refine the technical and interpretive qualities of the voice as an operatic instrument to a professional level. Emphasis will be given to developing self-sufficiency in role selection, conceit repertoire and program building.

VSAO 5006 **Principal Study (Opera) 1**
8 credit points. GradDipMus(Opera), MPerf(Opera). Dr M Halliwell (Vocal Studies). Session: 1,2. Classes: 1 hr voice lesson; 1 hr coaching; 1 hr vocal masterclass; 2hr graduate seminar; 2hr concert practice/wk. Assessment: One 20min recital (combination of opera aria and art song).
Vocal Masterclass is a forum for all graduate voice students to work with vocal lecturers on technical and interpretive aspects of vocal performance. Graduate Seminar offers the opportunity for exchanging ideas and for graduate students, staff, guests and visiting artists to present performances. Students will be expected to present two performance demonstrations each semester and will be assigned peer group and stage management duties. In Concert Practice all opera students are expected to sing at least twice in each semester as well as perform stage management duties.

VSAO 5007 **Principal Study (Opera) 2**
8 credit points. GradDipMus(Opera), MPerf(Opera). Dr M Halliwell (Vocal Studies). Session: 1,2. Classes: 1 hr voice lesson; 1 hr coaching; 1 hr vocal masterclass; 2hr graduate seminar; 2hr concert practice/wk. Prerequisite: Principal Study Opera 1. Assessment: One 25-30min recital (combination of opera aria and art song).
This unit will build on and consolidate technical and artistic aspects of vocal development begun in Principal Study Opera 1.

VSAO 6000 **Principal Study (Opera) 3**
8 credit points. MPerf(Opera). Dr M Halliwell (Vocal Studies). Session: 1, 2. Classes: 1 hr voice lesson; 1 hr coaching; 1 hr vocal masterclass; 2hr graduate seminar; 2hr concert practice/wk. Prerequisite: Principal Study (Opera) 2. Assessment: One 20min recital (combination of opera aria and art song).
This unit will build on and consolidate technical and artistic aspects of vocal development begun in Principal Study (Opera) 2.

VSAO 6001 **Principal Study (Opera) 4**
8 credit points. MPerf(Opera). Dr M Halliwell (Vocal Studies). Session: 1, 2. Classes: 1 hr voice lesson; 1 hr coaching; 1 hr vocal masterclass; 2hr graduate seminar; 2hr concert practice/wk. Prerequisite: Principal Study (Opera) 3. Assessment: One 25-30min recital (combination of opera aria and art song).

This unit will be the culmination of technical and artistic aspects of vocal development studied over the four semesters.

PERF 5005 **Principal Study (Performance) 1**
12 credit points. GradDipMus(Perf), MPerf. Dr M. Halliwell (Graduate Course Coordinator). Session: 1,2. Classes: One 1hr individual lesson; 1-2hrs masterclass or performance workshop plus concert practice/wk. Assessment: 50min solo public recital or equivalent (100%).
To be arranged in consultation with the lecturer. For further information contact Dr M. Halliwell (Graduate Course Coordinator).

PERF 5006 **Principal Study (Performance) 2**
12 credit points. GradDipMus(Perf), MPerf. Dr M. Halliwell (Graduate Course Convener). Session: 1,2. Classes: One 1 hr individual lesson; 1-2hrs masterclass or performance workshop plus concert practice/wk. Prerequisite: Principal Study (Performance) 1. Assessment: 50min solo public recital or equivalent (100%).
To be arranged in consultation with the lecturer. For further information contact Dr M. Halliwell (Graduate Course Coordinator).

PERF 5019 **Principal Study (Performance) 3**
12 credit points. MPerf. Dr M. Halliwell (Graduate Course Convener) and/or D. Miller (Ensemble Studies). Session: 1,2. Classes: One 1hr individual lesson; 1-2hrs masterclass or performance workshop plus concert practice/wk. Prerequisite: Principal Study (Performance) 2. Assessment: 50min recital or equivalent.
To be arranged in consultation with the lecturer.

PERF 5020 **Pri ncipal Study (Performance) 4**
12 credit points. MPerf. Dr M. Halliwell (Graduate Course Convener) and/or D. Miller (Ensemble Studies). Session: 1,2. Classes: One 1 hr individual lesson; 1-2hrs masterclass or performance workshop plus concert practice/wk. Prerequisite: Principal Study (Performance) 3. Assessment: 50min recital or equivalent.
To be arranged in consultation with the lecturer.

■ Related Studies Seminar

This sequence of units enables students to undertake a range of electives (2 per semester, or 1 per semester for part-time enrolments), primarily with the Musicology unit. In so far as enrolment numbers and financial resources permit, special seminars are offered. These include Postgraduate Aural Training. Students, may also request approval to take specified postgraduate electives in other faculties of the University. Students who wish to take subjects in other faculties should make a written application, specifying the proposed unit of study, its objectives and its relationship to their musical program within their award. With the exception of Postgraduate Aural Training (2 hours per week), each unit involves a weekly seminar lasting 1 hour. Graduate Diploma students may also, by special arrangement, elect to take a course from the Master of Music seminar program. In this case, they will be expected to conform to the same study and assessment conditions as Master of Music students.

Selection of subjects for Related Studies requires formal approval. Students should consult with their Chairs of unit and relevant lecturers, and complete a Related Studies Approval Form, available from the Student Administration Office. The completed form should be submitted to the relevant Chair of unit and the Assistant Principal for approval, prior to Week 1 of the semester. Changes to the approved selection may be requested using the same process.

GRAD 5000 **Related Studies Seminar 1**
4 credit points. GradDipMus(Perf), MPerf. Lewis Cornwell (Musicology). Session: 1,2. Classes: Normally one 1 hr seminar/wk. Assessment: To be advised.
Please see under the heading 'Related Studies Seminar'. For further information contact the Chair (Musicology).

GRAD 5001 Related Studies Seminar 2
4 credit points. GradDipMus(Perf), MPerf. Lewis Cornwell (Musicology). Session: 1,2. Classes: Normally one 1 hr seminar/wk. Assessment: To be advised.
Please see under the heading 'Related Studies Seminar'. For further information contact the Chair (Musicology).

GRAD 5002 **Related Studies Seminar 3**
4 credit points. GradDipMus(Perf), MPerf. Lewis Cornwell (Musicology). Session: 1,2. Classes: Normally one 1 hr seminar/wk. Assessment: To be advised.
Please see under the heading 'Related Studies Seminar'. For further information contact the Chair (Musicology).

GRAD 5003 **Related Studies Seminar 4**
4 credit points. GradDipMus(Perf), MPerf. Lewis Cornwell (Musicology). Session: 1,2. Classes: Normally one 1 hr seminar/wk. Assessment: To be advised.
Please see under the heading 'Related Studies Seminar'. Students intending to complete the Masters program will work towards defining the range and focus of their performance activities during the final two semesters. For further information contact the Chair (Musicology).

■ Seminars in Musicology

Seminar topics change from time to time according to staff availability. Examples are given below with short descriptions. Candidates also have the option of choosing a seminar offered as part of another Master of Music by research program at the Conservatorium and approved for the Musicology program. Candidates wishing to take one or both of these seminars without all prerequisites or corequisites should seek approval. For further information contact R Toop (Musicology).

20th Century Sketch Studies: The course examines sketch material by leading 20th century composers from Schoenberg and Stravinsky to Stockhausen and Ferneyhough. It aims to provide insight into the creative process, and to develop competence in the assessment and analysis of contemporary materials. R Toop.

Archival Australian Music Research: In this course students will use archives in Sydney to research topics of music history documented there, usually Australian musical history. It aims to provide experience in the use of archives and the assessment of materials, as well as knowledge of local resources. Dr K Nelson.

Classical and Romantic Performance Practice: Students should acquire sufficient knowledge about current research and contemporary source documents relating to the performance of music from the period 1750 to 1900 to be able to make informed choices on matters of style and interpretation. The seminar also aims to provide a foundation for students wishing to pursue research topics in Classic or Romantic performance practice. Associate Professor P McCallum.

French Music 1885 to 1914: tradition, nationalism and innovation: The seminar examines the complex interactions between the coexistent trends of tradition, nationalism and innovation in the music and aesthetic of Franck and his disciples, the Wagnerians, Debussy, Ravel and others. These interactions are analysed in the context of social trends and developments in painting and literature. D Priest.

Palaeography and Source Studies: This provides an introduction to the principles and practice of transcription and editing of a variety of primary music sources of the Middle Ages and Renaissance. Notations to be studied include early chant notations, black and white mensural notation, and instrumental tablatures. Dr K Nelson.

MCGY 5012 **Seminar 1**
8 credit points. MMus(Musicology). Session: 1. Classes: 2 hr seminar/week. Corequisite: Musicological Research Methods, Musical Analysis. Assessment: The assessment relates to the specific topic undertaken and may include: reading assignments, seminar report and/or presentation, 3000-4000 word paper.

MCGY 5013 **Seminar 2**
8 credit points. MMus(Musicology). Session: 2. Classes: 2 hr seminar/week. Prerequisite: Musicological Research Methods, Musical Analysis, Seminar 1. Assessment: The assessment relates to the specific topic undertaken and may include: reading assignments, seminar report and/or presentation, 3000-4000 word paper.

MCGY 5002 **Seminar Elective 1**
4 credit points. MMus(Performance). Session: 2. Classes: One 1hr seminar/wk. Assessment: To be advised.
Students will take a postgraduate seminar, normally drawn from existing postgraduate units within the Master of Music (Musicology), (Composition) and (Music Education) strands. Subject to approval, units in other faculties may also be taken. For further information contact the Chair of Musicology.

Jazz Performance students take Jazz Analysis and Transcription - a discussion and application of techniques for analysing the form, rhythm, harmony and style of jazz solos and compositions to better understand the complex symbiosis of the intellectual and intuitive processes of jazz improvisation and the presentation of same in a publishable format. For further information contact D. Montz (Jazz).

MCGY 6000 **Seminar Elective 2**
4 credit points. MMus(Performance). Session: 1. Classes: One 1 hr seminar/wk. Assessment: To be advised.
Students will take a postgraduate seminar, normally drawn from existing postgraduate units within the Master of Music (Musicology), (Composition) and (Music Education) strands. Subject to approval, units in other faculties may also be taken. For further information contact the Chair of Musicology.

Jazz Performance students take Jazz History and Analysis - students learn to consolidate the techniques involved in doing new research in jazz performance. In addition, the transcriptions and analysis completed are intended to help the student to develop a greater depth of understanding of their own creative processes. For further information contact D. Montz (Jazz Studies).

■ Seminar in Music Education 1 to 4

Comparative Music Education: An examination and critical evaluation of forms of music education in a range of cultural, geographical and historical contexts. The focus of study is not only on gaining an understanding of how these types of music education function, their philosophies and strategies, but also on the design and development of models for comparative study and their application to a number of music education systems. Through this, understanding of how music education systems work, their relative merits, individual strengths and weakness, and of the processual nature of music education across time can be developed.

Curriculum Design for Music Education: An investigation of methods of and ideologies for music curriculum design are investigated. This will include the purposes, problems and developments of music curriculum structures for learners at all ages and in a range of situations. Specific topics of musical content, objectives, materials, teaching and learning strategies, modes of music teaching and learning, importance of age-related factors, and forms of evaluation (both of curricula and of participants' progress) will be covered.

Foundations of Music Education: To research music education in depth, it is necessary to have clarified what music education is, how it can be conceptualised, and what praxis evolves from the interaction of philosophy and practice. In this subject theories and strategies common to all areas of music education are examined. This will necessitate review of the aesthetics and sociology of music education, the relationships between psychology and music education, aspects of teacher training for music education, and significant theories of music teaching and learning.

Multicultural Studies in Music Education: Study of the interface between government policies, the actualities of global multiculturalism, and practices of music education is the basis of this course. Through analysis of these factors the nature of multiculturalism and ways that it affects music education are examined. This will include consideration of the following topics: historical perspectives of multiculturalism; defining multiculturalism; relationships between multiculturalism and postcolonialism and other forms of contemporary thought; analysis of policy statements on multiculturalism; relationships between multiculturalism and (ethno)musicology; ethical issues; fieldwork and its applications in music education; and how multiculturalism has influenced recent developments in music education internationally.

Technology in Music Education This course examines new technologies and their integration into the teaching of music. Current practices will be considered with a particular focus on approaches to creativity and performance in the classroom. The group will investigate new possibilities such as the use of online resources to complement student learning and will examine techniques recently developed in electronic music composition and performance.

Sociology of Music Education. Reflecting recent increased sociological readings of music teaching and learning this unit of study provides students with the conceptual framework for analysing music education in social terms. Through applications of this framework, students will analyse ways in which aspects of class, gender, and location affect music education. This requires not only an understanding of education as socially grounded, but also recognition of the social dimensions of music as responses to a range of aestheticisations of music: in forms of personal expression, as entertainment, in advertising, as expression of group membership - in general, as social practice. Ways in which such parameters govern the social norms of music, are used to construct types of acceptance/non-acceptance of different musics, and influence attitudes to music, are applied to music in teaching and learning contexts.

For further information contact Dr P. Dunbar-Hall (Music Education).

MUED 5012 **Seminar in Music Education 1**
8 credit points. MMus(Composition), MMus(MusEd). Dr P. Dunbar-Hall (Music Education). Session: 1,2. Classes: 2hr seminar/wk. Assessment: Continual assessment and individual task assessment. Please see under the heading 'Seminar in Music Education'.

MUED 5013 **Seminar in Music Education 2**
8 credit points. MMus(Composition), MMus(MusEd). Dr P. Dunbar-Hall (Music Education)! Session: 1,2. Classes: 2hr seminar/wk. Assessment: Continual assessment and individual task assessment. Please see under the heading 'Seminar in Music Education'.

MUED 5014 **Seminar in Music Education 3**
8 credit points. MMus(Composition), MMus(MusEd). Dr P. Dunbar-Hall (Music Education). Session: 1,2. Classes: 2 hr seminar/wk. Assessment: Continual assessment and individual task assessment. Please see under the heading 'Seminar in Music Education'.

MUED 5015 **Seminar in Music Education 4**
8 credit points. MMus(Composition), MMus(MusEd). Dr P. Dunbar-Hall (Music Education). Session: 1,2. Classes: 2 hr seminar/wk. Assessment: Continual assessment and individual task assessment. Please see under the heading 'Seminar in Music Education'.

MCGY 6001 **Special Project (Pro Seminar)**
4 credit points. MMus(Performance). Session: 1,2. Classes: One individual lesson/wk. Prerequisite: Introduction to Research Method. Assessment: Written proposal, work-in-progress reporting as required by tutor.
The Special Project (Pro-seminar) focuses on the early stages of preparation of the long essay which will be presented at the conclusion of Special Project Seminar. Students are expected to complete a proposal for their essay by the middle of the semester, and by the end of the semester to have completed literature searches and surveys, and normally will have commenced writing. For further information contact Dr K Nelson (Musicology). Jazz Performance students may have different requirements. For information contact D Montz (Jazz Studies).

MCGY 6002 **Special Project Seminar**
8 credit points. MMus(Performance). Session: 1,2. Classes: One 1hr individual lesson/wk which may be with the tutor or the course coordinator. Prerequisite: Special Project (Pro Seminar). Assessment: 10,000w essay (100%).
Special Project Seminar is the culmination of the academic component in the Master's program. During this semester the student will present a long essay of around 10,000 words. For further information contact Dr K Nelson (Musicology) or D Montz (Jazz Studies)

ENSE 5006 **Studio Experience 1**
4 credit points. GradDipMus(Accomp). D. Miller (Ensemble Studies). Session: 1,2. Classes: Participation in 3hr vocal studio and Vocal Repertoire 1 classes. Corequisite: Accompaniment (Graduate) 1. Assessment: Two term progress reports (50% each).
The aim of the unit is to expand the student's knowledge of vocal teaching techniques, vocal repertoire and the special demands placed on the vocal accompanist. Students will study the rudiments of vocal coaching and undertake some basic tuition in languages as required. Attendance will include three hours each week in a vocal studio and participation in the Vocal Repertoire 1 class. For further information contact D. Miller (Ensemble Studies).

ENSE 5007 **Studio Experience 2**
4 credit points. GradDipMus(Accomp). D. Miller (Ensemble Studies). Session: 1,2. Classes: Participation in 3hr vocal studio and Vocal Repertoire 1 classes. Prerequisite: Studio Experience 1. Corequisite: Accompaniment (Graduate) 2. Assessment: Two term progress reports (50% each).
Attendance will include three hours each week in a vocal studio and participation in the Vocal Repertoire 2 class. For further information contact D. Miller (Ensemble Studies).

ENSE 5008 **Vocal and Instrumental Literature 1**
4 credit points. GradDipMus(Accomp). D. Miller (Ensemble Studies). Session: 1,2. Classes: One 1hr seminar/2wk. Corequisite: Accompaniment (Graduate) 1. Assessment: Research assignment (100%).

Students will study the various methods of planning and ordering concert and recital programs. Special attention will be paid to writing program notes, song translations and promotional techniques. Students will be encouraged to investigate less familiar repertoire and innovative ways of reaching specific audiences. Assessment will include: one written assignment and assessment of the programs distributed at the examination recitals presented in fulfilment of the requirements for Accompaniment (Graduate) 1. For further information contact D. Miller (Ensemble Studies).

ENSE 5009 Vocal and Instrumental Literature 2

4 credit points. GradDipMus(Accomp). D. Miller (Ensemble Studies). **Session: 1,2. Classes:** One 1 hr seminar/2wk. **Prerequisite:** Vocal and Instrumental Literature 1. **Corequisite:** Accompaniment (Graduate) 2. **Assessment:** Research assignment including published recital programs (100%).

Consolidation and extension of concepts and skills introduced in Vocal and Instrumental Literature 1. Assessment will include: one written assignment and evaluation of the printed programs which were prepared for and distributed at the examination recitals performed in fulfilment of the requirements for Accompaniment (Graduate) 2. For further information contact D. Miller (Ensemble Studies).

9 General University information

See also the Glossary for administrative information relating to particular terms.

Accommodation Service

The Accommodation Service assists students to find off-campus accommodation by maintaining an extensive database of suitable accommodation in various areas but primarily close to University or within easy access via public transport.

Level 7, Education Building, A35
The University of Sydney
NSW 2006 Australia
Phone: (02) 9351 3312
Fax: (02) 9351 8262
Email: accomm@stuserv.usyd.edu.au
Web: www.usyd.edu.au/accom

Admissions Office

The Admissions Office (see address below) is responsible for overseeing the distribution of offers of undergraduate admission and can advise prospective local undergraduate students regarding admission requirements. Postgraduate students should contact the appropriate faculty. If you are an Australian citizen or a permanent resident but have qualifications from a non-Australian institution, phone (02) 93514118 for more information. For enquiries regarding Special Admissions (including Mature-Age Entry), phone (02) 9351 3615. Applicants without Australian citizenship or permanent residency should contact the International Office.

Student Centre
Ground Floor, Carslaw Building, F07
The University of Sydney
NSW 2006 Australia
Phone: (02) 9351 4117 or (02) 9351 4118
Fax: (02) 9351 4869
Email: admissions@records.usyd.edu.au

Applying for a course

Local applicants for undergraduate courses and programs of study

Citizens and permanent residents of Australia and citizens of New Zealand are considered local applicants for the purpose of admission and enrolment. If you are in this group and you wish to apply for admission into an undergraduate course, you would generally apply through the Universities Admissions Centre (UAC) by the last working day of September of the year before enrolment. Go to www.uac.edu.au for more information.

Note that some faculties, such as Pharmacy, the Sydney Conservatorium of Music and Sydney College of the Arts, have additional application procedures.

Local applicants for postgraduate courses and programs of study

Citizens and permanent residents of Australia and citizens of New Zealand are considered local applicants for the purpose of admission and enrolment. Application is direct to the faculty (not to the department, Student Centre or the Admissions Office) which offers the course in which you are interested. Application forms for postgraduate coursework, postgraduate research and the Master's qualifying or preliminary program, or for non-award postgraduate study can be found at www.usyd.edu.au/su/studentcentre/applications/applications.htnil.

Please note that not all faculties use these application forms for admission into their courses. Some faculties prefer to use their own specially tailored application forms rather than the standard ones. Please contact the relevant faculty.

International applicants for all course types (undergraduate and postgraduate)

All applicants other than Australian citizens, Australian permanent residents and citizens of New Zealand are considered to be international applicants. In the vast majority of cases applicants apply for admission through the University's International Office. All of the information international applicants need, as well as downloadable application forms, is available from the International Office's section of the University's Web site, www.usyd.edu.au/io.

Assessment

For matters regarding assessment, refer to the relevant department or school.

Careers information

Provides careers information and advice, and help in finding course-related employment both while you're studying and when you commence your career.

Careers Centre
Ground Floor, Mackie Building, KOI
The University of Sydney
NSW 2006 Australia
Phone: (02) 9351 3481
Fax: (02) 9351 5134
Email: info@careers.usyd.edu.au
Web: www.careers.usyd.edu.au

Casual Employment Service

The Casual Employment Service helps students find casual and part-time work during their studies and in University vacations.

Level 7, Education Building, A35
The University of Sydney
NSW 2006 Australia
Phone: (02) 9351 8714
Fax: (02) 9351 8717
Email: ces@stuserv.usyd.edu.au
Web: www.usyd.edu.au/cas_emp

Centre for Continuing Education

Bridging courses, study skills courses, essay writing courses, accounting extension courses, university preparation courses, access to university courses, non-award short courses.

Mackie Building, K01
The University of Sydney
NSW 2006 Australia
Phone: (02) 9351 2907
Fax: (02) 9351 5022
Email: info@cce.usyd.edu.au
Web: www.usyd.edu.au/cce

Centre for English Teaching

The Centre for English Teaching (CET) offers a range of English language courses including Academic English, General & Business English and IELTS preparation. CET programs help international students to reach the required English language levels for entry to degrees at the University. Students have the opportunity to take the CET university direct entry test at the completion of their language programs.

Level 2, Building F, 88 Mallett St
University of Sydney (M02)
NSW 2006 Australia
Phone: (02) 9351 0706
Fax: (02) 9351 0710
Email: info@cet.usyd.edu.au
Web: www.usyd.edu.au/cet

Child care

Contact the Child Care Coordinator for information about children's services for students and staff of the University who are parents.

Child Care Coordinator
Level 7, Education Building, A35
Phone: (02) 9351 5667
Fax: (02) 9351 7055
Email: childc@stuserv.usyd.edu.au
Web: www.usyd.edu.au/childcare

The Co-op Bookshop

As well as providing textbooks for all courses, the Co-op stocks a wide range of supplementary material including recommended readings, course notes, study aids, reference titles, general fiction, non fiction, academic and professional titles. Co-op members receive up to 15 per cent discount and the shop stocks software at up to 70 per cent off for students and academics.

The Co-op is located in the Sydney University Sports and Aquatic Centre.
Phone: (02) 9351 3705 or (02) 9351 2807
Fax: (02) 9660 5256
Email: sydu@mail.coop-bookshop.com.au
Web: www.coop-bookshop.com.au

Counselling Service

The Counselling Service aims to help students fulfil their academic, individual and social goals through professional counselling which is free and confidential. Counselling presents an opportunity to: gain greater self awareness; learn to cope more efficiently with the problem at hand; discuss any work related, social or personal issues that cause concern; explore options with professionally trained staff. In addition, workshops are offered each semester on topics such as stress management, relaxation, exam anxiety, communication skills and others.
Level 7, Education Building, A35
The University of Sydney
NSW 2006 Australia
Phone: (02)9351 2228
Fax: (02) 9351 7055
Email: counsell@mail.usyd.edu.au
Web: www.usyd.edu.au/counsel

Disability Services

Disability Services is the principal point of contact and advice on assistance available for students with disabilities. The Service works closely with academic and administrative staff to ensure that students receive reasonable accommodations in all areas of their study. Assistance available includes the provision of notetaking, interpreters, and advocacy with academic staff to negotiate assessment and course requirement modifications where appropriate.
Level 7, Education Building, A35
The University of Sydney
NSW 2006 Australia
Phone: (02) 9351 7040
Fax: (02) 9351 3320
TTY: (02) 9351 3412
Email: disserv@stuserv.usyd.edu.au
Web: www.usyd.edu.au/disability

Enrolment and pre-enrolment

Students entering first year

Details of the enrolment procedures will be sent with the UAC Offer of Enrolment. Enrolment takes place at a specific time and date, depending on your surname and the Faculty in which you are enrolling, but is usually within the last week of January. You must attend the University in person or else nominate, in writing, somebody to act on your behalf. On the enrolment day, you pay the compulsory fees for joining the Student Union, the Students' Representative Council and sporting bodies and nominate your preferred 'up front' or deferred payment for your Higher Contribution Scheme (HECS) liability. You also choose your first-year units of study, so it's important to consult the Handbook before enrolling.

All other students

A pre-enrolment package is sent to all enrolled students in late September, and contains instructions on the procedure for pre-enrolment.

Examinations

The Examinations and Exclusions Office (see address below) looks after the majority of exam papers, timetables and exclusions. Some faculties, such as the Sydney Conservatorium of Music, make all examination arrangements for the units of study that they offer.
Examinations and Exclusions Office
Student Centre
Level 1, Carslaw Building, F07
The University of Sydney
NSW 2006 Australia
Phone: (02) 9351 4005 or (02) 9351 4006
Fax: (02) 9351 7330
Email: exams.office@exams.usyd.edu.au

Fees

For information on how to pay, where to pay, and if payments have been received.
Fees Office
Margaret Telfer Building, K07
The University of Sydney
NSW 2006 Australia
Phone: (02) 9351 5222
Fax: (02) 9351 4202

Financial Assistance Office

The University has a number of loan funds and bursaries to assist students who experience financial difficulties. Assistance is not intended to provide the principal means of support but to help in emergencies and to supplement other income.
Level 7, Education Building, A35
The University of Sydney
NSW 2006 Australia
Phone: (02) 9351 2416
Fax: (02) 9351 7055
Email: fao@stuserv.usyd.edu.au
Web: www.usyd.edu.au/fin_assist

Freedom of information

The University of Sydney falls within the jurisdiction of the NSW Freedom of Information Act, 1989. The Act:

- requires information concerning documents held by the University to be made available to the public;
- enables a member of the public to obtain access to documents held by the University;
- enables a member of the public to ensure that records held by the University concerning his or her personal affairs are not incomplete, incorrect or out of date.
  (Note that a 'member of the public' includes staff and students of the University)

It is a requirement of the Act that applications be processed and a determination be made within a specified time period, generally 21 days. Determinations are made by the University's Registrar.

While application may be made for access to access University documents, some may not be released in accordance with particular exemptions provided by the Act. There are review and appeal mechanisms which apply when access has been refused.

The University is required to report to the public on its FOI activities on a regular basis. The two reports produced are the Statement of Affairs and the Summary of Affairs. The Statement of Affairs contains information about the University, its structure and function and the kinds of documents held. The Summary of Affairs identifies the University's policy documents and provides information regarding how to make application for access to University documents.

Further information, and copies of the current reports may be found at www.usyd.edu.au/arms/foi.

Graduations Office

The Graduations Office is responsible for organising graduation ceremonies and informing students of their graduation arrangements.
Student Centre
Carslaw Building, F07
The University of Sydney
NSW 2006 Australia
Phone: (02) 9351 3199, (02) 93514009, Protocol (02) 93514612
Fax: (02) 9351 5072

(Grievances) appeals

Many decisions about academic and non-academic matters are made each year and you may consider that a particular decision affecting your candidature for a degree or omer activities at the University may not have taken into account all the relevant matters.

In some cases the by-laws or resolutions of the Senate (see University Calendar) specifically provide for a right of appeal against particular decisions; for example, there is provision for appeal against academic decisions, disciplinary decisions and exclusion after failure.

A document outlining the current procedures for appeals against academic decisions is available at the Student Centre, at the SRC, and on the University's Web site at www.usyd.edu.au/su/planning/policy/.

If you wish to seek assistance or advice regarding an appeal, contact:

Students' Representative Council
Level 1, Wentworth Building, GO 1
The University of Sydney
NSW 2006 Australia
Phone: (02) 9660 5222

HECS

Student Centre
Ground Floor, Carslaw Building, F07
The University of Sydney
NSW 2006 Australia
Phone: (02) 9351 5659, (02) 9351 5062, (02) 9351 2086
Fax: (02) 9351 5081

Information Technology Services (ITS)

Information Technology Services oversees the University's computing infrastructure. Students can contact ITS either through the ITS Helpdesk (helpdesk.usyd.edu.au), located in the University Computer Centre (Building H08), or through the University Access Labs (www.usyd.edu.au/su/is/labs/). The access labs on main campus are located in:

- Fisher Library (Level 2)
- Carslaw (Room 201)
- Education (Room 232)
- The Link Building (Room 222)
- Pharmacy (Room 510)

Other labs are available at the Law, Orange, Westmead and Cumberland campuses.

The labs allow students free access to computers, including office and desktop publishing software and storage, at-cost Internet access, printing facilities and the opportunity to host their own Web site.

Each student is supplied with an account, called a 'Unikey' or 'extro' account, which allows access to a number of services including:

Free email (www-mail.usyd.edu.au);

- Access to uie Internet both from home and from the access labs (helpdesk.usyd.edu.au/services.html);
- Online course material (groucho.ucc.usyd.edu.au:9000/webct/public/home.pl);
- Student facilities via the intranet (www.intranet.usyd.edu.au), including exam results and seating, student timetables and bulletin boards; and
- Free courses in Microsoft Word and Excel, Photoshop, Internet use and html.

International Student Centre

The international Student Centre consists of the International Office (IO), the International Student Services unit (ISSU) and the Study Abroad and Exchange Office. The International Office provides assistance with application, admission and enrolment procedures and administers scholarships for international students. The ISSU provides a wide range of international student support services including orientation and assistance with finding accommodation for new arrivals and psychological counselling and welfare advice for international students and their families. The Study Abroad and Exchange unit assists both domestic and international students who wish to enrol for Study Abroad or Exchange programs.

***International Student** Centre*

Services Building, G12
The University of Sydney
NSW 2006 Australia
Phone: (02) 9351 4079
Fax: (02) 9351 4013
Email: info@io.usyd.edu.au
Web: www.usyd.edu.au/io

International Student Services Unit

Phone: (02) 9351 4749
Fax: (02) 9351 6818
Email: info@issu.usyd.edu.au
Web: www.usyd.edu.au/issu

Study Abroad and Exchange Unit

Study Abroad
Phone: (02) 9351 3699
Fax: (02) 9351 2795
Email: studyabroad@io.usyd.edu.au
Web: www.usyd.edu.au/io/studyabroad

Exchange
Phone: (02) 9351 3699
Fax: (02) 9351 2795
Email: exchange@io.usyd.edu.au
Web: www.usyd.edu.au/io/exchange

Intranet

The University is continually increasing the amount of information and services it provides through the Web. This can be seen in the University's intranet, called USYDnet. Here, students and staff can find information on everything, from University policies, through to courses and units of study. As well as delivering this information, USYDnet provides interactive services such as a calendar of events, where students and staff can enter events and publish them on the Web, access to a single point of email, the ability to search for housing and casual jobs, and other student/staff specific information.

MyUni is the personalised section of USYDnet. All staff and students are provided with access to MyUni through a login name and password. MyUni enables them to receive delivery of personal information such as exam results, enrolment variations and seat numbers. MyUni is a portal from which students and staff can complete tasks that were previously only able to be done in person, offline.

Koori Centre and Yooroang Garang

The Koori Centre provides tutorial assistance: access to computers, Indigenous counsellor, Aboriginal Studies library study rooms, Orientation program at the beginning of the year, and assistance in study and learning skills. Education unit: courses in Education for ATSI students. Indigenous Studies unit: aims to increase the awareness of Indigenous Australian issues through courses across the University.

Ground Floor, Old Teachers' College, A22
The University of Sydney
NSW 2006 Australia
Phone: (02) 9351 2046 general enquiries,
(02) 9351 7003 Liaison Officer
Fax: (02) 9351 6923
Email: koori@koori.usyd.edu.au
Web: www.koori.usyd.edu.au

Language Centre

Provides self-access course materials in over 140 languages. Beginner and intermediate courses in Modern Spanish, Modern Russian, Modern Welsh, Modern Irish, Modem Portuguese languages and cultures; Diploma course in Modern Language Teaching.

Level 2, Christopher Brennan Building, A18
The University of Sydney
NSW 2006 Australia
Phone: (02) 9351 2371
Fax: (02) 9351 3626
Email: language.enquiries@language.usyd.edu.au
Web: www.arts.usyd.edu.au/Arts/departs/langcent/home.html

Learning Centre

The Learning Centre helps students to develop the generic learning and communication skills which are necessary for university study and beyond. The Centre is committed to helping students achieve their academic potential throughout their undergraduate and postgraduate studies. The Centre's program includes a wide range of workshops on study skills, academic reading and writing, oral communication skills and postgraduate writing and research skills. Other services are an Individual Learning Program, a special program for international students, faculty-based workshops, computer-based learning resources, publications of learning resources and library facilities.

Level 7, Education Building, A35
The University of Sydney
NSW 2006 Australia
Phone: (02) 9351 3853
Fax: (02) 9351 4865
Email: lc@stuserv.usyd.edu.au
Web: www.usyd.edu.au/lc

Library

Students are welcome to use any of the 20 libraries in the University. The student card is also the library borrower's card. Further details of the libraries, including services provided, locations and opening hours are available on the Library's Web page, www.library.usyd.edu.au, as well as in the printed Library Guide, available at any library. Consult the Library staff for assistance.

The libraries listed below are located on the Camperdown/ Darlington campus unless otherwise specified.

Architecture Library
Wilkinson Building, G04
Phone: (02) 9351 2775
Fax: (02) 93514782
Email: architecture@library.usyd.edu.au

Badham Library
Badham Building, A16
Phone: (02) 9351 2728
Fax: (02) 9351 3852
Email: badham@library.usyd.edu.au

Biochemistry Library
Biochemistry Building, G08
Phone: (02) 9351 2231
Fax: (02) 9351 7699
Email: biochemistry@library.usyd.edu.au

Burkitt-Ford Library
Sir Edward Ford Building, A27
Phone: (02) 93514364
Fax: (02) 9351 7125
Email: burkittford@library.usyd.edu.au

Camden Library
University Farms, Werombi Rd, Camden, C15
Phone: (02)9351 1627
Fax: (02) 4655 6719
Email: camden@library.usyd.edu.au

Chemistry Library
From December 2002, merged with the Geosciences Library in the Madsen Building

Curriculum Resources Library
Relocated to Fisher Library, Floor 1
Phone: (02) 9351 6254
Fax: (02) 9351 7766
Email: curriculum@library.usyd.edu.au

Dentistry Library
United Dental Hospital, 2 Chalmers St, Surry Hills, C12
Phone: (02) 9351 8331
Fax: 9212 5149
Email: dentistry@library.usyd.edu.au

Engineering Library
PN Russell Building, J02
Phone: (02) 9351 2138
Fax: (02) 9351 7466
Email: engineering@library.usyd.edu.au

Fisher Library
Eastern Ave, F03
Phone: (02) 9351 2993
Fax: (02) 93514328
Email: fishinf@library.usyd.edu.au

Geosciences Library
Madsen Building, F09
Phone: (02) 9351 6456
Fax: (02) 9351 6459
Email: geosciences@library.usyd.edu.au

Health Sciences Library
East St, Lidcombe, C42
Phone: (02) 9351 9423
Fax: (02) 9351 9421
Email: library@fhs.usyd.edu.au

Law Library
Law School, 173-175 Phillip St, Sydney, C13
Phone: (02) 9351 0216
Fax: (02) 9351 0301
Email: library@law.usyd.edu.au

Mathematics Library
Carslaw Building, F07
Phone: (02) 9351 2974
Fax: (02) 9351 5766
Email: mathematics@library.usyd.edu.au

Medical Library
Bosch Building, D05
Phone: (02) 9351 2413
Fax: (02) 9351 2427
Email: medical@library.usyd.edu.au

Music Library
Seymour Centre, J09
Phone: (02) 9351 3534
Fax: (02) 9351 7343
Email: music@library.usyd.edu.au

Nursing Library
88 Mallett St, Camperdown, M02
Phone: (02) 9351 0541
Fax: (02) 9351 0634
Email: nursing@library.usyd.edu.au

Orange Library
Leeds Parade, Orange
Phone: (02) 6360 5593
Fax: (02) 6360 5637
Email: lib@orange.usyd.edu.au

Physics Library
New Wing, Physics Building, A29
Phone: (02) 9351 2550
Fax: (02) 9351 7767
Email: physics@library.usyd.edu.au

Schaeffer Fine Arts Library
Mills Building, A26
Phone: (02) 9351 2148
Fax: (02) 9351 7624
Email: john.spencer@arthist.usyd.edu.au

Sydney College of the Arts Library
Balmain Rd, Rozelle, N01
Phone: (02) 9351 1036
Fax: (02) 9351 1043
Email: scalib@sca.usyd.edu.au

Sydney Conservatorium of Music Library
Macquarie St (opposite Bridge St), Sydney, C41
Phone: (02) 9351 1316
Fax: (02) 93511372
Email: Ubrary@conmusic.usyd.edu.au

Mathematics Learning Centre

The Mathematics Learning Centre assists students to develop the mathematical knowledge, skills and confidence that are needed for studying mathematics or statistics at university. The Centre runs bridging courses in mathematics at the beginning of the academic year (fees apply). The Centre also provides on-going support during the year through individual assistance and small group tutorials to eligible students.
Level 4, Carslaw Building, F07
The University of Sydney
NSW 2006 Australia
Phone: (02) 9351 4061
Fax: (02) 9351 5797
Email: mlc@stuserv.usyd.edu.au
Web: www.usyd.edu.au/mlc

Part-time, full-time

Undergraduate students
Undergraduate students are normally considered as full-time if they have a HECS weighting of at least 0.375 each semester. Anything under this amount is considered a part-time study load. Note that some faculties have minimum study load requirements for satisfactory progress.

Postgraduate students (coursework)
Whether a postgraduate coursework student is part-time or full-time is determined solely by credit-point load for all coursework programs. A students is classed as enrolled full-time in a semester if he/she is enrolled in units of study which total at least 18 credit points. Anything under this amount is considered a

part-time study load. Please note that classes for some coursework programs are held in the evenings (generally 6-9 pm).

Postgraduate students (research)

Full-time candidates for research degrees do not keep to the normal semester schedule but work continuously throughout the year except for a period of four weeks' recreation leave. There is no strict definition of what constitutes full-time candidature but, generally speaking, if you have employment or other commitments that would prevent you from devoting at least the equivalent of a 35-hour working week to your candidature (including attendance at the University for lectures, seminars, practical work and consultation with your supervisor as may be required) you should enrol as a part-time candidate. If in doubt you should consult your faculty or supervisor.

International students

International students who are resident in Australia are normally required under the terms of their entry visa to undertake full-time candidature only.

Privacy

The University is subject to the NSW Privacy and Personal Information Protection Act 1998 (the Act). Central to the Act are the twelve Information Protection Principles (IPPs) which regulate the collection, management, use and disclosure of personal information. The University has developed a Privacy Management Plan which includes the University Privacy Policy. The Privacy Management Plan sets out the IPPs and how they apply to functions and activities carried out by the University. Both the Plan and the new University Privacy Policy were endorsed by the Vice-Chancellor on 28 June 2000.

Further information and a copy of the Plan may be found at www.usyd.edu.au/arms/privacy.

Any questions regarding the Freedom of Information Act, the Privacy and Personal Information Protection Act or the Privacy Management Plan should be directed to:
Tim Robinson: (02) 9351 4263; or Anne Picot: (02) 9351 7262
Email: foi@mail.usyd.edu.au

Scholarships for undergraduates

Scholarships Unit, Room 147
Ground Floor, Mackie Building, KOI
The University of Sydney
NSW 2006 Australia
Phone: (02) 9351 2717
Fax: (02) 9351 5134
Email: scholarships @ careers.usyd.edu.au
Web: www.usyd.edu.au/study/scholarships.shtml

Student Centre

Ground Floor, Carslaw Building, F07
The University of Sydney
NSW 2006 Australia
Phone: (02) 9351 3023 General Enquiries
(02) 9351 4109 Academic Records
(02) 9351 3023 Discontinuation of Enrolment
(02) 9351 5057 Handbooks
(02) 9351 5060 Prizes
Fax: (02) 9351 5081, (02) 9351 5350 Academic Records

Student identity cards

The student tidentity card functions as a library borrowing card, a transport concession card, when suitably endorsed, and a general identity card for a range of purposes within the Univesity. The card must be carried at all times on the grounds of the University and must be shown on demand. Students are required to provide a passport-sized colour photograph incorporating head nd shoulders only for lamination to this card. Free lamination is provided at a range of sites throughout the University during the January/February enrolment/pre-enrolment period. Cards which are not laminated or do not include a photograph will not be accepted. New identity cards are required for each year of a student enrolment.

Student Services

Student Services exists to help you achieve your educational goals by providing personal, welfare, and academic support services to facilitate your success at University. Many factors can impact on your well being while studying at University and Student Services can assist you in managing and handling these more effectively. Refer to Accommodation Service, Casual Employment Service, Child Care, Counselling Service, Disability Services, Financial Assistance Office, Learning Centre, Mathematics Learning Centre. The Web site is at www.usyd.edu.au/stuserv.

The Sydney Summer School

Most faculties at the University offer units of study from undergraduate degree programs during January/February. There are also some units of study available from postgraduate coursework programs from some faculties. As the University uses all of its HECS quota in first and second semester, these units are full fee-paying for both local and international students and enrolment is entirely voluntary. However, Summer School units enable students to accelerate their degree progress, make up for a failed unit or fit in a unit which otherwise would not suit their timetables. New students may also gain a head start by completing requisite subjects before they commence flieir degrees. Units start on 6 January and run for up to six weeks (followed by an examination week). Notice of the units available is contained in the various faculty handbooks, on the summer school Web site (www.summer.usyd.edu.au) and is usually circulated to students with their results notices.

Timetabling unit

The timetabling unit in the Student Centre is responsible for producing students' class and tutorial timetables. Students can obtain their Semester 1 timetables from the Wednesday of Orientation Week via the Web.

The Sydney Conservatorium of Music operates in accordance with a local calendar of dates and produces a complete timetable for all teaching that it delivers. The timetable is available on enrolment at the Conservatorium.

University Health Service

Provides full general practitioner services and emergency medical care to the University community.

Email: director@unihealth.usyd.edu.au
Web: www.unihealth.usyd.edu.au

University Health Service (Wentworth)

Level 3, Wentworth Building, G01
The University of Sydney
NSW 2006 Australia
Phone: (02) 9351 3484
Fax: (02) 9351 4110

University Health Service (Holme)

Science Rd Entry, Holme Building, A09
The University of Sydney
NSW 2006 Australia
Phone: (02) 9351 4095
Fax: (02) 9351 4338

■ Student organisations

Students' Representative Council

Level 1, Wentworth Building, G01
The University of Sydney
NSW 2006 Australia
Phone: (02) 9660 5222 Editors, Honi Soit/Legal Aid
(02) 9660 4756 Second-hand Bookshop
(02) 9351 0691 Mallett St
(02) 9351 1291 Pitt St - Conservatorium
Fax: (02) 9660 4260
Email: postmaster@src.usyd.edu.au

Sydney University Postgraduate Representative Association (SUPRA)

SUPRA is an organization which provides services to and represents the interests of postgraduate students.

All postgraduate students at the University of Sydney are members of SUPRA.

Raglan Street Building, G10
University of Sydney
NSW 2006 Australia
Phone: (02) 9351 3715, Freecall 1800 249 950
Fax: 02 9351 6400
Email: supra@mail.usyd.edu.au
Web: www.usyd.edu.au/supra/

Sydney University Sports Union

Services, facilities and clubs for sport, recreation and fitness.
Noel Martin Sports and Aquatic Centre, G09
The University of Sydney
NSW 2006 Australia
Phone: (02) 9351 4960
Fax: (02) 9351 4962
Email: sports_union@susu.usyd.edu.au

University of Sydney Union

Main provider of catering facilities, retail services, welfare programs, and social and cultural events for the University community on the Camperdown and Darlington campuses, and at many of the University's affiliated campuses.
University of Sydney Union
Box 500, Holme Building, A09
The University of Sydney
NSW 2006 Australia
Phone: (02) 9563 6000 Switchboard/Enquiries
Fax: (02) 9563 6239
Email: email@usu.usyd.edu.au
Web: www.usu.usyd.edu.au

Women's Sports Association

Provides for students, predominantly women, to participate in sport and recreation through the provision of facilities, courses and personnel.
The Arena Sports Centre, A30
The University of Sydney
NSW 2006 Australia
Phone: (02)9351 8111
Fax: (02) 9660 0921
Email: secretary@suwsa.usyd.edu.au
Web: www.suwsa.usyd.edu.au

Glossary

This glossary describes terminology in use at the University of Sydney.

Academic Board

The Academic Board is the senior academic body within the University. In conjunction with faculties, the Academic Board has responsibility for approving, or recommending to Senate for approval, new or amended courses and units of study and policy relating to the admission of students. (For further information, see the University Calendar.)

Academic cycle

The Academic cycle is the program of teaching sessions offered over a year. Currently the cycle runs from the enrolment period for Semester 1 through to the completion of the processing of results at the end of Semester 2. (See also *Stage.)*

Academic record

The academic record is the complete academic history of a student at the University. It includes,, among other things, personal details, all units of study and courses taken, assessment results (marks and grades), awards and prizes obtained, infringements of progression rules, approvals for variation in course requirements and course leave, thesis and supervision details.

Access to a student's academic record is restricted to authorised University staff. A student's academic record is not released to a third party without the written authorisation of the student. (See *also Academic transcript.)*

Academic transcript

An academic transcript is a printed statement setting out a student's academic record at the University. There are two forms of academic transcript: external and internal. (See also *External transcript, Internal transcript.)*

Academic year

An academic year is a normal full-time program taken in a course in a year. Some courses consist of stages, which may readily be equated with academic year. Others use the aggregation of credit points to do this (eg, 48 credit points = an academic year). (See *also Academic cycle, Stage.)*

Addresses

All enrolled students need to have a current postal address recorded on FlexSIS to which all official University correspondence is sent. (See also *Business address, Permanent home address, Semester address, Temporary address.)*

Admission

Admission is governed by the University's admission pohcy and is the process for identifying applicants eligible to receive an initial offer of enrolment in a course at the University. Admission to most courses is based on performance in the HSC with applicants ranked on the basis of their UAI. Other criteria such as a portfolio, interview, audition, or results in standard tests may also be taken into account for certain courses.

Admission basis

The main criterion used by a faculty in assessing an application for admission to a course. The criteria used include, among other things, previous secondary, TAFE or tertiary studies, work experience, special admission and the Universities Admission Index (UAI).

Admission (deferment)

An applicant who receives an offer of admission to a course may apply to defer enrolment in that course for one semester or one academic cycle.

Admission mode

Admission mode is a classification based on how a student was admitted to a course, for example 'UAC or 'direct'.

Admission period

The period during which applications for admission to courses are considered. The main admission period takes place before Semester 1, but there may also be an admission period for mid-year applicants before the beginning of Semester 2 and other admission periods.

Admission reply

A code used by FlexSIS to indicate whether an applicant who has received an offer has accepted the offer or not.

Admission result

A code used by FlexSIS to indicate the result of a direct application to study at the University (eg, offer, unsuccessful, withdrawn).

Admission year

The year the student began the course.

Advanced diplomas

Sec Award course.

Advanced standing

See *Credit.*

Advisor

A member of academic staff appointed in an advisory role for some postgraduate coursework students. (See also *Associate supervisor, Instrumental supervisor (teacher), Research supervisor, Supervision.)*

Annual Progress Report

The Annual Progress Report is a form issued by faculties which is used to monitor a research student's progress each year. The form provides for comments by the student, the supervisor, the head of the department and the dean (or nominee). The completed form is attached to the student's official file. FlexSIS records that the form has been sent out and that it has been satisfactorily completed.

APA

Australian Postgraduate Awards. (See also *Scholarships, UPA.)*

Appeals

Students may lodge appeals against academic or disciplinary decisions. FlexSIS will record an academic appeal (eg, against exclusion) while they are under consideration and will record the outcome of the appeal. Disciplinary (that is, non-academic) appeals are not recorded on FlexSIS.

ARTS

Automated Results Transfer System. This system was developed on behalf of ACTAC (Australasian Conference of Tertiary Admissions Centres) to allow the electronic academic record of a student to be accessible, via an admission centre, between tertiary institutions.

Assessment

The process of measuring the performance of students in units of study and courses. The assessment of performance in a unit of study may include examinations, essays, laboratory projects, or assignments. (See also *Board of examiners, Result processing, Result processing schedule.)*

Associate supervisor

A person who is appointed in addition to the supervisor of a research student who can provide the day-to-day contact with the candidate or provide particular expertise or additional experience in supervision. (See also *Advisor, Instrumental supervisor (teacher), Research supervisor, Supervision.)*

Assumed knowledge

For some units of study, a student is assumed to have passed a relevant subject at the HSC and this is called assumed knowledge. While students are generally advised against taking a unit of study for which they do not have the assumed knowledge, they are not prevented from enrolling in the unit of study. (See also *Prerequisite.)*

Attendance mode

A DEST classification defining the manner in which a student is undertaking a course - ie, internal, external, mixed or offshore.

Attendance pattern/type

Refers to whether the student is studying part-time or full-time. For coursework students this is a function of course load - ie, the

proportion being undertaken by the student of the normal full-time load specified for the course in which the student is enrolled. To be considered full-time, a coursework student must undertake at least 0.75 of the normal full-time load over the academic cycle or at least 0.375 if only enrolling in half of an academic year. It is important to note, however, that, for some purposes, to be considered full-time a student may need to be enrolled in at least 0.375 in each half year. Research students, with the approval of their faculty, nominate whether they wish to study part-time or full-time. The attendance status is men recorded on FlexSIS as part of the application or enrolment process. (See also *Coursework, Student load.)*

AusAID

Australian Agency for International Development.

AUSCHECK

AUSCHECK is the software provided by Centrelink to validate data prior to reporting to Centrelink.

AUSTUDY

Replaced by Youth Allowance. (See also *Youth Allowance.)*

Award course

An award course is a formally approved program of study that can lead to an academic award granted by the University. An award course requires the completion of a program of study specified by course rules. (See also *Course rules.)*

Award courses are approved by Senate, on the recommendation of the Academic Board. Students normally apply to transfer between Award courses through the UAC. The award course name will appear on testamurs. The University broadly classifies courses as undergraduate, postgraduate coursework or postgraduate research. The award courses offered by the University are:

- Higher doctorates
- Doctor of philosophy (PhD)
- Doctorates by research and advanced coursework
- Master's degree by research
- Master's degree by coursework
- Graduate diploma
- Graduate certificate
- Bachelor's degree
- Advanced diplomas
- Diplomas
- Certificates

(See also *Bachelor's degree, Course rules, Diploma, Doctorate, Major, Master's degree, Minor, PhD, Stream.)*

Bachelor's degree

The highest undergraduate award offered at the University of Sydney. A bachelor's degree course normally requires three or four years of full-time study or the part-time equivalent. (See also *Award course.)*

Barrier

A barrier is an instruction placed on a student's FlexSIS record that prevents the student from re-enrolling or graduating. (See also *Deadline (fees), Suppression of results.)*

Board of examiners

A Board of examiners was a body appointed by a faculty or board of studies which met to approve the results of all students undertaking courses supervised by that faculty or board of studies. Boards of examiners were dis-established following revision of the University's examination procedures in 2000. (See also *Assessment, Result processing, Result processing schedule.)*

Board of studies

An academic body which supervises a course or courses and which is similar to a faculty except that it is headed by a chair rather than a dean and does not supervise PhD candidates.

Bursaries

See *Scholarships.*

Business address

FlexSIS can record a student's business address and contact details. (See also *Addresses, Permanent home address, Semester address, Temporary address.)*

Cadigal Program

The Cadigal Program is a University wide access and support scheme for Aboriginal and Torres Strait Islanders.

Campus

The grounds on which the University is situated. There are eleven campuses of the University of Sydney: Burren Street (Institute for International Health, Institute of Transport Studies), Camperdown and Darlington (formerly known as Main Campus), Camden (Agriculture and Veterinary Science), Conservatorium (Conservatorium of Music), Cumberland (Health Sciences), Mallett Street (Nursing), Orange (Faculty of Rural Management), Rozelle (Sydney College of the Arts), St James (Law) and Surry Hills (Dentistry).

Census date

See *HECS census date.*

Centre for Continuing Education

The Centre for Continuing Education develops and conducts courses, conferences and study tours for the general public and professional groups. The Centre offers approximately 1,000 courses for approximately 20,000 students each year. Most of these courses are held over one of the four main sessions that are conducted each year, though the Centre is offering an increasing number of ad hoc courses in response to increased competition and changing demands. The Centre operates on a cost recovery/ income generation basis. (See also *Continuing professional education.)*

Centrelink

Centrelink is the agency responsible for providing information and assistance on a range of Commonwealth Government programs including Youth Allowance. (See also *Youth Allowance.)*

Ceremony

See *Graduation ceremony.*

Chancellor

The non-executive head of the University. An honorary position, the Chancellor chairs meetings of the University's governing body, the Senate, and presides over graduation ceremonies amongst other duties.

Class list

A listing of all currently enrolled students in a particular unit of study. (See also *Unit of study.)*

Combined course

A course which leads to two awards. For example the Arts/Law course leads to the separate awards of Bachelor of Arts and Bachelor of Laws.

Combined degree

See *Combined course.*

Commencing student

A student enrolling in an award course at the University of Sydney for the first time. The DEST glossary provides a more detailed definition.

Comp subs

See *Compulsory subscriptions.*

Compulsory ***subscription rates***

There are two rates for some annual subscriptions: full-time and part-time. (See also *Compulsory subscriptions.)*

Compulsory subscription waiver provision

Certain students over a certain age or with disabilities or medical conditions may be exempted from the subscription to the sports body.

Students with a conscientious objection to the payment of subscriptions to unions of any kind may apply to the Registrar for exemption. The Registrar may permit such a student to make the payment to the Jean Foley Bursary Fund instead.

(See also *Compulsory subscriptions.)*

Compulsory subscriptions

Each enrolled student is liable to pay annual (or semester) subscriptions as determined by the Senate to the student organisations at the University. These organisations are different on different campuses. There are different organisations for undergraduate and postgraduate students.

At the Camperdown/Darlington campus (formerly known as Main Campus), compulsory submissions depend on the level of study.

Undergraduate: the University of Sydney Union, Students' Representative Council (SRC) and the University of Sydney Sports Union or the Sydney University Women's Sports Association.

Postgraduate: the University of Sydney Union and the Sydney University Postgraduate Representative Association (SUPRA).

Student organisations at other campuses include: the Conservatorium Student Association, the Cumberland Student Guild, the Orange Agricultural College Student Association and

the Student Association of Sydney College of the Arts. (See also *Compulsory subscription rates, Compulsory subscription waiver provision, Joining fee, Life membership.)*

Confirmation of Enrolment form

A Confirmation of Enrolment form is issued to students after enrolment showing the course and the units of study they are enrolled in, together with the credit point value of the units of study and the HECS weights. Until all fees are paid, it is issued provisionally.

A new Confirmation of Enrolment form is produced every time a student's enrolment is varied.

For postgraduate research students the form also lists candidature details and supervisor information.

Where students have an appointed advisor, the advisor information is also shown.

Continuing professional education

The continuing professional'education process provides a number of programs of continuing education courses for professionals as they move through their career. These programs are presently administered by the Centre for Continuing Education and a number of departments and Foundations across the University. This process supports the whole of life learning concept and requires/promotes the maintenance of a long term relationship between the student and the University. It is envisaged that the importance of this mode of education will increase in the future. (See also *Centre for Continuing Education.)*

Convocation

Convocation is the body comprising all graduates of the University.

Core unit of study

A unit of study that is compulsory for the course or subject area. (See also *Unit of study.)*

Corequisite

A corequisite is a unit of study which must be taken in the same semester or year as a given unit of study (unless it has already been completed). These are determined by the faculty or board of studies concerned, published in the faculty handbook and shown in FlexSIS. (See also *Prerequisite, Waiver.)*

Course

An award course or non-award course undertaken at the University of Sydney. (See also *Award course, Non-award course.)*

Course alias

Each course in FlexSIS is identified by a unique five-digit alpha-numeric code.

Course code

See *Course alias.*

Course leave

Students (undergraduate and postgraduate) are permitted to apply for a period away from their course without losing their place, course leave is formally approved by the supervising faculty for a minimum of one semester and recorded on FlexSIS (leave for periods of less than one semester should be recorded internally by the faculty). Students on leave are regarded as having an active candidature, but they are not entitled to a student card. At undergraduate level leave is not counted towards the total length of the course. Students who are absent from study without approved leave may be discontinued and may be required to reapply formally for admission. The term 'suspension of candidature' was previously used to describe research students on course leave.

Course (research)

A classification of courses in which students undertake supervised research leading to the production of a thesis or other piece of written or creative work over a prescribed period of time. The research component of a research course must comprise 66 per cent or more of the overall course requirements.

Course rules

Course rules govern the allowable enrolment of a student in a course; eg, a candidate may not enrol in units of study having a total value of more than 32 credit points per semester. Course rules also govern the requirements for the award of the course; eg, a candidate must have completed a minimum of 144 credit points. Course rules may be expressed in terms of types of units of study taken, length of study, and credit points accumulated. (See also *Award course.)*

Course suspension

See *Course leave.*

Course transfer

A course transfer occurs where a student changes from one course in the University to another course in the University without the requirement for an application and selection (eg, from a PhD to a master's program in the same faculty).

Course type

Course type is a DEST code.

Coursework

Coursework is a classification used to describe those courses that consist of units of study rather than research work. All undergraduate courses are coursework programs. Postgraduate courses can be either research courses or coursework courses. (See also *Course (research).)*

Credit

The recognition of previous studies successfully completed at this or another recognised (by the University of Sydney) university or tertiary institution as contributing to the requirements for the award of the course in which the applicant requesting such recognition has been admitted.

Where the University agrees to recognise successfully completed previous studies, their contribution to the requirements for the award of the course, in which the applicant has been admitted, will be expressed as specific or non-specific credit.

Credit awarded to a credit applicant - whether specific or non-specific - will be recorded with a mark and grade of 50 pass, unless in individual cases the credit is assessed by the faculty as having a mark and grade greater than 50 pass. This equivalent mark and grade will be used for the purposes of calculating a student's weighted average mark and for the purposes of satisfying prerequisite rules where a level of passing grade is specified.

(See also *Precedents, Specific credit, Non-specific credit, Waiver, Weighted average mark (WAM))*

Creditpoints

Credit points are a measure of value indicating the contribution each unit of study provides towards meeting course completion requirements stated as a total credit point value. Each unit of study will have a credit point value assigned to it, normally in the range 3 to 24. Resolutions of Senate set the number and level of credit points required for graduation.

Cross-institutional enrolment

Cross-institutional enrolment is an enrolment in units of study at one university to count towards an award course at another university. Cross-institutional enrolments incur a HECS liability or tuition fee charge at the institution at which the unit of study is being undertaken. Students pay compulsory subscriptions to one university only (usually their home university - ie, the university which will award their degree). (See also *Non-award course, Enrolment non-award.)*

DAC (Data Audit Committee)

DAC is a sub-committee of the VCAC Enrolment Working Party, chaired by the Registrar, with membership including the deans, the Student Centre, FlexSIS and the Planning Support Office. Its role is to oversee the integrity and accuracy of the course and unit of study data as strategic university data. It has a role in advising the Academic Board on suggested policy changes with relation to course and unit of study data.

Deadlines (enrolment variations)

See *Enrolment variations.*

Deadlines (fees)

The University has deadlines for the payment of fees (eg, HECS, compulsory subscriptions, course fees, etc). Students who do not pay fees by these deadlines may have their enrolment cancelled or they may have a barrier placed on the release of their record. (See also *Barrier)*

Dean

The head of a faculty or the principal or director of a college (such as the Conservatorium of Music or the Sydney College of Arts).

Dean's certificate

A statement from the dean certifying that all requirements, including fieldwork and practical work, have been met and that the student is eligible to graduate. Not all faculties use dean's

certificates. In faculties that do, qualified students have 'dean's certificate' noted on their academic record.

Deferment

See *Admission (deferment), Leave.*

Degree

(See also *Award course, Bachelor's degree.)*

Delivery mode

Indicates the mode of delivery of the instruction for a unit of study - eg, normal (ie, by attending classes at a campus of the University), distance (ie, remotely by correspondence or other distance means - eg, Web delivery). The delivery mode must be recorded for each unit as distinct from the attendance mode of the student - ie, an internal student may take one or more units by distance mode and an external student may attend campus for one or more units.

Department

For the purposes of FlexSIS, a department is the academic unit, which is responsible for teaching and examining a unit of study. It may be called a school, a department, a centre or a unit within the University.

DEST

The Department of Education, Science and Training is the Commonwealth Government department responsible for higher education. The University is required to provide DEST with information about its students several times a year. The Government uses this information in its funding deliberations.

Differential HECS

See *Higher Education Contribution Scheme (HECS).*

Diploma

The award granted following successful completion of diploma course requirements. A diploma course usually requires less study than a degree course. Graduate diploma courses are only available to students who already hold an undergraduate degree. (See also *Award course.)*

Direct admissions

For some courses, applications may be made directly to the University. Applications are received by faculties or the International Office, registered on FlexSIS and considered by the relevant department or faculty body. Decisions are recorded on FlexSIS and FlexSIS produces letters to applicants advising them of the outcome. (See also *Admission, UAC admissions.)*

Disability information

Students may inform the University of any temporary or permanent disability, other than a financial disability, which affects their life as a student. Disability information is recorded in FlexSIS but it is only visible to particular authorised users because of its sensitive nature.

Discipline codes

Discipline codes are four-letter codes for each area of study available at the university (eg, CHEM Chemistry, ECON Economics).

Discipline group

A DEST code used to classify units of study in terms of the subject matter being taught or being researched.

Discontinuation (course)

See *Enrolment variation.*

Discontinuation (unit of study)

See *Enrolment variation.*

Dissertation

A dissertation is a written exposition of a topic and may include original argument substantiated by reference to acknowledged aumorities. It is a required unit of study for some postgraduate award courses in the faculties of Architecture and Law.

Distance and flexible learning

Distance and flexible learning affords the opportunity to provide higher education to a much wider market - including students from anywhere in the world- at times, locations and modes that suit them.

Doctor of philosophy (PhD)

See Award course, Doctorate, PhD.

Doctorate

The doctorate and the PhD are high-level postgraduate awards available at the University of Sydney. A doctorate course normally involves research and coursework; the candidate submits a thesis that is an original contribution to the field of study. Entry to a doctorate course often requires completion of a master's degree course. Note that the doctorate course is not available in all departments at the University of Sydney. (See also *Award course, PhD.)*

Earliest date

See *Research candidature.*

EFTSU

The equivalent full-time student unit (EFTSU) is a measure of student load expressed as a proportion of the workload for a standard annual program for a student undertaking a full year of study in a particular award course. A student undertaking the standard annual program of study (normally 48 credit points) generates one EFTSU.

EFTYR

The effective full-time enrolment year (EFTYR) is a calculation of how long, in terms of equivalence to full-time years of enrolment, a student has been enrolled in a course. If a student has always been full-time, the calculation is straightforward (eg, the fifth year of enrolment is EFTYR 5). If the student has had a mixture of part-time and full-time enrolment, this can be equated with an EFTYR. (See also *Stage.)*

Enrolment

A student enrolls in a course by registering with the supervising faculty in the units of study to be taken in the coming year, semester or session. The student pays whatever fees are owing to the University by the deadline for that semester. New students currently pay on the day they enrol which is normally in early February. Students already in a course at the University re-enrol each year or semester; for most students pre-enrolment is required. (See also *Pre-enrolment.)*

Enrolment non-award

Non-award enrolment is an enrolment in a unit or units of study, which does not count towards a formal award of the University. Non-award enrolments are recorded in various categories used for reporting and administrative purposes. (See also *Cross-institutional enrolment, Non-award course.)*

Enrolment status

A student's enrolment status is either 'enrolled' or 'not enrolled'. An enrolment status is linked to an enrolment status reason or category.

Enrolment status reason/category

Not enrolled status reasons/categories include: withdrawn, totally discontinued, cancelled, on leave (suspended), transferred, lapsed, terminated, qualified and conferred.

Enrolment variation

Students may vary their enrolment at the beginning of each semester. Each faculty determines its deadlines for variations, but HECS liability depends on the HECS census date. (See also *HECS.)*

Enrolment year

See *EFTYR, Stage.*

Examination

See *Examination paper code, Examination period, Supplementary exams.*

Examination paper code

A code that identifies each individual examination paper. Used to help organise examinations.

Examination period

The examination period is the time set each semester for the conduct of formal examinations.

Exchange student

An exchange student is either a student of the University of Sydney who is participating in a formally agreed program involving study at an overseas university or an overseas student who is studying here on the same basis. The International Office provides administrative support for some exchanges.

Exclusion

The faculty may ask a student whose academic progress is considered to be unsatisfactory to 'show cause' why the student should be allowed to re-enrol. If the faculty deems the student's explanation unsatisfactory, or if the student does not provide an explanation, the student may be excluded either from a unit of study or from a course. An excluded student may apply to the faculty for permission to re-enrol. Normally at least two years must have elapsed before such an application would be considered.

University policy relating to exclusion is set out in the Umversity Calendar. (See also *Senate appeals.)*

Extended semesters

Distance learning students may be allowed more time to complete a module/program if circumstances are beyond the student's control - eg, drought, flood or illness, affect the student's ability to complete the module/program in the specified time.

External

See Attendance mode.

External transcript

An external transcript is a certified statement of a student's academic record printed on official University security paper. It includes the student's name, any credit granted, all courses the student was enrolled in and the final course result and all units of study attempted within each course together with the result (but not any unit of study which has the status of withdrawn). It also includes any scholarships or prizes the student has received. Two copies are provided to each student on graduation (one with marks and grades for each unit of study and one with grades only). External transcripts are also produced at the request of the student. The student can elect either to have marks appear on the transcript or not. (See *also Academic transcript, Internal transcript.)*

Faculty

A faculty, consisting mainly of academic staff members and headed by a dean, is a formal part of the University's academic governance structure, responsible for all matters concerning the award courses that it supervises (see the 2001 University Calendar, pp. 140-141). Usually, a faculty office administers the faculty and student or staff inquiries related to its courses. The Calendar sets out the constitution of each of the University's 17 faculties. (See also *Board of studies, Supervising faculty.)*

Fail

A mark of less than 50% which is not a concessional pass. (See *also Results.)*

Fee-paying students

Fee-paying students are students who pay tuition fees to the University and are not liable for HECS.

Fee rate

Local fees are charged in bands, a band being a group of subject areas. The bands are recommended by faculties and approved by the DV-C (Planning and Resources).

Fee type

Fee type can be 'international' or 'local'.

Flexible learning

See *Distance and Flexible learning.*

Flexible start date

Full fee-paying distance students should not be restricted to the same enrolment time frames as campus-based or HECS students.

FlexSIS

FlexSIS is the computer-based Flexible Student Information System at the University of Sydney. Electronically FlexSIS holds details of courses and units of study being offered by the Umversity and the complete academic records of all students enrolled at the University. FlexSIS also holds the complete academic records of many (but not all) past students of the university. For past students whose complete records are not held on FlexSIS, there will be a reference on FlexSIS to card or microfiche records where details are kept.

Full-time student

See *Attendance status, EFTSU.*

Grade

A grade is a result outcome for a unit of study normally linked with a mark range. For example, in most faculties, a mark in the range 85-100 attracts the grade 'high distinction' ('HD'). (See also *Mark.)*

Graduand

A Graduand is a student who has completed all the requirements for an award course but has not yet graduated. (See also *Graduation, Potential graduand.)*

Graduate

A graduate is a person who holds an award from a recognised tertiary institution.

(See also *Graduand, Graduation.)*

Graduate certificate

See *Award course.*

Graduate diploma

See Award course.

Graduate register

The graduate register is a list of all graduates of the University. (See also *Graduation.)*

Graduation

Graduation is the formal conferring of awards either at a ceremony or in absentia.

(See also *In absentia, Potential graduand.)*

Graduation ceremony

A graduation ceremony is a ceremony where the Chancellor confers awards upon graduands. The Registrar publishes annually the schedule of graduation ceremonies.

HECS

See Higher Education Contribution Scheme (HECS).

HECS census date

The date at which a student's enrolment, load and HECS liability are finalised before reporting to DEST. The following dates apply:

Semester 1:31 March

Semester 2: 31 August.

HECS code

A code used by DEST to identify the HECS status of a student (eg, 10 deferred, 11 upfront).

Higher doctorates

See *Award course.*

Higher Education Contribution Scheme (HECS)

All students, except international students, local fee-paying students and holders of certain scholarships are obliged to contribute towards the cost of their education under the Higher Education Contribution Scheme (HECS). HECS liability depends on the load being taken.

Current students, except possibly those who began their studies prior to 1997, have a HECS rate charged for each unit of study in their degree program which depends on the 'discipline group' it is in, and the 'band' to which the Government has assigned it. Theses are all determined annually by the Government.

Honorary degrees

A degree honoris causa (translated from the Latin as 'for the purpose of honouring') is an honorary award, which is conferred on a person whom the University wishes to honour.

A degree ad eundem gradum (translated as 'at the same level') is awarded to a member of the academic staff who is not a graduate of the University in recognition of outstanding service to the University. The award of an honorary degree is noted on the person's academic record.

Honours

Some degrees may be completed 'with Honours'. This may involve either the completion of a separate Honours year or additional work in the later years of the course or meritorious achievement over all years of the course. Honours are awarded in a class (Class 1, Class II, Class HI) and sometimes there are two divisions within Class n.

HSC

The HSC is the NSW Higher School Certificate, which is normally completed at the end of year 12 of secondary school. The UAI (Universities Admission Index) is a rank out of 100 that is computed from a student's performance in the HSC.

In absentia

In absentia is Latin for 'in the absence of. Awards are conferred in absentia when a graduand does not, or cannot, attend the graduation ceremony scheduled for them.

Those who have graduated in absentia may later request that they be presented to the Chancellor at a graduation ceremony.

(See also *Graduation.)*

Instrumental supervisor (teacher)

All students at the Conservatorium of Music and BMus students on the Camperdown campus have an instrumental teacher appointed.

(See also *Advisor, Associate supervisor, Research supervisor, Supervision.)*

Internal

See Attendance mode.

Internal transcript
An Internal transcript is a record of a student's academic record for the University's own internal use. It includes the student's name, SID, address, all courses in which the student was enrolled and the final course result, and all units of study attempted within each course together with the unit of study result.

(See *also Academic transcript, External transcript.)*

International student
An International student is required to hold a visa to study in Australia and may be liable for international tuition fees. Any student who is not an Australian or New Zealand citizen or a permanent resident of Australia is an international student. New Zealand citizens are not classified as international students but have a special category under HECS that does not permit them to defer their HECS liability.

(See also *Local student, Student type.)*

Joiningfee
Students enrolling for the first time pay, in addition, a joining fee for the University of Sydney Union or equivalent student organisation.

(See also *Compulsory subscription.)*

Leave
See *Course leave.*

Life membership
Under some circumstances (eg, after five full-time years of enrolments and contributions) students may be granted life membership of various organisations, which means they are exempt from paying yearly fees.

(See also *Compulsory subscription.)*

Load
Load for an individual student is the sum of the weights of all the units of study in which the student is enrolled.

(See also *EFTSU, HECS.)*

Local student
A local student is either an Australian or New Zealand citizen or Australian permanent resident. New Zealand citizens are required to pay their HECS upfront. (See also *Fee type, HECS, International student.)*

Major
A major is a defined program of study, generally comprising specified units of study from later stages of the award course. Students select and transfer between majors by virtue of their selection of units of study. One or more majors may be prescribed in order to satisfy course requirements. Majors may be included on testamurs. (See also *Award course, Minor, Stream.)*

Major timetable clash
Used by FlexSIS to denote occasions when a student attempts to enrol in units of study which have so much overlap in the teaching times that it has been decided that students must not enrol in the units together.

Mark
An integer (rounded if necessary) between 0 and 100 inclusive, indicating a student's performance in a unit of study. (See also *Grade.)*

Master's degree
A postgraduate award. Master's degree courses may be offered by coursework, research only or a combination of coursework and research. Entry to the course often requires completion of an Honours year at an undergraduate level. (See *also Award course.)*

Method of candidature
A course is either a research course or a coursework course and so the methods of candidature are 'research' and 'coursework'. (See also *Course, Course (research), Coursework)*

Minor
A minor is a defined program of study, generally comprising units of study from later stages of the award course and requiring a smaller number of credit points than a major. Students select and transfer between minors (and majors) by virtue of their selection of units of study.

One or more minors may be prescribed in order to satisfy course requirements. Minors may be included on testamurs.

(See also *Award course, Major, Stream.)*

Minor timetable clash
Used by FlexSIS to denote occasions when a student attempts to enrol in units of study which have some identical times of teaching.

Mixed mode
See Attendance mode.

Mode
See *Attendance mode and Delivery mode.*

Mutually exclusive units of study
See *Prohibited combinations of units of study.*

MyUni
MyUni is a personalised space for staff and students on the University of Sydney's intranet, called USYDnet. MyUni is used to deliver information and services directly through a central location, while also allowing users to customise certain information. Students are able to access such services as exam seat numbers, results, timetables and FlexSIS pre-enrolment and enrolment variations on MyUni. (See also *UsydNet.)*

***Non-award** course*
Non-award courses are courses undertaken by students who are not seeking an award from the University. These may be students enrolled in an award course at another institution or students not seeking an award from any institution. Non-award courses are assigned a course code in the same way as award courses. A separate course code is assigned for each faculty, level (undergraduate or postgraduate) and method (research or coursework) which offers a non-award course. Various categories of non-award enrolment are recorded on FlexSIS for reporting and administrative purposes.(See also *Course, Cross-institutional enrolment, Enrolment non-award.)*

Non-award enrolment
See *Enrolment non-award.*

Non-specific ***credit***
Non-specific credit is awarded when previous studies are deemed to have satisfied defined components of a course other than named units of study. These components include, but are not limited to:

- entire years in courses that progress through the successful completion of a set of prescribed units of study per year
- a set number of credit points within a particular discipline or level (ie, first, second or third year)
- one or more semesters for research courses.
  (See also *Credit, Specific credit.)*

Non-standard Teaching Period
A non-standard teaching period is when a unit of study is delivered in a teaching session of less than a standard semester (6 months). Summer School units of study, which are delivered and assessed in intensive mode during January of each year, are an example of non-standard teaching periods. (See also *Semester, Session.)*

OPRS
Overseas Postgraduate Research Scholarship.

Orientation Week
Orientation or 'O Week', takes place during the week prior to lectures in Semester 1. During O Week, students can join various clubs, societies and organisations, register for courses with departments and take part in activities provided by the University of Sydney Union.

Part-time student
See Attendance status, EFTSU.

PELS
See Postgraduate Education Loans Scheme

Permanent home address
The permanent home address is the address for all official University correspondence both inside and outside of semester time (eg, during semester breaks), unless overridden by semester address. (See also *Addresses, Business address, Semester address, Temporary address.)*

PhD
The Doctor of Philosophy (PhD) and other doctorate awards are the highest awards available at the University of Sydney. A PhD course is normally purely research-based; the candidate submits a thesis that is an original contribution to the field of study. Entry to a PhD course often requires completion of a master's degree course. Note that the PhD course is available in most departments in the University of Sydney. (See also *Award course, Doctorate.)*

Postgraduate
A term used to describe a course leading to an award such as graduate diploma, a master's degree or PhD, which usually requires prior completion of a relevant undergraduate degree (or

diploma) course. A 'postgraduate* is a student enrolled in such a course.

Postgraduate Education Loans Scheme (PELS)

The Postgraduate Education Loans Scheme (PELS) is an interest-free loans facility for eligible students who are enrolled in fee-paying, postgraduate non-research courses. It is similar to the deferred payment arrangements available under the Higher Education Contribution Scheme (HECS).

Potential graduand

Potential graduands are students who have been identified as being eligible to graduate on the satisfactory completion of their current studies. See also Graduand, Graduation.)

Precedents

Where a credit applicant has credit approved in terms of the granting of specific or non-specific credit on the basis of study previously taken, a precedent is established at system level. Any other credit applicant subsequently seeking credit on the basis of the same pattern of previous study will be eligible to have the item of credit to be immediately approved on the basis of the previously approved precedent. (See also *Credit.)*

Pre-enrolment

Pre-enrolment takes place in October for the following year. Students indicate their choice of unit of study enrolment for the following year. After results are approved, registered students are regarded as enrolled in those units of study they chose and for which they are qualified. Their status is 'enrolled' and remains so provided they pay any money owing or comply with other requirements by the due date. Re-enrolling students who do not successfully register in their units of study for the next regular session are required to attend the University on set dates during the January/February enrolment period. Pre-enrolment is also known as provisional re-enrolment. (See also *Enrolment.)*

Prerequisite

A prerequisite is a unit of study that is required to be completed before another unit of study can be attempted. Prerequisites can be mandatory (compulsory) or advisory. (See also *Assumed knowledge, Corequisite, Waiver, Qualifier.)*

Prizes

Prizes are awarded by the University, a faculty or a department for outstanding academic achievement. Full details can be found in the University Calendar.

Probationary candidature

A probationary candidate is a student who is enrolled in a postgraduate course on probation for a period of time up to one year. The head of department is required to consider the candidate's progress during the period of probation and make a recommendation for normal candidature or otherwise to the faculty.

Progression

See *Course progression.*

Prohibited combinations of units of study

When two or more units of study contain a sufficient overlap of content, enrolment in any one such unit prohibits enrolment in any other identified unit. A unit related in this way to any other unit is linked in tables of units of study via use of the symbol N to identify related prohibited units.

Provisional re-enrolment

See *Pre-enrolment.*

Qualification

A qualification is an academic attainment recognised by the University.

Qualifier

A mandatory (compulsory) pre-requisite unit of study which must have a grade of Pass or better. (See also *Assumed knowledge, Corequisite, Prerequisite, Waiver.)*

Registrar

The Registrar is responsible to the Vice-Chancellor for the keeping of official records and associated policy and procedures within the University. (See the University Calendar for details.)

Registration

In addition to enrolling with the faculty in units of study, students must register with the department responsible for teaching each unit. This is normally done during Orientation Week.

Note that unlike enrolment, registration is not a formal record of units attempted by the student.

Research course

See *Course (research).*

Research supervisor

A supervisor is appointed to each student undertaking a research postgraduate degree. The person will be a full-time member of the academic staff or a person external to the University appointed in recognition of their association with the clinical teaching or the research work of the University. A research supervisor is commonly referred to as a supervisor. (See also *Advisor, Associate supervisor, Instrumental supervisor (teacher), Supervision.)*

Research Training Scheme (RTS)

The RTS provides Commonwealth-funded higher degree by research (HDR) students with an 'entitlement' to a HECS exemption for the duration of an accredited HDR course, up to a maximum period of four years' full-time equivalent study for a Doctorate by research and two years' full-time equivalent study for a Masters by research.

Resolutions of Senate

Regulations determined by the Senate of the University of Sydney that pertain to degree and diploma course requirements and other academic or administrative matters.

Result processing

Refers to the processing of assessment results for units of study. Departments tabulate results for all assessment activities of a unit of study and assign preliminary results for each unit of study. Preliminary results are considered by the relevant board of examiners, which approves final results. Students are notified of results by result notices that list final marks and grades for all units of study. (See also *Assessment, Examination period,)*

Result processing schedule

The result processing schedule will be determined for each academic cycle. It is expected that all departments and faculties will comply with this schedule. (See also *Assessment, Examination period, Result processing.)*

Results

The official statement of the student's performance in each unit of study attempted, as recorded on the academic transcript, usually expressed as a grade:

HD	High distinction	a mark of 85-100
D	Distinction	a mark of 75-84
CR	Credit	a mark of 65-74
P	Pass	a mark of 50-64
R	Satisfied requirements	This is used in pass/fail only outcomes.
UCN	Unit of study continuing	Used at the end of semester for units of study that have been approved to extend into a following semester. This will automatically flag that no final result is required until the end of the last semester of the unit of study.
PCON	Pass (concessional)	A mark of 46-49. Use of this grade is restricted to those courses that allow for a concessional pass of some kind to be awarded. A student may re-enrol in a unit of study for which the result was PCON. Each faculty will determine and state in its course regulations what proportion, if any, may count - eg, 'no more than one sixth of the total credit points for a course can be made up from PCON results'.
F	Fail	This grade may be used for students with marks of 46-49 in those faculties which do not use PCON.
AF	Absent fail	Includes non-submission of compulsory work (or non-attendance at compulsory labs, etc) as well as failure to attend an examination.

W	Withdrawn	Not recorded on an external transcript. This is the result that obtains where a student applies to discontinue a unit of study by the HECS census date (ie, within the first four weeks of enrolment).
DNF	Discontinued - not to count as failure	Recorded on external transcript. This result applies automatically where a student discontinues after the HECS Census Date but before the end of the seventh week of the semester (or before half of the unit of study has run, in the case of units of study which are not semester-length). A faculty may determine that the result of DNF is warranted after this date if the student has made out a special case based on illness or misadventure.
DF	Discontinued - fail	Recorded on transcript. This applies from the time DNF ceases to be automatically available up to the cessation of classes for the unit of study.
MINC	Incomplete with a mark of at least 50	This result may be used when examiners have grounds (such as illness or misadventure) for seeking further information or for considering additional work from the student before confirming the final mark and passing grade. Except in special cases approved by the Academic Board, this result will be converted to a normal passing mark and grade either: (a) by the dean at the review of examination results conducted pursuant to section 2 (4) of the Academic Board policy 'Examinations and Assessment Procedures'; or (b) automatically to the indicated mark and grade by the third week of the immediately subsequent academic session. Deans are authorised to approve the extension of a MINC grade for individual students having a valid reason for their incomplete status.
INC	Incomplete	This result is used when examiners have grounds (such as illness or misadventure) for seeking further information or for considering additional work from the student before confirming the final result. Except in special cases approved by the Academic Board, this result will be converted to a normal permanent passing or failing grade either: (a) by the dean at the review of examination results conducted pursuant to section 2 (4) of the Academic Board policy 'Examinations and Assessment Procedures'; or (b) automatically to an AF grade by the third week of the immediately subsequent academic session. Deans are authorised to approve the extension of a MINC grade for individual students having a valid reason for their incomplete status.
UCN	Incomplete	A MINC or INC grade is converted, on the advice of the dean, to UCN when all or many students in a unit of study have not completed the requirements of the unit. The students may be engaged in practicum or clinical placements, or in programs extending beyond the end of semester (eg, Honours).

RTS
See *Research Training Scheme.*

Scholarships
Scholarships are financial or other forms of support made available by sponsors to assist Australian and international students to pursue their studies at the University. When a student's means are a criterion, scholarships are sometimes called bursaries. (See also *Prizes.)*

School
See *Department.*

SCR
System change request.

Semester
A semester is a half-yearly teaching session whose dates are determined by the Academic Board. Normally all undergraduate sessions will conform to the semesters approved by the Academic Board. Any offering of an undergraduate unit not conforming to the semester dates (non-standard teaching period) must be given special permission by the Academic Board. (See also *Session, Non-Standard Teaching Period.)*

Semester address
The semester address is the address to which all official University correspondence is sent during semester time, if it is different to the permanent address. Unless overridden by a temporary address all official University correspondence during semester (including Session 4 for students enrolled in Summer School) will be sent to this address. (See also *Addresses, Business address, Permanent home address, Temporary address.)*

Senate
The Senate of the University is the governing body of the University. (See the University Calendar.)

Senate appeals
Senate appeals are held for those students who, after being excluded by the faculty from a course, appeal to the Senate for readmission. While any student may appeal to the Senate against an academic decision, such an appeal will normally be heard only after the student has exhausted all other avenues - ie, the department, faculty, board of study and, in the case of postgraduates, the Committee for Graduate Studies. (See also *Exclusion.)*

Session
A session is any period of time during which a unit of study is taught. A session differs from a semester in that it need not be a six-month teaching period, but it cannot be longer than six months. Each session maps to either Semester 1 or 2 for DEST reporting purposes. Session offerings are approved by the relevant dean, taking into account all the necessary resources, including teaching space and staffing. The Academic Board must approve variation to the normal session pattern. (See also *Semester, Non-Standard Teaching Period.)*

Session address
See *Semester address.*

Special consideration
Candidates who have medical or other serious problems, which may affect performance in any assessment, may request that they be given special consideration in relation to the determination of their results.

They can obtain an official form from the Student Centre. The Student Centre stamps the form and the medical or other documentation. The student gives a copy of the material to the Student Centre staff and takes copies to the relevant departments. The student retains the originals. The dates for which special consideration is sought are recorded on FlexSIS and printed on the examination register.

Special permission
See *Waiver.*

Specific credit
Specific credit is awarded when previous studies are entirely equivalent to one or more named units of study offered by the University of Sydney that contribute to the course in which the applicant has been admitted. (See also *Credit, Non-specific credit.)*

Sponsorship
Sponsorship is the financial support of a student by a company or government body. Sponsors are frequently invoiced directly.

SRS
SRS is the student record system responsible, prior to FlexSIS, for the processing of student records. The functions of SRS are gradually being incorporated into FlexSIS. (See also *FlexSIS.)*

Stage
For the purposes of administration, a course may be divided into stages to be studied consecutively. The stages may be related to sessions or they may relate to an academic cycle. Part-time students progress through a course more slowly and would often enrol in the same stage more than once.

Status
Status is a variable for students both with relation to course and unit of study. With relation to course, students can have the status of enrolled or not enrolled. 'Not enrolled' reasons can be: totally discontinued, withdrawn, suspended, cancelled, awarded, etc. With relation to unit of study, students can have the status of CURENR or WITHDN, discontinued, etc.

Stream

A stream is a defined program of study within an award course, which requires the completion of a program of study specified by the course rules for the particular stream, in addition to the core program specified by the course rules for the award course. Students enrolled in award courses that involve streams will have the stream recorded in their enrolment record. Students normally enter streams at the time of admission, although some award courses require students to enrol in streams after the completion of level 1000 units of study. Where permitted to do so by faculty resolution, students may transfer from one stream to another, within an award course, provided they meet criteria approved by the Academic Board on the advice of the faculty concerned. A stream will appear with the award course name on testamurs - eg, Bachelor of Engineering in Civil Engineering (Construction Management). (See also *Award course, Major, Minor.)*

Student ID card

All students who enrol are issued with an identification card. The card includes the student name, SID, the course code, and a library borrower's bar code. The card identifies the student as eligible to attend classes and must be displayed at formal examinations. It must be presented to secure student concessions and to borrow books from all sections of the University Library.

Student identifier (SID)

A 9-digit number which uniquely identifies a student at the University.

Student load

See *Load.*

Study Abroad Program

A scheme administered by the International Education Office which allows international students who are not part of an exchange program, to take units of study at the University of Sydney, but not towards an award program. In most cases the units of study taken here are credited towards an award at their home institution. (See also *Exchange student.)*

Subject area

A unit of study may be associated with one or more subject areas. The subject area can be used to define prerequisite and course rules - eg, the unit of study 'History of Momoyama and Edo Art' may count towards the requirements for the subject areas 'Art History and Theory' and 'Asian Studies'.

Summer School

See *Sydney Summer School.*

Supervising faculty

The supervising faculty is the faculty which has the responsibility for managing the academic administration of a particular course - ie, the interpretation and administration of course rules, approving students' enrolments and variations to enrolments. Normally the supervising faculty is the faculty offering the course. However, in the case of combined courses, one of the two faculties involved will usually be designated the supervising faculty at any given time. Further, in the case where one course is jointly offered by two or more faculties (eg, the Liberal Studies course) a joint committee may make academic decisions about candidature and the student may be assigned a supervising faculty for administration.

The International Office has a supporting role in the administration of the candidatures of international students and alerts the supervising faculty to any special conditions applying to these candidatures (eg, that enrolment must be full-time). (See also *Board of studies.)*

Supervision

Supervision refers to a one-to-one relationship between a student and a nominated member of the academic staff or a person specifically appointed to the position. (See also *Advisor, Associate supervisor, Instrumental supervisor (teacher), Research supervisor.)*

Supplementary examinations

Supplementary exams may be offered by faculties to students who fail to achieve a passing grade or who were absent from assessment due to illness or misadventure.

Suppression of results

Results for a particular student can be suppressed by the University for the following reasons:

- the student has an outstanding debt to the university
- the student is facing disciplinary action.

Suspension

See *Course leave.*

Sydney Summer School

Sydney Summer School is a program of accelerated, intensive study running for approximately 6 weeks during January and February each year. Both undergraduate and postgraduate units are offered. Summer School provides an opportunity for students at Sydney and other universities to catch up on needed units of study, to accelerate completion of a course or to undertake a unit that is outside their award course. All units are full fee-paying and enrolled students are also liable for compulsory subscriptions. Some fee-waiver scholarships are available.

Teaching department

See *Department.*

Temporary address

Students may advise the University of a temporary address. Correspondence will be sent to this address between the dates specified by the student. (See also *Addresses, Business address, Permanent home address, Semester address.)*

Testamur

A testamur is a certificate of award provided to a graduate usually at a graduation ceremony.

Thesis

A thesis is a major work that is the product of an extended period of supervised independent research. 'Earliest date' means the earliest date at which a research student can submit the thesis. 'Latest date' means the latest date at which a research student can submit the thesis.

Timetable

Timetable refers to the schedule of lectures, tutorials, laboratories and other academic activities that a student must attend.

Transcript

See *Academic transcript.*

Transfer

See *Course transfer.*

Tuitionfees

Tuition fees may be charged to students in designated tuition fee-paying courses. Students who pay fees are not liable for HECS.

UAC

The Universities Admissions Centre (UAC) receives and processes applications for admission to undergraduate courses at recognised universities in NSW and the ACT. Most commencing undergraduate students at the University apply through UAC.

UAC admissions

Most local undergraduates (including local undergraduate fee payers) apply through the Universities Admission Centre (UAC). The University Admissions Office coordinates the processing of UAC applicants with faculties and departments and decisions are recorded on the UAC system. Applicants are notified by UAC and an electronic file of applicants who have been made offers of admission to courses at the University is loaded onto FlexSIS. (See also *Admission, Direct admissions.)*

UAI (Universities Admission Index)

The Universities Admission Index (UAI) is a number between 0.00 and 100.00 with increments of 0.05. It provides a measure of overall academic achievement in the HSC that assists universities in ranking applicants for university selection. The UAI is based on the aggregate of scaled marks in ten units of the HSC.

Undergraduate

A term used to describe a course leading to a diploma or bachelor's degree. An 'undergraduate' is a student enrolled in such a course.

Unit of study

A unit of study is the smallest stand-alone component of a student's course that is recordable on a student's transcript. Units of study have an integer credit point value, normally in the range 3-24. Each approved unit of study is identified by a unique sequence of eight characters, consisting of a four character alphabetical code which usually identifies the department or subject area, and a four character numeric code which identifies the particular unit of study. Units of study can be grouped by subject and level. (See also *Core unit of study, Course, Major.)*

Unit of study enrolment status
The enrolment status indicates whether the student is still actively attending the unit of study (ie, currently enrolled) or is no longer enrolled (withdrawn or discontinued)

Unit of study group
A grouping of units of study within a course. The units of study which make up the groups are defined within FlexSIS.

Unit of study level
Units of study are divided into Junior, Intermediate, Senior, Honours, Year 5, and Year 6. Most majors consist of 32 Senior credit points in a subject area (either 3000 level units of study or a mix of 2000 and 3000 level units of study).

University
Unless otherwise indicated, University in this document refers to the University of Sydney.

University Medal
A faculty may recommend the award of a University Medal to students qualified for the award of an undergraduate Honours degree or some master's degrees, whose academic performance is judged outstanding.

UPA
University Postgraduate Award.

USYDnet
USYDnet is the University of Sydney's intranet system. In addition to the customised MyUni service, it provides access to other services such as directories (maps, staff and student, organisations), a calendar of events (to which staff and students can submit entries), and a software download area. (See also ***MyUni.)***

Variation of enrolment
See *Enrolment variation.*

Vice-Chancellor
The chief executive officer of the University, responsible for its leadership and management. .The Vice-Chancellor is head of both academic and administrative divisions.

Waiver
In a prescribed course, a faculty may waive the prerequisite or corequisite requirement for a unit of study or the course rules for a particular student. Unlike credit, waivers do not involve a reduction in the number of credit points required for a course. (See also *credit.)*

Weighted average mark (WAM)
The Weighted Average Mark (WAM) is the average mark in the unit of study completed, weighted according to credit point value and level. The formulae used to calculate the WAMs are course-specific: there are many different WAMs in the University.

Year of first enrolment (YFE)
The year in which a student first enrols at the University.

Youth Allowance
Youth Allowance is payable to a full-time student or trainee aged 16-24 years of age; and enrolled at an approved institution such as a school, college, TAFE or university, and undertaking at least 15 hours a week face-to-face contact. Youth Allowance replaces AUSTUDY.

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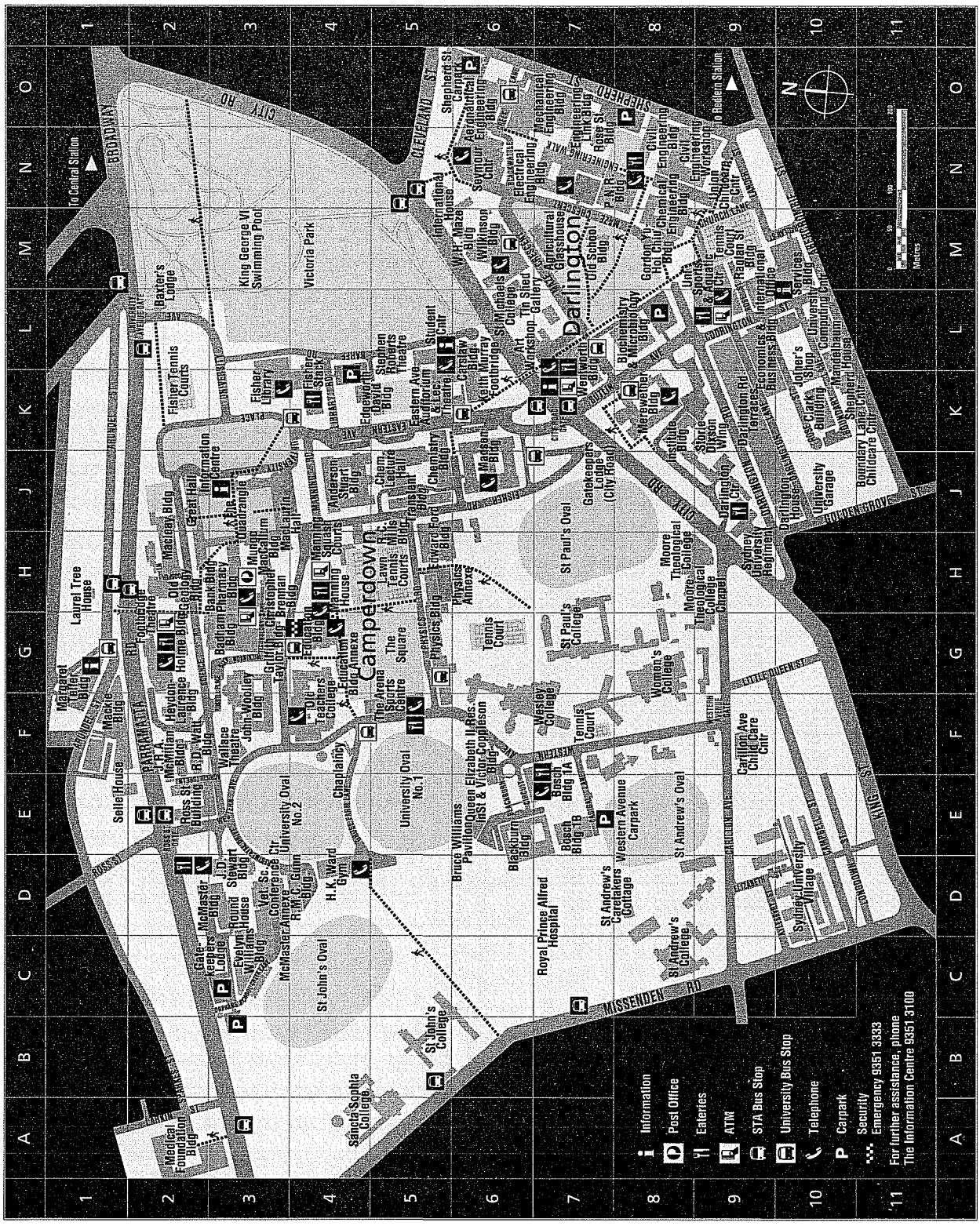
Camperdown campus map


Camperdown
Darlington
Information
Post Office
Eateries
ATM
STA Bus Stop
University Bus Stop
Telephone
Carpark
Security
Emergency 9351 3333
For further assistance, phone
The Information Centre 9351 3100
To Central Station
To Redfern Station
BROADWAY
CITY RD
MISSENDEN RD
PARRAMATTA RD
CLEVELAND ST
KING ST
QUEEN ST
ABERCROMBIE ST
SHEPHERD ST
ENGINEERING WALK
Laurel Tree House
Selle House
Macleay Bldg
Great Hall
Fisher Library
Fisher Tennis Courts
King George VI Swimming Pool
Victoria Park
Baxter's Lodge
Stephen Roberts Theatre
Student Cntr
Carslaw Bldg
Chemistry Bldg
Madsen Bldg
Physics Bldg
Tennis Court
Pharmacy Annexe
Wallace Theatre
John Woolley Bldg
Old Teachers College
Education Bldg
Education Annexe Bldg
The Arena Sports Centre
University Oval No.1
University Oval No.2
St John's Oval
St John's College
Sancta Sophia College
Medical Foundation Bldg
Selle House
Ross St Building
Evelyn Williams Bldg
Gatekeeper's Lodge
Veterinary Science Conference Ctr
McMaster Annexe
R.M.C. Gunn Bldg
H.K. Ward Gym
Bruce Williams Pavilion
Queen Elizabeth II Res. Inst & Victor Coppleson Bldg
Blackburn Bldg
Rose Bldg 1A
Rose Bldg 1B
Wesley College
Tennis Court
Western Avenue Carpark
Royal Prince Alfred Hospital
St Andrew's Caretakers Cottage
St Andrew's College
St Andrew's Oval
Carillon Ave Child Care Cntr
Sydney University Village
St Paul's College
St Paul's Oval
Women's College
Moore Theological College
Moore Theological College Chapel
Sydney University Regiment
Gatekeeper's Lodge (City Road)
Darlington Terraces
Darlington House
Darlington Chr
Darlington Rd
Merewether Bldg
Institute Bldg
Stores Division Wing
Economics & Business Bldg
International Office
Union Sports Centre
Union Courts
Tennis Courts
Ragian St Bldg
Gordon Yu Ho Chui Chemical Engineering Bldg
Civil Engineering Workshop
Old School Bldg
Agricultural Glasshouse
Electrical Engineering Bldg
Mechanical Engineering Bldg
Engineering Link Bldg
Rose St Bldg
P.N.R. Bldg
Seymour Centre
Jennaline Engineering Bldg
Shepherd St Carpark
International House
Wilkinson Bldg
Tin Sheds Gallery
Art Workshop
St Michael's College
Footbridge
Keith Murray Theatre
Eastern Ave Amphitheatre
Edgeworth David Bldg
Anderson Stuart Bldg
Chem. Lecture Hall
Lawn Tennis Courts
Tennis Courts
Physics Annexe
Bank Bldg
Badham Bldg
Griffith Taylor Bldg
Christopher Mackallum Bldg
Mungo MacCallum Bldg
Quadrangle
Information Centre
Refectory
Manning House
Biochemistry Bldg
Wentworth Bldg
Merewether Bldg
Institute Bldg
Stores Division Wing
Darlington Terraces
Darlington House
Darlington Chr
Darlington Rd

University Buildings

06 Aeronautical Engineering Building
J4 Anderson Stuart Building
L7 Art Workshop
G3 Badham Building
H3 Bank Building
L2 Baxter's Lodge
L8 Biochemistry and Microbiology Building
E6 Blackburn Building
E7 Bosch Building IA
E7 Bosch Building IB
E6 Bruce Williams Pavilion
L6 Carslaw Building
F4 Chaplaincy
M8 Chemical Engineering Building
J5 Chemistry Building
H3 Christopher Brennan Building
N8 Civil Engineering Building
N9 Civil Engineering Workshop
KIO Clark Building
J9 Darlington Centre
JIO Darlington House
K9 Darlington Road Terraces
K5 Eastern Avenue Auditorium & Lecture Theatre Complex
L9 Economics and Business Building
K4 Edgeworth David Building
G4 Education Building
G4 Education Building Annexe
H5 Edward Ford Building
N7 Electrical Engineering Building
N7 Engineering Link Building
C3 Evelyn Williams Building
K3 Fisher Library
K4 Fisher Library Stack
C3 Gatekeeper's Lodge
J7 Gatekeeper's Lodge (City Road)
M8 Gordon Yu-Hoi Chui Building
J2 Great Hall
G3 Griffith Taylor Building
D4 HK Ward Gymnasium
F2 Heydon-Laurence Building
G2 Holme Building
K8 Institute Building
N5 International House
F2 JRA McMillan Building
D3 JD Stewart Building
F3 John Woolley Building
Fl Mackie Building
H3 MacLaurin Hall
H2 Macleay Building
Gl Margaret Telfer Building
J6 Madsen Building
H4 Manning House .
H4 Manning Squash Courts
D3 McMaster Annexe
D3 McMaster Building
06 Mechanical Engineering Building
A2 Medical Foundation Building
K8 Merewether Building
H3 Mungo MacCallum Building
H2 Old Geology Building
M7 Old School Building
F4 Old Teachers'College
H3 Pharmacy Building
H6 Physics Annexe
G5 Physics Building
N8 PNR Building
E6 Queen Elizabeth II Research Institute
H5 RC Mills Building
F2 RD Watt Building
D4 RMC Gunn Building
M9 Raglan Street Building
N7 Rose Street Building
E2 Ross Street Building
F2 Science Road Cottage
El Selle House
M10 Services Building
N6 Seymour Centre
KIO Shepherd Centre
06 Shepherd Street Carpark
L5 Stephen Roberts Theatre
K9 Storie Dixson Wing
F5 The Arena Sports Centre
J3 The Quadrangle
J5 Transient Building
LIO University Computing Centre
JIO University Garage
M9 University Sports & Aquatic Centre
D3 Veterinary Science Conference Centre
E6 Victor Coppleson Building
F3 Wallace Theatre
K7 Wentworth Building
E7 Western Avenue Carpark
M6 WH Maze Building
M6 Wilkinson Building

Academic Colleges (offices)

H5 Health Sciences
F4 Humanities and Social Sciences
N8 Sciences and Technology

Childcare Centres

K1l Boundary Lane
F9 Carillon Avenue
HI Laurel Tree House
N9 Union

Colleges & Residential Accommodation

JIO Darlington House
K9 Darlington Road Terraces
N5 International House
KIO Mandelbaum House
A4 Sancta Sophia College
C8 St Andrew's College
B5 St John's College
L6 St Michael's College
G7 St Paul's College
El Selle House
D10 Sydney University Village
F7 Wesley College
G8 Women's College

Computer Access Centres (ITS)

L6 Carslaw
G4 Education
K3 Fisher
N7 PNR

Cultural Venues

G2 Footbridge Theatre
H2 Macleay Museum
H3 Nicholson Museum
N6 Seymour Centre
K7 Sir Hermann Black Gallery
L6 Tin Sheds Gallery
H2 War Memorial Art Gallery

Faculties (offices)

E2 Agriculture
L6 Architecture
H3 Arts
J8 Economics & Business
G4 Education
N7 Engineering
H5 Medicine
G3 Pharmacy
K6 Science
D3 Veterinary Science

Libraries

L6 Architecture
G3 Badham
K8 Biochemistry
H5 Burkitt-Ford
J5 Chemistry
F4 Curriculum Resources
M7 Engineering
K3 Fisher
K4 Geosciences
K6 Mathematics
D7 Medical
N6 Music
H3 Pharmacy
H6 Physics
H5 Schaeffer Fine Arts

Retail

H3 Australia Post Office
H3 Bank Building
J9 Darlington Centre
G2 Holme Building
H4 Manning House