



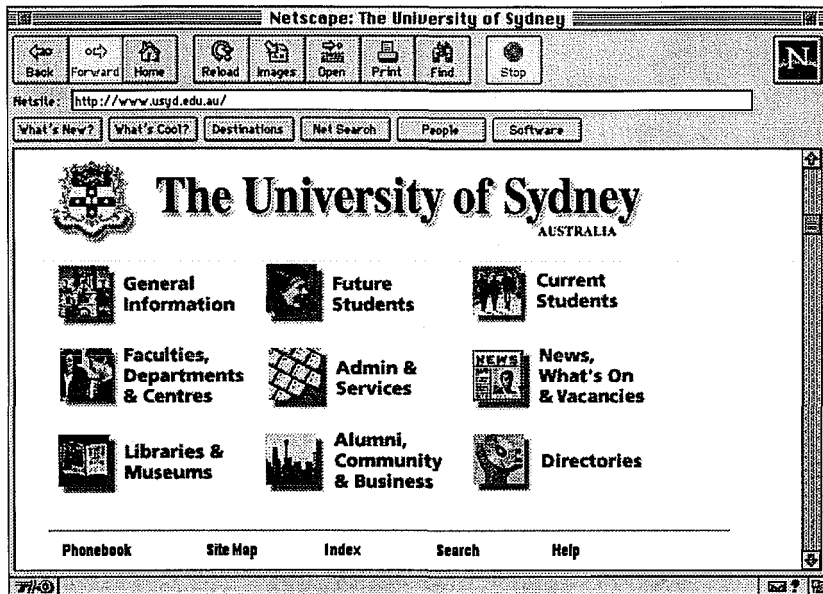
The University of Sydney

Sydney Conservatorium
of Music
Handbook 1998

Editor

Margaret Gummow

On 1 January 1990 the Sydney Conservatorium of Music was established as a College of the University of Sydney under the provisions of the Higher Education (Amalgamation) Act 1989.



The University's homepage tells you all about courses at Sydney, some careers they can lead to, and what university life is like. The interactive website, with video and sound clips, has links to the University faculties and departments.

You can explore the University of Sydney at <http://www.usyd.edu.au>

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The information in this Handbook is subject to approval and/or change by the Conservatorium or the University. Students should always check the accuracy of the information with Conservatorium staff.

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Calendar of Dates 1998

Enrolments: 28 & 29 January

MARCH SEMESTER

Week	Beginning	All Tertiary Awards (except BMus [Mus Ed] 3 & 4)	BMus (Mus Ed) Years 3 & 4	Conservatorium Access Centre	Conservatorium High School
1	16 February		Individual lessons commence		Lessons commence
2	23 February		Academic classes & ensemble activities commence	Community Access Program (CAP) Term 1 commences	
3	02 March			Youth Access Program (YAP) Semester 1 commences	
4	09 March				
5	16 March				
6	23 March				
7	30 March		SPECIAL PROJECTS WEEK* HECS Census date 31 March		
8	06 April				
	13 April		EASTER RECESS		School holidays
9	20 April		Teaching recommences		School holidays
10	27 April				
11	04 May			CAP Term 1 concludes	
12	11 May		15 May Graduation		
13	18 May				
14	25 May		Academic classes conclude	CAP Term 2 commences	
		Ensemble activities conclude	Individual lessons conclude		
15	01 June	Study Week Individual lessons conclude	Study Week Practical examinations		
16	08 June <i>Queen's Birthday</i>	Practical examinations	Written examinations		
17	15 June	Written examinations	Practicum		Lessons conclude
18	22 June	SPECIAL PROJECTS WEEK*	Practicum BMus Ed 4	YAP Semester 1 concludes	
19	29 June to 19 July	RECESS	RECESS		School holidays 4-19 July
		12 weeks academic lessons 14 hours individual lessons 12 weeks ensemble	12 weeks academic lessons 13 hours individual lessons 12 weeks ensemble	14 weeks practical/academic lessons for youth programs 10 week terms for community programs	16 weeks practical lessons

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

Note: This Calendar of dates is correct as at January 1998.

JULY SEMESTER

Week	Beginning	All Tertiary Awards (except BMus [Mus Ed] 3 & 4)	BMus (Mus Ed) Years 3 & 4	Conservatorium Access Centre	Conservatorium High School
1	20 July	Individual lessons recommence	Practicum		Lessons commence
2	27 July	Academic classes & ensemble activities recommence	Practicum		
3	03 August		Practicum	YAP Semester 2 commences	
4	10 August	SPECIAL PROJECTS WEEK*		CAP Term 2 concludes	
5	17 August	Classes recommence			
6	24 August	Courses & Careers Day (30 August)			
7	31 August	HECS Census date (31 August)			
8	07 September	CAP Term 3 commences			
9	14 September				
10	21 September				
	28 September to 4 October	RECESS			School holidays
11	05 October <i>Labor Day 5 Oct</i>	Lessons & classes recommence			School holidays
12	12 October				
13	19 October				
14	26 October	Public Performance exams (recitals & concertos) begin Academic classes & ensemble activities conclude	Ensemble activities conclude		
15	02 November	Individual lessons conclude Study Week			Level exams
16	09 November	Practical examinations	Academic classes conclude		
17	16 November	Written examinations	Practical examinations Individual lessons conclude Study Week		
18	23 November		Written Examinations	YAP Semester 2 concludes CAP Term 3 concludes	
		12 weeks academic lessons 14 hours individual practical lessons 12 weeks ensemble	12 weeks academic lessons 13 hours individual practical lessons 12 weeks ensemble	14 weeks practical/ academic lessons for youth programs 10 week terms for community programs	16 weeks practical lessons

Conservatorium Directory

The activities and units listed below are temporarily located at the Australian Technology Park, Garden Street, Redfern, NSW, 2061 until the year 2000 when the Conservatorium will return to the redeveloped Greenway site in Macquarie Street.

PRINCIPAL
ASSISTANT PRINCIPAL
MANAGER—ADMINISTRATION
STUDENT ADMINISTRATION
BRASS UNIT
ENSEMBLE STUDIES UNIT
JAZZ STUDIES UNIT
KEYBOARD UNIT
ORGAN STUDIES UNIT
PERCUSSION UNIT
STRINGS UNIT
VOCAL STUDIES AND OPERA UNIT
WOODWIND UNIT
CONSERVATORIUM ACCESS CENTRE

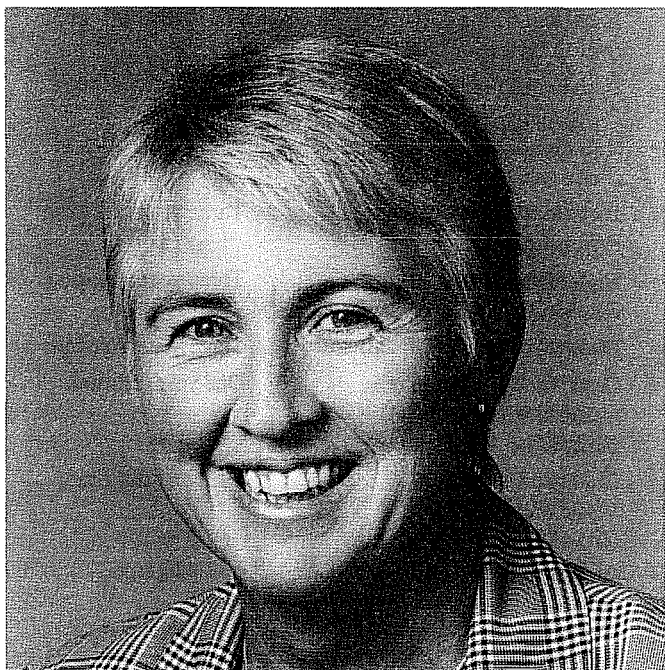
The following activities and units are located at 109 Pitt Street.

COMPOSITION UNIT
GENERAL STUDIES UNIT
MUSIC EDUCATION UNIT
MUSICOLOGY UNIT
ELECTRONIC MUSIC STUDIO
PIANO LABORATORY
AURAL LABORATORY
COMPUTER LABORATORY
LECTURE THEATRES
CONSERVATORIUM STUDENTS ASSOCIATION
FINANCE UNIT
LIBRARY

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1. Message from the Principal



I extend to you a very warm welcome to the Sydney Conservatorium of Music for the 1998 academic year. I trust that your decision to study at the Conservatorium will be rewarded by the rich diversity which our programs offer, and by the quality of teaching and other support which you will receive from the Conservatorium's outstanding academic and administrative staff.

The Sydney Conservatorium of Music is currently in the most exciting phase of its long and distinguished history as one of Australia's leading cultural institutions. Since its inception in 1916, the Conservatorium has provided outstanding music education to thousands of students, many of whom have gone on to distinguished careers in Australia and abroad. Alumni include conductors Richard Bonyngue and Simone Young, violinists Richard Tognetti and John Harding, cellists Nathan Waks and David Pereira, pianists Roger Woodward and Michael Kieran Harvey, jazz virtuoso James Morrison, composers Gerard Brophy and Michael Smetanin and countless others. In 1990, the Conservatorium was amalgamated to become a Faculty of The University of Sydney.

The Conservatorium occupies a spectacular site in the Royal Botanic Gardens, close to Sydney's cultural precinct of the Opera House, Government House and other significant venues. In March 1997 the NSW Government committed the sum of \$69 million to facilitate the redevelopment of the Conservatorium to "world's best practice" standards. Plans for the major refurbishment of the historic Greenway building (originally built as the stables for Government House) and the associated redevelopment of the site are well advanced, and the building will be completed in early 2000. Current students of the Conservatorium will be amongst the first to receive the extraordinary benefits which will flow from studying in exceptional facilities which will rival the best in the world. The redeveloped Conservatorium complex will include a concert hall, recital halls, an opera theatre, a music technology and recording suite, a library and resource centre, lecture rooms, teaching studios and an abundance of practice rooms.

In order not to disrupt the ongoing studies of current students, the teaching and associated activities currently housed on the Greenway site will be temporarily relocated to purpose-designed facilities at the Australian Technology Park for the 1998 and 1999 academic years.

Located only two stations from the Conservatorium's Pitt Street campus, the Australian Technology Park is a significant urban renewal development on the site of former railway workshops in Redfern, a short walk from the Main (Camperdown) Campus of The University of Sydney. The purpose built nature of the facilities will be superior to those currently available on the Greenway campus.

Importantly also, 1998 sees the introduction of the Conservatorium's fully revised Bachelor of Music degrees, and the introduction of the new Bachelor of Music Studies. Both the new and revised degrees have been developed to offer maximum flexibility for students to pursue specialist interests at the highest possible level, or to pursue a wider range of interests if that is the preferred path.

Through the many important changes taking place have come new opportunities for the Conservatorium, particularly new opportunities to forge significant links with the major performing and employer organisations. The SSO Sinfonia project is an initiative which provides Conservatorium students with the opportunity to audition to work with members of the Sydney Symphony Orchestra in a series of education programs throughout the year, while Opera Encounters brings students of opera into close personal contact with significant artists, producers and administrators of Opera Australia in a structured series of ongoing projects.

The Conservatorium's international links are extremely strong and important, and are enhanced through the role of our International Artistic Consultant, Professor Wolfram Christ (Principal Viola of the Berlin Philharmonic Orchestra), through the work of visiting international conductors, and the regular visits of major visiting artists for masterclasses and other teaching. Conservatorium staff make regular visits to countries in the Asian region for concerts, masterclasses and workshops, and the Conservatorium Chamber Orchestra has a touring program supported by the Conservatorium Foundation, which provides annual international touring opportunities for the students of that ensemble.

The Conservatorium's tertiary profile and courses are enhanced and enriched by the work of the Conservatorium Access Centre, which offers non-tertiary programs to the Sydney and wider communities, and by the continuing and highly valued relationship with the Conservatorium High School, a selective State high school for exceptionally gifted young musicians.

This handbook offers general information about all the courses and units of study available in the undergraduate area and the regulations which govern progress through those courses and units. More detailed information is available by contacting the relevant Chair of Unit, and the Conservatorium Student Administration Office also has staff available at all times to assist you with planning your studies, and with any difficulties that you might encounter along the way.

All of the staff are here to support, advise and assist you, so please don't hesitate to come forward with any queries or concerns that you might have. You are also welcome to meet with me at any stage to discuss your plans, your progress or any problems.

I wish you every success for your studies in 1998.

A handwritten signature in black ink that reads "Sharman Pretty". The signature is fluid and cursive, with a long, sweeping underline that extends to the right.

Sharman Pretty
Principal

2. The Conservatorium - A Profile

The Sydney Conservatorium of Music, established in 1916, is one of the oldest established music schools in Australia. Today, as in the past, the Conservatorium has as its highest priority the artistic and personal development of the most talented young musicians in order that they may fully realise their potential and, in their turn, enrich the communities in which they will live and work. The Conservatorium's staff of musicians and scholars is committed to providing quality music education and training at preparatory, undergraduate and postgraduate levels of study. The result is that graduate performers, music educators, musicologists and composers can be found in leading positions in many of the major performing ensembles and teaching institutions throughout Australia and the world.

Objectives

The principal objective of the Conservatorium is to prepare gifted students of all backgrounds and nationalities for a professional career in music.

To achieve this objective emphasis is placed on the following:

1. Employing as teachers only those with proven excellence and distinction as practitioners.
2. Admitting only those applicants who satisfy the Conservatorium's entrance standards.
3. Providing opportunities for students to learn from distinguished overseas musicians who work for short periods as artists or teachers in residence.
4. Identifying musical talent at an early age by providing
 - a Secondary Access Program in which talented young people are provided with opportunities to develop musical skills under the guidance of the best possible teachers; and
 - advanced tuition in music for selected students who attend the Conservatorium High School.
5. Offering specialised postgraduate courses.

List of Awards

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

- Associate Diploma in Jazz Studies (ADJS) Two years full-time
- Bachelor of Music (Composition) (BMus) Four years full-time

- Bachelor of Music (Music Education) (BMus) Four years full-time
- Bachelor of Music (Musicology) (BMus) Four years full-time
- Bachelor of Music (Performance) (BMus) Four years full-time
- Bachelor of Music Studies (BMus Studies) Three years full-time
- Diploma of Music (DipMus) Three years full-time
- Diploma of Opera (DipOp) Three years full-time
- Graduate Diploma in Music (Accompaniment) (GDipMus) One year full-time
- Graduate Diploma in Music (Performance) (GDipMus) One year full-time
- Graduate Diploma in Music (Repetiteur) (GDipMus) One year full-time
- Graduate Diploma in Music (Opera) (GDipMus) One year full-time
- Master of Music (Composition) (MMus) Two years full-time
- Master of Music (Music Education) (MMus) Two years full-time
- Master of Music (Musicology) (MMus) Two years full-time
- Master of Music (Performance) (MMus) Two years full-time
- Master of Performance (MPerf) 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 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 the official noticeboards at the Australian Technology Park campus and at 109 Pitt Street campus. It is the responsibility of individual students to ensure they remain informed about such changes.

3. Staff Profile

Principal

Sharman Pretty, BMus *Adel.* Reifeprüfung *Freiburg-im-Breisgau*

Visiting Professor

Wolfram Christ, Reifeprüfung *Freiburg-im-Breisgau*

School of Performance and Academic Studies

Assistant Principal

Peter McCallum, DSCM BMus *Dunelm* MMus *bond.* PhD

Lecturer

Anthony Hood, BMus *MScYork* DPhil *York*

Brass Unit

Chair/Lecturer

Anthony Buddie (Horn)

Part-time staff

Campbell Barnes (Horn), BA *Macq.*

Geoffrey Collinson (Horn)

James Blunt (Trumpet)

Lewisson Campbell (Trumpet)

Paul Goodchild (Trumpet)

Anthony Heinrichs (Trumpet), BMus AMusA

Bruce Hellmers (Trumpet), AMusA

Daniel Williams (Trumpet), BMus BME *Elpaso, Texas* MMus *Boston*

Christopher Harris (Bass Trombone)

Scott Kinmont (Trombone)

Alan Mewett (Trombone), AMusA

Ronald Prussing (Trombone), DipMusEd, AMusA

Gregory Van Der Struik (Trombone), ASCM

Steve Rosse (Tuba)

Composition Unit

Chair/Senior Lecturer

Bozidar Kos, BMus MMus *Adel.*

Senior Lecturer

Martin Wesley-Smith, BMus MMus *Adel.* DPhil *York*

Lecturer

Trevor Pearce, BMus

Gregory Schiemer, BMus

Michael Smetanin, BMus

Part-time staff

Claire Jordan, BMus MMus

Conducting

Neil McEwan

Henryk Pisarek

David Porcelijn

Ensemble Studies Unit

Chair/Senior Lecturer

David Miller (Piano/Accompanist), AM BA LMusSenior Lecturer

Christopher Kimber (Strings)

Lecturers

Josef Hanic (Woodwind), DipMus *Brat.*

Gerard Willems (Piano), DSCM LMusA

Associate Lecturers

Josephine Allan (Accompaniment), BMus *Canb.* GradDipAcc

Anthony Baldwin (Accompaniment), AMusA DSCM

David Howie (Accompaniment), BMus GDipMAcc.

General Studies Unit

Chair/Lecturer

Ross Gilbert, BA *N.E.* MEd PhD *///.*

Lecturers

Ronald Brooker, BA PhD *U.N.S.W.* LLB *N.S.W.I.T.*

Diane Collins, BA *U.N.S.W.* PhD

Nicole Dorigo, BA

Jazz Studies Unit

Chair/Senior Lecturer

Richard Montz, BS MusEd *///.* MMus

Lecturer

Gordon Brisker, MA *Calif.*

Craig Scott, MMus *ITA A.N. U.*

Part-time staff

Judy Bailey (Piano), ATCL

Michael Bukovsky (Trumpet)

Dave Colton (Guitar), DipT.

Ron Lempke (Drums)

Colin Loughnan (Saxophone)

Paul McNamara (Piano)

Mike Nock (Piano)

Ron Philpott (Bass-Electric)

Gordon Rytmeister (Drums) ADJS

Phillip Slater (Trumpet), BCAHons. *Woll.*

Julie Spithill (Piano), DSCM BA MusEd

Keyboard Unit

Chair/Senior Lecturer

Elizabeth Powell (Piano), ARCM Premier Prix *Paris Cons.*

Lecturers

Nikolai Evrov (Piano), Dip *Sofia*

Daniel Herscovitch (Piano), LMusA DSCM(Hons) Dip(Hons)

W. Germany

Gerard Willems (Piano), DSCM LMusA.

Part-time staff

Paul Dyer (Harpsichord), BMus DipMusEd ATCL(Perf) GradDip *Den*

Haag.

Lyall Duke (Piano), LMus

Vai-Meng Lei (Piano), DMA *Ill.*

Neta Maughan (Piano), LMus

Stephanie McCallum (Piano), DSCM ARCM LRAM

Paul Rickard-Ford (Piano), BMus PGCAS *Land.* ARCM LTCL LMusA

Natalia Sheludiakova (Piano), MMus *Moscow*

Phillip Shovk (Piano), MA *Moscow* ASCM

Joshua Tsai (Piano), BMus *Johns H. Balt. USA.* LRSM

Alexandra Vinokurov (Piano), Dip *Moscow State Cons.*

Katie Zhukov (Piano), MMus *Juillard N. Y.* BMus *Adel.* LMusA

Music Education Unit

Chair/Senior Lecturer

Peter Dunbar-Hall, BA DipEdMMus *U.N.S.W. PhD U.N.S.W.*

Lecturer

Kathryn Marsh, BA(Hons) DipEd

Part-time staff

Pamela Herring, AMusA LMusA

Neil McEwan, FTCL Lond LRSM Lond LTCL Lond Cert (Cond)

MeistersingerKon (*Nurnberg*) MMus *U.N.S.W.*

John Puskas, BMusEd MMus(MusEd)

Margaret Smith, DipTBE(Prim) ECECert MMus(MusEd)

Michael Stanley, BMus MMus(MusEd)

Michael Watkin, BMusEd MMus(MusEd)

Musicology

Chair /Reader

Richard Toop, B AMus Hull

Senior Lecturer

Jane Hardie, MMus Melb. PhD Mich. MSLS(LibScience) Wayne

Lecturers

Peter McCallum, DSCM BMus *Dunelm* MMus Lond. PhD

Kathleen Nelson, MMus PhD Adel.

Deborah Priest, BMus LMusA LTCL.

Associate Lecturers

Lewis Cornwell, BMus

Karen Lemon, DalCert. DalCert *C.M.U.* DalLic *C.M.U.* BMusEd BMus(Hons)

Part-time staff

Michael Black, MMus *U.N.S.W.* GradDipAcc BMusEd AMusA.

Robert Gibson, BMus *SydCon.* BMus

Margaret Gummow, *BANE.* PhD

Kathy Hill BMus, MMus.

Sarah Martin

Belinda Montgomery, BMusEd BMus

Brett Mullins, BMus

Michael Smetanin

Michael Spencer, BMusEd MMus

Organ Unit

Chair/Senior Lecturer

David Rumsey (Organ), DSCM Reifeprüfung *Vienna.*

Part-time staff

Rosemary Blake (Organ), DSCM PetKonzertdiplom *Vienna* Cert

Kodaly Inst. Hungary

Phillip Swanton (Organ), DSCM Dip fur alte Music *Basel*

Percussion Unit

Chair/Lecturer

Daryl Pratt (Percussion), BFA MA *Calif.*

Part-time staff

Kevin Mann, BMus AMusA

Richard Miller

Iain Scotland, BMus

Strings Unit

Acting Chair

Goetz Richter (Violin), DipMus *Munich BA (Hons) Syd*

Senior Lecturers

Christopher Kimber (Violin)

Georg Pedersen (Violoncello), Deuxieme Prix *Paris Cons.*

Alexandra Todicescu (Viola and Violin), MDip *Buck* SpecDip *Brus.*

Lecturers

Susan Blake (Violoncello), Solisten Diplom *Basle* DSCM Perf.

Gregory Pikler (Guitar)

Part-time staff

Raffaele Agostino (Guitar) LMusA

Peter Andrews (Guitar)

Ken Bums (Guitar), DipMus(Hons) *Madrid Cons.*

Guy Strazzullo (Guitar)

Evan Davies (Harp), MA PhD *U.N.S.W.*

Louise Johnson (Harp)

June Loney (Harp), PhD FTCL LMusA.

Marshall McGuire (Harp), BA(Mus) ARCM

Susan Collins (Violin)

Janet Davies (Violin), DSCM

Susan Dobbie (Violin), BMus *JuilliardN. Y.* DSCM *Rott.* LMusA AMusA

Maria Durek (Violin), MA BMus *Katowice*

Faina Krel (Violin), MMus *Novosibirsk*

Marina Marsden (Violin), DSCM(Perf) Perf Dip (*Vienna*)

Phillipa Paige (Violin), BMus LRAM

Carl Pini (Violin)

Ronald Thomas (Violin)

Peter (Shi-Xiang) Zhang (Violin)

Jane Hazel wood (Viola), AbschuBpriifung *Berlin* ASCM LMusA DSCM

Deborah Lander (Viola), DSCM

Peter Pfuhl (Viola)

Esther Van Stralen (Viola)

Lois Simpson (Violoncello)

Thomas Tsai (Violoncello), DSCM ASCM Adv Studies Cert *USC Calif.*

Brett Berthold (Double Bass)

Kees Boersma (Double Bass)DipMus *V.C.A.*

Vocal Studies and Opera Unit

Chair/Senior Lecturer

Brenda Holleman, BMus MMus *Illinois.*

Lecturers

David Anglin, DMArts *S. Calif.* MEA *Calif.* BMus *S.F.Cons.Mus.*

DipPiano and Music History *Marseille Conservatoire National*

Michael Dale, AGSM *Lond.*

Nicole Dorigo (Italian), BA

MichaelHaffiwel, BADipEd/Rand DipOp *LondOp.Cent.* MAPHD Natal

Part-time staff

Michael Campbell (Stagecraft)

Robert Airman (Voice)

Michael Black (Coach), MMus *U.N.S. W.* GradDipAcc BMusEd AMusA

Andrew Dalton (Voice)

Graeme Ewer (Production)

Mary-Leigh Hand (Coach)

Ronald Maconaghie (Voice), AM

Helen McKinnon (Voice), LTCL AMusA(Perf.) Singing, LTCL

AMusA (Perf.) Violin AASA Speech BA.

Maree Ryan (Voice), DSCM LMus

Gillian Sullivan (Voice)

Ingrid Sakurovs (Repetiteur) AMusALMusALTCLADMTBAComm

GradDipMus rep.

Louisa O'Toole (Opera Movement)

Steve Matthews (Acting) MA *U.N.S.W.* DipT N.Z.

Marina Shine (German)MA DipEd(German)

Paul Virag (Coach)

Woodwind Unit

Chair/Lecturer

Mark Walton (Saxophone and Clarinet), LTCL FTCL LRSM.

Senior Lecturer

Margaret Crawford, MMus (Melb) Reifeprüfung

Lecturers

Josef Hanic (Woodwind), DCSM *Brat. Czech* MMus *Brat.*

Part-time staff

Francesco Celata (Clarinet), LTCL FTCL LRSM.

Roslyn Dunlop (Clarinet), BMus

Deborah de Graaff BMus

Peter Jenkin (Clarinet), BMus *Adel.*

Sue Newsome (Clarinet), BMus GradDip *Rotterdam*

Rebecca Boziloff (Bassoon)

John Cran (Bassoon)
Douglas Eyre (Bassoon)
Gordon Skinner (Bassoon), DipMus *Auk. N.Z.*
Geoffrey Collins (Flute)
Amanda Hollins (Flute), ATCM LTCL LRSM
James Kortum (Flute), BMus(Hons) *Depaul Uni. Chic.*
Alison Mitchell BA(Mus) *Solistendiplom*
Rosamund Plummer (Flute)
Noelene Poole (Flute), B. Arts Mus *Canb. Sch. Music.*
Janet Webb (Flute)
Simon Blount (Oboe)
Grant Dickson (Oboe)
Linda Walsh (Oboe), BA BMus DipEd.
Howard Oberg (Recorder/Baroque Flute)
Margery Smith (Saxophone/Clarinet), DME(Sax)

Library

Librarian-in-Charge
Caroline Symes, MADipLib *U.N.S.W. BAN'cle (N.S.W.) ALIA*

Administration

Manager Administration
Prue Castleden, BSc *N.E. DipEd Riverina C.A.E. DipLabRelations*
and the Law
Development Manager
David Ward, BA *Melb.*
Manager Student Administration
Patricia Svilicich
Finance Officer
Tony Cousins
Piano Technician
Geoffrey Pollard, Cert(Piano Tuning) *S.C.M.*

Conservatorium Access Centre

Director
Susanne James, BMus Ed
Program Managers
Sue Goodman
Pierre St Just

4. Student Information

Introduction

All students enrolled at the Conservatorium are expected to abide by the regulations as outlined in this Handbook and any other regulation that may from time to time be issued by the Principal. Students are also required to abide by all reasonable requests made by staff of the Conservatorium.

Notwithstanding any of the regulations of the Conservatorium set out in this Handbook, the College Board may vary any requirement.

Accommodation

Students are advised to contact the Student Housing on Main Campus (ph: 9351 3312) for assistance in finding accommodation. Crisis accommodation can be arranged with assistance from the Student Counselling Unit.

Anti-harassment policy

The Conservatorium believes that all students and staff have the right to be treated fairly and with respect and acknowledges that sexual harassment, a form of sex discrimination, is unlawful under Federal and State legislation. The Conservatorium is committed to the principles of the University of Sydney Equal Opportunity and Anti-Discrimination Policies. Further information can be obtained from the Student Administration Office or the Student Counsellor.

Change of address

Students are required to notify the Conservatorium of any change in their postal address as soon as possible. The Conservatorium cannot accept responsibility if official communications fail to reach a student who has not formally notified the Student Administration Office of a change of address.

Appropriate forms are available at the Student Administration Office.

Concert practice

All students are required to participate in and attend Concert Practice. Programs must be presented by the due date on an appropriate form which can be obtained from the Student Administration Office.

Conservatorium Library

The Library is located on Level 1 of 109 Pitt Street. Library staff will also operate limited Library services at the Technology Park campus during the temporary relocation of the Administration and Performance Teaching activities to this site in 1998 and 1999. Library hours in Pitt Street are as follows:

Monday, Tuesday, Friday 8.00 am to 6.00 pm

Wednesday, Thursday 8.00 am to 7.00 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 Sydney University. Closed reserve allows students to borrow texts and recommended works for short periods in the Library or overnight. Overnight loans are released from 4.00 pm and must be returned by 9.00 am the next morning. Failure to do this will result in a fine of \$2.00 per item per hour.

Conservatorium Students' Association (CSA)

The Conservatorium Students' Association represents the student body. Its aim is to promote student morale and to encourage communication amongst 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 and coordinates the daily functions of the student body. The CSA Annual General Meeting is held in September each year when office bearers, year and award representatives are elected.

The CSA occupies premises on the 5th floor of 109 Pitt Street, consisting of a common-room, a balcony and the CSA office. An administrative assistant is available on Tuesday, Wednesday and Thursday to assist with student matters (ph: 9230 3777). This position is provided courtesy of the Students' Representative Council (SRC).

Enrolment

Enrolment dates

All currently enrolled students, including International students, will complete a pre-enrolment form in October that will establish their enrolment for the following year. The Pre-enrolment record will be activated following the successful completion of all current year units of study. These students will receive an invoice from the University for their fees.

All commencing postgraduate students and re-enrolling students who did not complete successful pre-enrolment will enrol at the Conservatorium on 28 January 1998.

All commencing undergraduate students will enrol at the Conservatorium on 29 January 1998.

All students enrolling in January must be prepared to pay all compulsory subscriptions, and HECS where they are electing to pay this up front, by selected credit card, money order or cheque on the actual day of enrolment.

Enrolment for international students

Currently enrolled International students will pre-enrol in October.

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 main campus). By completing one of these forms the student authorises someone else (in most cases a parent, partner or friend) to enrol for them. The proxy must produce the authorisation form signed by the enrolling student at the time of enrolment and may 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

Tuition fees are payable by students enrolled in non-award units of study. Tuition fees are usually calculated on a semester basis. All fees are payable in advance.

Financial assistance to students

Full-time students enrolled in approved advanced education courses are eligible to apply for means-tested financial assistance under AUSTUDY. Living allowances are available at three different rates: the independent, dependent away from home and dependent at home rates.

Graduation

Graduation checks

All students enrolled in the final year of their course are strongly advised to request a graduation check from the Student Administration Office in the period between enrolment and the first three weeks of the first semester. A graduation check will ensure that students have met all the requirements for the award in which they are enrolled and allay anxiety regarding eligibility for graduation.

Graduation ceremony

The graduation ceremony will be held on Friday, 15 May 1998 at 4.00 pm, as approved by the Senate of the University of Sydney. A graduation ceremony invitation package, including details about the ceremony, guest tickets and academic dress will be sent to the student's permanent address about three weeks prior to the ceremony. It is the student's responsibility to ensure that the University has the correct address to which the graduation invitation should be sent. Three guest tickets will be included in the invitation package. Unfortunately no extra tickets will be available.

Graduating in absentia

It is possible to graduate without attending the ceremony. This is called graduating *in absentia*. Such graduates have their award conferred by the Chancellor on behalf of the Senate at a monthly meeting of the Senate. Graduands who wish to graduate *in absentia* are asked to inform the Graduations Unit in writing as soon as possible after examination results are known and no later than two weeks before their graduation ceremony. If a student elects to graduate *in absentia*, their testamur and two copies of their academic record will be mailed to them as soon as possible after their award has been conferred. Please note that a decision to graduate *in absentia* will preclude a student from attending a subsequent graduation ceremony.

If a student has been assigned a graduation ceremony and does not attend the ceremony the student will automatically graduate *in absentia* and will receive their testamur and academic record in the post.

Graduand debtors

Graduands with outstanding loans and/or library fines will not be allowed to graduate until the debt has been paid. Please ensure that these debts are finalised one month before the graduation ceremony. For information concerning repayment of debts please telephone 9230 3772 (Finance Office) or 9230 3709 (Library Fines).

Handbook fee

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

Higher Education Contribution Scheme (HECS)

A 25 per cent discount will apply for students electing to pay their HECS liability up front.

If a student intends to continue under their present HECS payment option (Deferred Liability, Up-front Payment or Up-front with Safety Net) they will not be required to complete a new payment option form at re-enrolment. If a student does intend to change their option at re-enrolment and is deferring their first semester liability they will be required to complete a new payment option form and state their *tax file number*.

If a student selects the up-front payment option at enrolment, the amount will be calculated and included on the enrolment invoice.

If a student elects to meet their second semester liability with an up-front payment, the payment must be submitted to the University by 31 August 1998. The payment notice for second semester will be posted to students in early August 1998.

Higher Education Contribution Scheme (HECS) exemption scholarships

The categories for award of HECS Exemption Scholarships are currently under review. It is expected that students in the following categories will qualify for a HECS Exemption Scholarship in 1998:

- All students holding an Australian Postgraduate Award (APA).
- Full-time and part-time PhD candidates up to and including their fourth effective full-time year of candidature.
- Full-time and part-time Masters by research candidates up to and including their second effective full-time year of candidature.

Hiring of instruments

The Conservatorium has a limited stock of instruments for loan to enrolled students. Application forms are available from the Student Administration Office. Hirers are liable for the cost of lost or damaged instruments, as well as incidental items such as strings, reeds and the like.

Late fee

A late fee of \$100, determined by Senate, may be payable by students who fail to enrol in courses at the prescribed date and time. If a student cannot enrol at the scheduled enrolment session they should contact the Student Administration Office to seek permission to enrol late. A late fee of \$100 may be charged when a student is permitted to enrol outside the schedule for their course and year of candidature.

Noticeboards

The official Conservatorium noticeboards are located at the Technology Park campus and on the 4th floor at 109 Pitt St near the lifts. 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.

Practice facilities

There are practice studios at both campus locations. Access to these practice facilities is determined by availability and all students should contact the General Enquiry Counter at the Technology Park campus for information about use of the practice studios.

Public performances

Students may take part in performances outside the Conservatorium but in no case can absences 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 offer a number of scholarships to students undertaking tertiary study.

Unless specifically noted otherwise, the criteria for the award of all merit determined scholarships will be the results obtained in auditions for entry to Conservatorium tertiary programs or, for currently enrolled students, from end of year examinations and assessment. Those people who do not anticipate undertaking an entry audition (students within the Acceleration Program of the Conservatorium High School) or who may not be required to sit for a performance examination at the end of the semester should obtain a separate Application for Scholarship form from the Student Administration Office.

Students or prospective students wishing to be considered for the award of a scholarship on the basis of financial need, should also 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.

Details about the major scholarships available for tertiary students, including an indication of the value and the area of study, where applicable, are available from the Student Administration Office.

The Conservatorium Scholarship Committee will determine and notify the recipients of all scholarships prior to the end of December. The payment of all scholarships is subject to enrolment in the Conservatorium and awards are expected to be made to students in February of the following year.

Student counsellor

The Student Counsellor is located in the Technology Park campus (ph. 9351 1286) and can assist students with personal problems such as performance anxiety, depression or relationship difficulties. The appropriate Chair of Unit should be contacted concerning academic problems in the first instance.

Student enquiries

The Student Administration Enquiry Counter at Technology Park campus is the initial point of contact for all administrative enquiries. Students can obtain forms relating to change of enrolment, change of address, examination application, concert practice, scholarships, leave of absence and other student related matters.

Student files

All students have a personal file, which is held in the Student Administration Office. Students are advised to consult their files for concert practice reports, technical examination reports and audition report forms, all of which give valuable feedback regarding progress.

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 is levied.

Student lockers

A limited number of lockers are available for rent at both campus locations. Students should apply at the Finance Office, 5th floor, Pitt Street building. The charge is \$30 per annum. A \$10 refund will be supplied when keys are returned on completion of the academic year.

Tertiary scholarships/awards

Application forms and guidelines are available from the Student Administration Office.

5. Rules of the Sydney Conservatorium of Music

Definitions

Admission

Approved enrolment of a person in a course conducted by the Conservatorium. All applicants are required to lodge an application for admission to a course with the Student Administration Office as well as the UAC. Postgraduate applicants are also requested to provide a certified copy of their full 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 postgraduate 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

Recognition of prior work successfully undertaken by the student in an approved academic institution as contributing to progression towards an award prior to auditioning.

Advanced standing is normally applied for and determined at commencing enrolment in a course. Application forms are available from the Student Administration, Technology Park campus.

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 course rules and associated schedules and documents. After successful completion of a course of study, students graduate with an award.

Award weight

Regardless of the total number of required units of study specified as constituting the award, the award weight in each instance is the same. This is the basis on which HECS is calculated.

Board

The College Board of the Sydney Conservatorium of Music.

Census Dates

The census date is the date by which changes of enrolment and Higher Education Contribution Scheme [HECS] payment options must be made so that HECS liability can be finalised for that semester. The two census dates are 31 March and 31 August.

Credit Point

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. Each course is 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 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 course to another must apply in writing to the Chair, Undergraduate Studies Committee through the Manager, Student Administration. In the case of postgraduate courses the application must be received within four weeks of the commencement of the program.

Enrolment

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 those in respect of the Higher Education Contribution Scheme [HECS].

Full-time student

A student who undertakes a minimum of three-quarters of the units prescribed for units of study in any semester or year of their enrolment.

Specialisation

A sequence of courses in a particular subject such as Clarinet 1-8 or Composition 1-8.

Part-time student

A student who undertakes less than three-quarters of the units of study prescribed for courses in any semester or year of their enrolment.

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.

Progress in a postgraduate course

If a student's progress in the course is unsatisfactory, the Board may terminate the student's enrolment or take other such action as it considers appropriate.

Unit of Study

A subject or component of a course. Each unit of study is of one semester duration.

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 Tertiary Entrance Score (TER) 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 Tertiary Entrance Score (TER) 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 an adult entrant.*

An applicant who will have attained the age of 21 years by 1 March in the year of intended enrolment may be admitted with provisional status if the Board determines that such applicant has attained a standard of education and experience adequate for entry to the course of study and has the aptitude required for undertaking the course.

(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 1.5 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 1.5 are met.
- 1.2.3 An applicant must achieve satisfactory results in:
- (a) an audition, or
 - (b) submitted compositions, or
 - (c) submitted musicology papers, or
 - (d) submitted music education papers, as required, and must meet such other requirements as are specified in the rules 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 live 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.
- 1.2.7 Advanced standing will not be granted in a postgraduate 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.
- 1.3.2 A student who wishes to transfer must meet the qualifications for admission prescribed in rule 1 and must follow the procedures prescribed in rule 2.
- 1.3.3 Notwithstanding 1.4.2, 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 advanced standing

- 1.4.1 An applicant may be admitted to a course with advanced standing and may be granted exemption from one or more units of study.
- 1.4.2 Unless the rules of the course state otherwise, the maximum amount of advanced standing permitted shall be as follows:
- four-year courses: a maximum of 96 credit points
 - three-year courses: a maximum of 72 credit points
 - two-year course: a maximum of 48 credit points.
- 1.4.3 Applications for advanced standing shall be made at the time of application for admission; but applications made at other times may be considered by the Board.
- 1.4.4 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 exemption is being sought.
- 1.4.5 An applicant for advanced standing shall present a placement audition at the appropriate level.
- 1.4.6 Advanced standing shall not normally be approved for units of study completed more than seven years prior to the year for which admission is sought.
- 1.4.7 The Board shall determine:
- (a) whether an application for advanced standing is approved;
 - (b) the units of study for which exemption is approved; and
 - (c) any special conditions that shall apply.

1.5 Admission of international applicants

From 1 January 1990 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 except Master of Music (Preliminary).

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 enrolls/re-enrolls 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, as determined by the Board, shall a person be permitted to enrol/re-enrol more than three 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:
- completes the course; or
 - withdraws from the course; or
 - is excluded from the course; or
 - 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 Registration

- 3.2.1 A student will not be considered registered in a unit of study and will not receive a result in that unit of study unless the following requirements are met:
- nomination on the required form of the units to be studied in the year or the semester;
 - the written approval of the Board's nominee; and
 - submission of the form, as approved, to Student Administration; or submission of an approved *variation of enrolment* form.
- 3.2.2 It shall be the responsibility of an enrolled student to register 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 the Board's nominee before registering in those units.
- 3.2.4 Permission to add new units of study shall not normally be granted following the conclusion of the third 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 Board's nominee or who fails to complete and lodge the appropriate form for variation of registration 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 register in a unit of study where a published prerequisite for the course has not been met.
- 3.2.7 A student who registers in a unit of study shall also register in any corequisite for that unit unless the Board, for exceptional reasons, approves exemption.

4. Progression

4.1 Preamble

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

- comply with all applicable Conservatorium rules; and
- 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 prescribed each semester 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 Board.
- 4.3.2 Except with approval of the Board, 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 Board. A student who is granted approval to undertake a course on a part-time basis shall undertake those units determined by the Board.

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 unpunctuality in attendance at lectures, tutorials or performance-related activities prescribed for a unit may:
- have the result in the unit of study lowered; or
 - be required to show cause why the student should be allowed to continue in the unit of study; or
 - be deemed by the Board 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 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.

- An Application for Special Leave of four weeks' duration or less may be approved by the Assistant Principal.
- 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 courses in which the student is registered.
- (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 Board.
- (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 31 March (Semester 1) or 31 August (Semester 2).
- 4.6.2 A student who withdraws from a course after these dates shall be awarded the grade 'discontinued with failure' for all units of study of the course in which the student is registered.
- 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 with failure' for all units of the course in which the student is registered 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 Board.
- 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 a Conservatorium or University Student Counsellor or some other appropriate professional person or a statutory declaration as to those reasons, for consideration by the Board.
- 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 an enrolled student, in terms of rule 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 course rules; 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, as approved by the Board for each course.
- 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.

5.3 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.

Grading codes

<i>Grade</i>	<i>Definition</i>	<i>Marks</i>	<i>Explanation</i>
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'		Level of achievement is below the required level but is deemed sufficient for progression.
T	Terminating Pass		Level of achievement is deemed not sufficient for progression.
XX	Fail		Failure to attain the required level of achievement.
AXX	Absent Fail		Failure due to non-attendance at examination.

Status notation codes

<i>Code</i>	<i>Definition</i>	<i>Explanation</i>
E	Exempt	An exemption from the course has been approved by the Board under the rules for Advanced Standing.
V	Result to come ²	Result not yet available.
XTCA	Supplementary to count as examination	The student is required to sit a supplementary examination.
DP	Discontinued	Discontinued with permission after census dates for health or misadventure.
DISC	Discontinued with date	Discontinued after census date; counts as failure.

Notes:

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

² All outstanding results are required to be finalised by the date of the Examinations Meeting.

5.3.2 Supplementary examinations

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

- illness or misadventure on the day of the examination; or
- illness or misadventure in the period leading up to the examination; or
- 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 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 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 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.

5.4.3 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 (marks and grades) will be displayed on noticeboards at the Technology Park campus and in the Main Quadrangle (The University of Sydney), in Student Identification Number order within course code. Students' names will not appear on these lists. 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 should be made to Student Administration and a \$10 charge applies. Replacement Result Notices may be obtained from Student Administration for a charge of \$5.

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

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 re-enrol in the course if, in both semesters 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 Practice Teaching 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 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 re-enrol 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 (eg. mother/father, 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 exercising its powers to exclude a student from a course, the Board shall consult with the Assistant Principal.

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 Board, 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 entitled to any priority over other applicants on the ground of previous enrolment in the course.
- (g) Except with the express approval of the Board, 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 Board permits the re-enrolment of a student whose progress is deemed unsatisfactory, the Board 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 Examination and Exclusions Office

5.10 Letter of warning

A student who in the First Semester fails more than fifty percent of the enrolled units of study or a maj or 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.

5.11.1 A 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

6.1 A student shall be required to complete a course within a period of ten years from commencement of enrolment, except that the requirements for a Specialisation shall be completed within a period that does not exceed by more than two consecutive semesters the number of semesters laid down for that course.

6.2 The ten year maximum time allowed for completion of course shall include approved leave of absence and/or periods of exclusion from the course. The maximum time or completion of a Specialisation shall not include such periods of leave or exclusion.

7. Eligibility for an award

7.1 A 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 the course outlines.

6. Course Descriptions

Associate Diploma in Jazz Studies

The Associate Diploma in Jazz Studies aims to train professional jazz musicians.

Duration

Two years full - time

Principal Study is offered in the following areas:

Woodwind, Brass, Bass, Voice, Percussion, Guitar, Piano, Strings and Arranging.

Admission Requirements

1. A practical audition
2. A Jazz aptitude test

Audition Requirements for Instrumental, Vocal and Arranging Majors

- all major and minor scales, plus their chords or arpeggios and relevant dominant 7ths;
- sight reading ability;

- performance of the Blues at both slow and fast tempos in any key;
- performance of a jazz standard of your own choosing with improvisation;
- response to pitch, intervals, and chord - type recognition;

A second study instrumental ability is an advantage for vocal majors.

Applicants should note that the Jazz Unit provides accompaniment at audition. Those applicants intending to major in Guitar or Bass should also bring their own leads for the audition. Drummers should bring their own sticks.

Additional Admission Requirements for Arranging Majors

Submission of examples of any available work, for example, scores, compositions, tapes, etc;

A second study instrumental ability is required and applicants will be asked to perform at the audition.

Course Structure

The tables below show typical enrolment patterns with the appropriate credit points. Students should use the following charts as a guide to the acquisition of credit points by normal progression through the Associate Diploma in Jazz Studies.

Associate Diploma in Jazz Studies - Performance Stream

Semester 1		Semester 2		Semester 3		Semester 4	
Jazz Performance	6	Jazz Performance	6	Jazz Performance	6	Jazz Performance	6
Jazz Piano	3	Jazz Piano	3	Jazz Piano	3	Jazz Piano	3
Jazz Ear Training	3	Jazz Ear Training	3	Jazz Vocal Workshop	3	Jazz Vocal Workshop	3
Jazz Small Ensemble	3	Jazz Small Ensemble	3	Jazz Small Ensemble	3	Jazz Small Ensemble	3
Big Band or Elective	3	Big Band or Elective	3	Big Band or Elective	3	Big Band or Elective	3
Jazz History	3	Jazz History	3	Jazz History	3	Jazz History	3
Jazz Harmony and Arranging	3	Jazz Harmony and Arranging	3	Jazz Harmony and Arranging	3	Jazz Harmony and Arranging	3

Associate Diploma in Jazz Studies - Arranging Stream

Semester 1		Semester 2		Semester 3		Semester 4	
Jazz Performance (Arranging)	6	Jazz Performance (Arranging)	6	Jazz Performance (Arranging)	6	Jazz Performance (Arranging)	6
Principal Instrument	3	Principal Instrument	3	Principal Instrument	3	Principal Instrument	3
Jazz Piano	3	Jazz Piano	3	Jazz Piano	3	Jazz Piano	3
Jazz Ear Training	3	Jazz Ear Training	3	Jazz Ensemble	3	Jazz Ensemble	3
Jazz History	3	Jazz History	3	Jazz History	3	Jazz History	3
Jazz Counterpoint	3	Jazz Counterpoint	3	Elective (Classical)	3	Elective (Classical)	3
Music Technology 1	3	Electronic Music	3	Elective (any)	3	Elective (any)	3

Jazz Electives

Semester 1		Semester 2		Semester 3		Semester 4	
Jazz Elective Orchestra	3	Jazz Elective Orchestra	3	Jazz Elective Orchestra	3	Jazz Elective Orchestra	3
Jazz Counterpoint	3	Jazz Counterpoint	3	Jazz Counterpoint	3	Jazz Counterpoint	3

Bachelor of Music

The Bachelor of Music is a degree for musically talented students aspiring to a professional career in music. It is offered in four areas of specialisation:

Bachelor of Music (Performance)

Bachelor of Music (Composition)

Bachelor of Music (Music Education)

Bachelor of Music (Musicology)

Students nominate their specialisation on entry. All students in the Bachelor of Music and the Bachelor of Music Studies take a first year which is structurally common. Students may change their specialisation at the end of the first year as long as they meet the pre-requisites for the new area of specialisation.

Aims

The aim of the Bachelor of Music is to prepare students for a professional career in music in one of four areas:

Performance; Composition; Music Education; Musicology.

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;
- to develop generic skills essential to study at tertiary level.

Duration

Pass 4 years full-time

Honours 4 years full-time

Part-time study may be available to students on application to the Conservatorium Board through its 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.

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. All students take a Principal Study in an instrument, voice, composition or musicology, other subjects related to their area of specialisation, core subjects in music skills, music history, technology and other subjects of their own choice.

The Bachelor of Music is awarded at both Pass and Honours level. For Performance, Composition and Musicology specialisations, honours is begun in the seventh semester. For those specialising in Music Education, honours is begun in semester four.

All full-time students must complete units of study worth 24 credit points per semester: a total of 192 credit points for the entire degree course. Each unit of study is worth between 3 and 6 credit points. A minimum of half of the credit points for the entire degree course are taken in the area of specialisation.

Bachelor of Music (Performance)

The major focus is in developing performance skills in a student's Principal Study, 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, harmony and analysis, music history, music technology, pedagogy, and historical and cultural studies to provide a cultural framework for performance study.

The tables below show a typical enrolment pattern with the appropriate credit points. The course is designed to allow considerable choice in the units of study taken. The relevant Chair of Unit could provide advice about appropriate subjects to take in the Free Choice areas.

Semester 1		Semester 2		Semester 3		Semester 4	
Principal Study 1 (Major level)	6	Principal Study 2 (Major level)	6	Principal Study 3 (Major level)	6	Principal Study 4 (Major level)	6
Chamber Music 1 or Jazz Small Ensemble	3	Chamber Music 2 or Jazz Small Ensemble	3	Chamber Music 3 or Jazz Small Ensemble	3	Chamber Music 4 or Jazz Small Ensemble	3
Orchestral Studies 1 (This is compulsory for students of orchestral instruments only), Big Band or Choir	3	Orchestral Studies 2, Big Band or Choir	3	Orchestral Studies 3, Big Band or Choir	3	Orchestral Studies 4, Big Band or Choir	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	3	Principles of Teaching Music	3	Historical and Cultural Studies	3	Historical and Cultural Studies	3
Studies in History and Analysis of Music	3	Studies in History and Analysis of Music	3	Studies in History and Analysis of Music	3	Studies in History and Analysis of Music	3
	24		24		24		24
Semester 5		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 5 or Jazz Small Ensemble	3	Chamber Music 6 or Jazz Small Ensemble	3	Free Choice	3	Free Choice	3
Orchestral Studies 5, Big Band	3	Orchestral Studies 6, or Choir	3	Orchestral Studies 7, or Choir	3	Orchestral Studies 8, or Choir	3
Free Choice (Performance)	3	Free Choice (Performance)	3	Free Choice	3	Free Choice	3
Free Choice (Teaching Music)	3	Free Choice	3	Free Choice	3	Free Choice	3
Pedagogy	3	Free Choice	3	Free Choice	3	Free Choice	3
Studies in History and Analysis of Music	3	Studies in History and Analysis of Music	3	Studies in History and Analysis of Music	3	Studies in History and Analysis of Music	3
	24		24		24		24

Bachelor of Music (Composition)

The major focus is developing composition skills, together with work in the Electronic Music studio in Electro-acoustic Composition, 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 they take core studies in aural perception, harmony and analysis, music history, music technology, pedagogy, and historical and cultural studies to provide a cultural framework for their work in composition.

The tables below show a typical enrolment pattern with the appropriate credit points. The structure is designed to allow considerable choice in the units of study taken. The relevant Chair of Unit can provide advice about appropriate subjects to take in the Free Choice areas.

Semester 1		Semester 2		Semester 3		Semester 4	
Composition 1	6	Composition 2	6	Composition 3	6	Composition 4	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	Principles of Teaching Music	3	Electro-acoustic Composition 1	3	Electro-acoustic Composition 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
Choir	3	Choir	3	Performance Studies	3	Performance Studies	3
Historical and Cultural Studies 1	3	Historical and Cultural Studies 2	3	Studies in History and Analysis of Music	3	Studies in History and Analysis of Music	3
Semester 5		Semester 6		Semester 7		Semester 8	
Composition 5	6	Composition 6	6	Composition 7	6	Composition 8	6
Compositional Techniques and Analysis 5	3	Compositional Techniques and Analysis 6	3	Free Choice	3	Free Choice	3
Electro-acoustic Composition 3	3	Electro-acoustic Composition 4	3	Electro-acoustic Composition 5	3	Electro-acoustic Composition 6	3
Composer-Performer Workshop 1	3	Composer-Performer Workshop 2	3	Composer-Performer Workshop 3	3	Composer-Performer Workshop 4	3
Free Choice	3	Principles of Teaching Music	3	Free Choice	3	Free Choice	3
Performance Studies	3	Performance Studies	3	Performance Studies	3	Performance Studies	3
Studies in History and Analysis of Music	3	Studies in History and Analysis of Music	3	Studies in History and Analysis of Music	3	Studies in History and Analysis of Music	3

Bachelor of Music (Musicology)

Students will take a Principal Study in Musicology with a principal focus on developing skills in researching, thinking and writing about music. Students also enrol in Musicology Workshop, elective subjects in the history and analysis of music, covering a range of historical periods, analysis and palaeography. In addition students take core studies in aural perception, harmony and analysis, music history, music technology, pedagogy, and historical and cultural studies to provide a cultural framework for their musical research.

The tables below show a typical enrolment pattern giving the appropriate credit points. The structure is designed to allow considerable choice in the units of study taken. The relevant Chair of Unit could provide advice about appropriate subjects to take in the Free Choice areas.

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	3	Historical and Cultural Studies	3	A performance subject, such as choir or Performance Studies	3	A performance subject, such as choir or Performance Studies	3
Musicology Workshop	3	Musicology Workshop	3	Musicology Workshop	3	Musicology Workshop	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	3	Principles of Teaching Music	3	Studies in History and Analysis of Music	3	Studies in History and Analysis of Music	3
Studies in History and Analysis of Music	3	Studies in History and Analysis of Music	3	Studies in History and Analysis of Music	3	Studies in History and Analysis of Music	3
Semester 5		Semester 6		Semester 7		Semester 8	
Musicology 5 (Major)	6	Musicology 6 (Major)	6	Musicology 7 (Major)	6	Musicology 8 (Major)	6
A performance subject, such as choir or Performance Studies	3	A performance subject, such as choir or Performance Studies	3	A performance subject, such as choir or Performance Studies	3	A performance subject, such as choir or Performance Studies	3
Musicology Workshop	3	Musicology Workshop	3	Musicology Workshop	3	Musicology Workshop	3
Free Choice	3	Free Choice	3	Free Choice	3	Free Choice	3
Studies in History and Analysis of Music	3	Studies in History and Analysis of Music	3	Free Choice	3	Free Choice	3
Studies in History and Analysis of Music	3	Studies in History and Analysis of Music	3	Studies in History and Analysis of Music	3	Studies in History and Analysis of Music	3
Studies in History and Analysis of Music	3	Studies in History and Analysis of Music	3	Studies in History and Analysis of Music	3	Studies in History and Analysis of Music	3

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. Students also have an opportunity to develop practical, compositional, or research skills by taking a Principal Study in an instrument, voice, composition or musicology at either Major or Minor level, depending on their ability. Students also take part in Choir, Wind Orchestra or Orchestra and other performance subjects. All students take core studies in aural perception, harmony and analysis, music history, music technology, pedagogy and historical and cultural studies, to provide a cultural framework for studies in music education.

A typical enrolment for a commencing First Year student, including the appropriate credit points, is set out below.

Semester 1		Semester 2	
Principal Study 1 (Major or Minor)	3/6	Principal Study 2 (Major or Minor)	3/6
Introduction to Microcomputers / Introduction to Music Education	3	Introduction to Music Education / Introduction to Microcomputers	3
Own Choice (if Principal Study taken at minor level)	3	Own Choice (if Principal Study taken at minor level)	3
Aural Perception 1	3	Aural Perception 2	3
Harmony and Analysis 1	3	Harmony and Analysis 2	3
Historical and Cultural Studies	3	Historical and Cultural Studies	3
Studies in History and Analysis of Music	3	Studies in History and Analysis of Music	3
A performance subject, such as choir or Performance Studies	3	A performance subject, such as choir or Performance Studies	3

Continuing students, or those who may seek Advanced Standing or Credit, should seek up-to-date enrolment information from the Chairs of the Music Education and General Studies Units.

Senate Regulations

Bachelor of Music

Units of Study

- The units of study which may be taken for the degree are set out in the Handbook.
- Students may take other units of study within the University of Sydney with the permission of the relevant Dean and of the Conservatorium College Board up to a maximum credit point value of 28 credit points.
- Full-time students take units of study with a total credit point value of 24 per semester for 8 semesters.
- Prerequisites and corequisites for units of study are set out in the Handbook.

Specialisation

- Students in the Bachelor of Music degree specialise in one of four areas: performance, composition, musicology, music education.

Principal Study

- Students specialising in Performance, Composition, and Musicology take 8 semesters in a Principal Study. Students specialising in Music Education take a minimum of 6 semesters of 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, Harp, Flute, Oboe, Clarinet, Saxophone, Bassoon, Recorder, French Horn, Trumpet, Trombone, Tuba, Jazz Performance, Timpani and Percussion, Composition and Musicology

Grades of the degree

- The degree of Bachelor of Music shall be awarded in two grades, namely the Pass degree and the Honours degree.
- In the honours grade there are:
 - three classes: I, n, and UJ; and
 - two divisions within class II: (i) and (ii)

Admission

- An applicant may gain admission to the course by satisfying requirements in each of the following:

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

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

- BMus (Performance). Applicants are required to undertake a practical audition for a major study in the nominated instrument or voice according to requirements laid down by the Conservatorium College Board.
- 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.
- BMus (Musicology). Applicants are required to present an example of recent written work and to attend an interview.
- BMus (Music Education). Applicants are required to attend an interview for Music Education and to undertake a further audition and/or interview according to whether they wish to study instrument/voice, composition or musicology.
 - students wishing to take major or minor study in an instrument or voice are required to undertake a practical audition at the level (major or minor) at which they intend to study.
 - students wishing to take major or minor study in Composition are required to submit at least three compositions in different performance media and to attend an interview.
 - students wishing to take major study in Musicology are required to present an example of recent written work and to attend an interview.

Applicants from countries other than Australia

10. An applicant from overseas may satisfy the requirements for 9.1 by demonstrating that they have achieved a level of education deemed equivalent to the HSC by the Conservatorium College Board.

Mature age students

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

12. An applicant for Mature Age Admission may satisfy the requirements for 9.1 by demonstrating to the satisfaction of the Conservatorium College Board 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.

Requirements for pass degree

13. To qualify for the pass degree, candidates must complete units of study 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
- (b) core requirements
- (c) other subjects of the students choice.

BMus (Performance)

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

Area:	Min. no. of credit points: BMus (Performance) students	Min. level of achievement: BMus (Performance) students	Other requirements:
Performance	96 credit points	Instrument or Voice (Major) 8 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 credit points	Harmony and Analysis 4 or Jazz Harmony 4 Aural Perception 4 or Jazz Ear Training 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 subjects.
Studies in the History and Analysis of Music	24 credit points	Should include Foundation courses worth at least 12 credit points	
Teaching Music (Music Education)	6 credit points		
Historical and Cultural Studies	6 credit points		
	159 credit points		Units of study worth further 33 credit points to be taken in areas of the student's choice.

BMus (Composition)

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

Area:	Min. no. of credit points: BMus (Composition) students	Min. level of achievement: BMus (Composition) students	Other requirements:
Performance	18 credit points	Performance Studies 6	
Composition	96 credit points	Principal Study Comp 8 Compositional Techniques & Analysis 6 Electro-acoustic Composition 6 Composer Performer Workshop 4	
Music Skills	27 credit points	Harmony 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 subjects
Studies in the History and Analysis of Music	18 credit points including Foundation courses worth at least 12 credit points		
Teaching Music (Music Education)	6 credit points		
Historical and Cultural Studies	6 credit points		
	171 credit points		Units of study worth further 21 credit points to be taken in areas of the student's choice.

BMus (Musicology)

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

Area:	Min. no. of credit points: BMus (Musicology) students	Min. level of achievement: BMus (Musicology) students	Other requirements:
Performance	18 credit points		
Music Skills	27 credit points	Harmony 4 Aural Perception 4 Music Technology 1	
History and Analysis of Music	96 credit points comprising 18 credit points in Foundation courses, 30 credit points in advanced units of study, 48 credit points of Musicology	Musicology (Major) 8	Honours students must take 8 credit points from the Faculty of Arts or another approved unit of study in another faculty.
Teaching Music (Music Education)	6 credit points		
Historical and Cultural Studies	6 credit points		
	153 credit points		A further 39 credit points to be taken in areas of the student's choice.

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

Area:	Min. no. of credit points: BMus (Music Education) students	Min. level of achievement: BMus (Music Education) students	Other requirements:
Performance	30 credit points	Principal Study (minor) 6 for students taking an instrumental Principal Study Choir, Wind Orchestra, or Orchestral Studies 4	
Music Skills	27 credit points	Harmony 4 Aural Perception 4 Music Technology 1	
History and Analysis of Music	18 credit points	Should include a minimum of 12 credit points in Foundation Courses	
Music Education	78 credit points		
Historical and Cultural Studies	12 credit points		
	165 credit points		27 credit points to be taken in areas of the students choice.

Eligibility for admission to honours grade

18. To be eligible for admission to the Honours grade 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.
- 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.
- c) BMus (Music Education). Candidates should have achieved a minimum of a Credit average in Music Education, Education and Music History, demonstrate a satisfactory record in other subjects, 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 have achieved a Credit average in all other courses in the first two years of their course.

Restriction on number of honours candidates in BMus (Music Education)

19. 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.

Requirements for honours grade

20. 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:

- 20.1 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.
- 20.2 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.
- 20.3 BMus (Music Education). Candidates must complete Honours Transition Unit, Research Methods 1-2 and Special Study Honours 1-2.

20.4 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 24.

Credit for previous study

21. A candidate may receive credit for previous study at the Conservatorium or at another institution under the regulations set out in rule 1.4 of the Rules of the Sydney Conservatorium of Music.

Progress

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

The faculty may:

- (a) on the recommendation of the head of the department concerned 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 faculty, the candidate does not show good cause, terminate the candidature.

Variation of normal progression and leave

23. Candidates may vary their progression through the degree or apply for leave under the regulations set out in rules 4.3 and 4.5 of the Rules of the Sydney Conservatorium of Music.

Transfer

24. Candidates may transfer from one program to another under conditions set out in rule 1.3 of the Rules of the Sydney Conservatorium of Music.

Maximum time for the completion of the Bachelor of Music

25. 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.

Bachelor of Music Studies

The Bachelor of Music Studies is a degree for students seeking a broad musical education with flexibility to pursue a range of subjects meeting their own interests, both within the Sydney Conservatorium, and in other faculties of The University of Sydney. It is structured to facilitate creative interdisciplinary links within music disciplines and between music and other subject areas.

Aim

The aim of the Bachelor of Music Studies course is to develop 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 objectives of the Bachelor of Music Studies are:

- (i) To develop general musical abilities in the areas of performance, musicology, composition and music education;
- (ii) To develop students' ability to see themselves, their musical art and their educational activities in a wide cultural perspective;
- (iii) To develop the generic attributes of graduates of the University of Sydney as articulated by the Academic Board.

Duration

The degree is designed to be completed after 3 years full time study. Part time study is available to students on application to the Conservatorium Board through its Undergraduate Studies Committee. A student who is granted approval to undertake an award program on a part-time basis shall undertake those units of study determined by the Committee.

Structure

The degree is structured to allow students flexibility in their choice of units in order to allow them to pursue their own combinations of musical and non-musical disciplines. All students take a Principal Study in an instrument, voice, composition or musicology, core subjects in music skills, music history, technology and other units of their own choice. Students may choose units of study taught at another faculty of The University of Sydney as well as units of study taught within the Conservatorium. Principal Study may be at Major level (6 credit points) or Minor level (3 credit points) depending on level of ability.

All full-time students must complete units of study worth 24 credit points per semester: a total of 144 credit points for the entire course. Each unit of study is worth between 3 and 6 credit points.

A typical program in the Bachelor of Music Studies, together with the credit point value, is set out below.

Semester 1		Semester 2		Semester 3		Semester 4		Semester 5		Semester 6	
Principal Study 1 (Minor or Major Level)	3/6	Principal Study 2 (Minor or Major Level)	3/6	Principal Study 3 (Minor or Major Level)	3/6	Principal Study 4 (Minor or Major Level)	3/6	Principal Study 5 (Minor or Major Level)	3/6	Principal Study 6 (Minor or Major Level)	3/6
Own Choice	3	Own Choice	3	Own Choice	3	Own Choice	3	Own Choice	3	Own Choice	3
Historical and Cultural Studies	3	Historical and Cultural Studies	3	Historical and Cultural Studies	3	Historical and Cultural Studies	3	Own Choice	3	Own Choice	3
Aural Perception 1	3	Aural Perception 2	3	Aural Perception 3	3	Aural Perception 4	3	Own Choice	3	Own Choice	3
Harmony and Analysis 1	3	Harmony and Analysis 2	3	Harmony and Analysis 3	3	Harmony and Analysis 4	3	Own Choice	3	Own Choice	3
Music Technology 1	3	Principles of Teaching Music	3	Own Choice	3	Own Choice	3	Own Choice	3	Own Choice	3
Studies in History and Analysis of Music	3	Studies in History and Analysis of Music	3	Studies in History and Analysis of Music	3	Studies in History and Analysis of Music	3	Studies in History and Analysis of Music	3	Studies in History and Analysis of Music	3
Own Choice	3	Own Choice	3	Own Choice	6	Own Choice	6	Own Choice	3	Own Choice	3

Senate Regulations

Bachelor of Music Studies

Courses

1. The units of study which may be taken for the degree are set out in the Handbook.
2. Students may take other units of study within The University of Sydney with the permission of the relevant Dean and of the Conservatorium College Board up to a maximum credit point value of 28 credit points.
3. Full-time students take units with a total credit point value of 24 credit points per semester for 6 semesters.
4. Prerequisites and corequisites for units of study are set out in the Handbook.

Principal Study

5. 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 at the Major level involves 4 - 5 hours class time including, where appropriate individual lessons. Principal Study is major or minor study in Voice, Piano, Harpsichord, Organ, Violin, Viola, Cello, Double Bass, Guitar, Harp, Flute, Oboe, Clarinet, Saxophone, Bassoon, Recorder, French Horn, Trumpet, Trombone, Tuba, Timpani and Percussion, Jazz Arranging, Jazz Performance (Major level only), Composition and Musicology.

Grades of the degree

6. The degree of Bachelor of Music Studies shall be awarded in one grade, namely as a Pass degree.

Admission

7. An applicant may gain admission to the course by satisfying requirements in each of the following:
- 7.1. The NSW Higher School Certificate [HSC], or its interstate equivalent, at a level determined each year by the Sydney Conservatorium. Students are expected to have presented a minimum of two units of English and two units of Music for the HSC examination.
- 7.2. An interview and/or audition according to their proposed Principal Study as set out below.
- (i) 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.
- (ii) 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.
- (iii) Students wishing to undertake a major or minor 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.
- (iv) Students wishing to undertake a major in musicology
- Applicants are required to present an example of recent written work and to attend an interview.

Applicants from countries other than Australia

8. An applicant from overseas may satisfy the requirements for 7.1 by demonstrating that they have achieved a level of education deemed equivalent to the HSC by the Conservatorium College Board.

Mature age students

9. Applicants who have attained the age of 21 years by 1 March in the year of intended enrolment may apply for Mature Age Admission.
10. An applicant for Mature Age Admission may satisfy the requirements for 7.1 by demonstrating to the satisfaction of the Conservatorium College Board 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.

Requirements for the degree

11. 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 5 above
 - b) core requirements
 - c) other subjects of the student's choice.

All students take a Major or Minor study in an instrument or voice, or in Composition, Musicology, or Jazz Arranging up to a minimum level of Minor 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 student's own choice; which may be taken either within the Conservatorium or in 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.

Area	Minimum value of Credit points for students not specialising in the area	Minimum level of achievement
Performance	18 credit points	
Music Skills	27 credit points	Harmony 4 Aural Perception 4 Music Technology 1
History and Analysis of Music	12 Foundation credit points 6 Advanced credit points	Dependent on specialisation
Teaching Music	6 credit points	Dependent on specialisation
Historical and Cultural Studies	6 credit points	
	75	

Credit for previous Study

12. A candidate may receive credit for previous study at the Conservatorium or at another institution under the regulations set down in rule 1.4 of the Rules of the Sydney Conservatorium of Music.

Progress

13. 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 the department concerned 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.

Transfer

14. Candidates may transfer from one program to another under conditions set out in rule 1.3 of the Rules of the Sydney Conservatorium of Music.

Variation of normal progression and leave

15. Candidates may vary their progression through the degree or apply for leave under the regulations set out in rules 4.3 and 4.5 of the Rules of the Sydney Conservatorium of Music.

Maximum time for the completion of the Bachelor of Music Studies

16. 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.

Diploma of Music (DipMus)

The aim of the Diploma of Music (DipMus) award program is to provide accelerated progress for particularly gifted students and opportunities for them to acquire high level performance skills and a range of artistic and intellectual knowledge which will prepare them for a career as a professional musician.

The Diploma of Music is minimally completed in three years of full-time study. It includes major studies in the following instruments and

Voice; Piano, Harpsichord; Violin, Viola, Cello, Double Bass; Harp; Guitar; Flute, Oboe, Clarinet, Saxophone, Bassoon, Recorder, Baroque Flute; French Horn, Trumpet, Trombone, Tuba; Percussion.

Diploma of Music (DipMus) students undertake a major study in an instrument or voice comprising a sequence of six courses from the equivalent Bachelor of Music major study sequence of eight courses. These have been selected to provide accelerated progression as, for example:

	Diploma of Music (DipMus)	Bachelor of Music (BMus)
Semester 1	Violin 1	Violin 1
Semester 2	Violin 2	Violin 2
Semester 3	Violin 4	Violin 3
Semester 4	Violin 6	Violin 4
Semester 5	Violin 7	Violin 5
Semester 6	Violin 8	Violin 6
Semester 7		Violin 7
Semester 8		Violin 8

Instrumental study teachers will be allocated with regard to each student's expressed preference. Students will normally remain with that teacher for the duration of the award program; however there is a mechanism for reassignment of teachers in certain circumstances. Requests for change of teacher should be made to the Coordinator of Studio Teaching in the first instance.

All full-time students must complete units of study worth 24 credit points per semester: a total of 144 credit points for the entire degree course. Each unit of study is worth 3-6 credit points.

Four typical programs in the Diploma of Music, together with the credit point value, are set out below. Students should use these as a guide to the acquisition of credit points by normal progression through the Diploma of Music.

Diploma of Music (DipMus): Brass/Percussion Major

Semester 1		Semester 2		Semester 3		Semester 4		Semester 5		Semester 6	
Principal Study 1 (Major)	9	Principal Study 2 (Major)	9	Principal Study 3 (Major)	9	Principal Study 4 (Major)	9	Principal Study 5 (Major)	12	Principal Study 6 (Major)	12
Chamber Music 1	3	Chamber Music 2	3	Chamber Music 3	3	Chamber Music 4	3	Chamber Music 5	3	Chamber Music 6	3
Large Ensemble 1 (Orchestral Studies)	3	Large Ensemble 2 (Orchestral Studies)	3	Large Ensemble 3 (Orchestral Studies)	3	Large Ensemble 4 (Orchestral Studies)	3	Large Ensemble 5 (Orchestral Studies)	3	Large Ensemble 6 (Orchestral Studies)	3
Aural Perception 1	3	Aural Perception 2	3	Aural Perception 3	3	Aural Perception 4	3	Composer Performer Workshop 1	3	Composer Performer Workshop 2	3
Brass Choir 1/ Percussion Ensemble 1	3	Brass Choir 2/ Percussion Ensemble 2	3	Studies in History and Analysis of Music 3	3	Studies in History and Analysis of Music 4	3	Brass Choir 3/ Percussion Ensemble 3	3	Brass Choir 4/ Percussion Ensemble 4	3
Harmony & Analysis 1	3	Harmony & Analysis 2	3	Harmony & Analysis 3	3	Harmony & Analysis 4	3				

Diploma of Music (DipMus): Guitar Major

Semester 1		Semester 2		Semester 3		Semester 4		Semester 5		Semester 6	
Principal Study 1 (Major)	9	Principal Study 2 (Major)	9	Principal Study 3 (Major)	9	Principal Study 4 (Major)	9	Principal Study 5 (Major)	12	Principal Study 6 (Major)	12
Chamber Music 1	3	Chamber Music 2	3	Chamber Music 3	3	Chamber Music 4	3	Chamber Music 5	3	Chamber Music 6	3
Aural Perception 1	3	Aural Perception 2	3	Aural Perception 3	3	Aural Perception 4	3	Composer Performer Workshop 1	3	Composer Performer Workshop 2	3
Harmony & Analysis 1	3	Harmony & Analysis 2	3	Harmony & Analysis 3	3	Harmony & Analysis 4	3	Pedagogy Guitar 1	3	Pedagogy Guitar 2	3
Performance Electives	6	Performance Electives	6	Choir or Chorale 1	3	Choir or Chorale 2	3	Choir or Chorale 3	3	Choir or Chorale 4	3
				Studies in History and Analysis of Music 3	3	Studies in History and Analysis of Music 4	3				

Diploma of Music (DipMus): Piano/Harpsichord Major

Semester 1		Semester 2		Semester 3		Semester 4		Semester 5		Semester 6	
Principal Study 1 (Major)	9	Principal Study 2 (Major)	9	Principal Study 3 (Major)	9	Principal Study 4 (Major)	9	Principal Study 5 (Major)	12	Principal Study 6 (Major)	12
Accompan't 1	3	Accompan't 2	3	Accompan't 3	3	Accompan't 4	6	Performance Electives	6	Performance Electives	6
Aural Perception 1	3	Aural Perception 2	3	Aural Perception 3	3	Aural Perception 4	3	Composer Performer Workshop 1	3	Composer Performer Workshop 2	3
Harmony & Analysis 1	3	Harmony & Analysis 2	3	Harmony & Analysis 3	3	Harmony & Analysis 4	3	Chamber Music 3	3	Chamber Music 4	3
Chamber Music 1	3	Chamber Music 2	3	Studies in History and Analysis of Music 3	3	Studies in History and Analysis of Music 4	3				
Choir or Chorale 1	3	Choir or Chorale 2	3	Choir or Chorale 3	3						

Diploma of Music (DipMus): String & Woodwind Major

Semester 1		Semester 2		Semester 3		Semester 4		Semester 5		Semester 6	
Principal Study 1 (Major)	9	Principal Study 2 (Major)	9	Principal Study 3 (Major)	9	Principal Study 4 (Major)	9	Principal Study 5 (Major)	12	Principal Study 6 (Major)	12
Chamber Music 1	3	Chamber Music 2	3	Chamber Music 3	3	Chamber Music 4	3	Chamber Music 5	3	Chamber Music 6	3
Large Ensemble 1 (Orchestral Studies)	3	Large Ensemble 2 (Orchestral Studies)	3	Large Ensemble 3 (Orchestral Studies)	3	Large Ensemble 4 (Orchestral Studies)	3	Large Ensemble 5 (Orchestral Studies)	3	Large Ensemble 6 (Orchestral Studies)	3
Aural Perception 1	3	Aural Perception 2	3	Aural Perception 3	3	Aural Perception 4	3	Performance Electives	3	Performance Electives	3
Harmony & Analysis 1	3	Harmony & Analysis 2	3	Harmony & Analysis 3	3	Harmony & Analysis 4	3	Composer Performer Workshop 1	3	Composer Performer Workshop 2	3
Performance Electives	3	Performance Electives	3	Studies in History and Analysis of Music 3	3	Studies in History and Analysis of Music 4	3				

Diploma of Music (DipMus): Voice Major

Semester 1		Semester 2		Semester 3		Semester 4		Semester 5		Semester 6	
Principal Study 1 (Major)	9	Principal Study 2 (Major)	9	Principal Study 3 (Major)	9	Principal Study 4 (Major)	9	Principal Study 5 (Major)	12	Principal Study 6 (Major)	12
Opera Italian 1	3	Opera Italian 2	3	Opera - Italian 3	3	Opera - Italian 4	3	Opera - Italian 5	3	Opera - Italian 6	3
Aural Perception 1	3	Aural Perception 2	3	Aural Perception 3	3	Aural Perception 4	3	Composer Performer Workshop 1	3	Composer Performer Workshop 2	3
Harmony & Analysis 1	3	Harmony & Analysis 2	3	Opera - German 1	3	Opera - German 2	3	Opera - German 3	3	Opera - German 4	3
Performance Electives	3	Performance Electives	3	Choir or Chorale 1	3	Choir or Chorale 2	3	Choir or Chorale 3	3	Choir or Chorale 4	3
Studies in History and Analysis of Music 3	3	Studies in History and Analysis of Music 4	3	Harmony & Analysis 3	3	Harmony & Analysis 4	3				

Diploma of Opera (DipOp)

The Diploma of Opera is a three year course of full-time, intensive study which aims to prepare 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. Vocal and physical aspects of performance will be complemented by a general awareness of professionalism and the practicalities of theatre, its requirements and environment.

Students will also be able to:

- perform basic pianistic skills;
- demonstrate a thorough understanding of musicianship;
- sing in the major operatic languages;
- perform movement and dance sequences; and
- build a character on developed stagecraft skills.

Students must demonstrate satisfactory progress in vocal, musical and performance skills in order to progress through the course. Exemption from a particular unit of study may be granted on the recommendation of the Chair of Unit subject to a demonstration of attainment.

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. Each unit of study is worth between 3 and 6 credit points.

A typical program in the Diploma of Opera, together with the credit point value, is set out below.

Semester 1		Semester 2		Semester 3		Semester 4		Semester 5		Semester 6	
Opera Voice 1	6	Opera Voice 2	6	Opera Voice 3	6	Opera Voice 4	6	Opera Voice 5	6	Opera Voice 6	6
Movement and Stagecraft 1	3	Movement and Stagecraft 2	3	Movement and Stagecraft 3	3	Movement and Stagecraft 4	3	Movement and Stagecraft 5	3	Movement and Stagecraft 6	3
Opera Repertoire 1	3	Opera Repertoire 2	3	Opera Repertoire 3	3	Opera Repertoire 4	3	Opera Repertoire 5	3	Opera Repertoire 6	3
Diction for Singers 1	3	Diction for Singers 2	3	German for Singers 1	3	German for Singers 2	3	French for Singers 1	3	French for Singers 2	3
Italian for Singers 1	3	Italian for Singers 2	3	Italian for Singers 3	3	Italian for Singers 4	3	Italian for Singers 5	3	Italian for Singers 6	3
History of Opera 1	3	History of Opera 2	3	Production 1	3	Production 2	3	Production 3	6	Production 4	6
Music Skills 1	3	Music Skills 2	3	Music Skills 3	3	Music Skills 4	3				

7. Unit of Study Descriptions

ENSE 1000 Accompaniment 1

3 credit points

Teacher/Coordinator: D. Miller (Ensemble Studies)

Corequisite: Pianoforte 1

When Offered: March semester

Classes: one 1hrprac tut/wk

Assessment: Accompany one student performance at one concert practice (100%)

Students will gain basic, first-hand experience of sight reading, ensemble and rehearsal techniques, teaching methods, performance technique and repertoire. Each will be assigned to a vocal or instrumental studio for 1 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. Students will be expected to perform in one concert practice with the partner they have worked with through the semester. Reports will be written by the panel attending the concert practice and the teacher supervising the weekly practical tutorials.

ENSE 1001 Accompaniment 2

3 credit points

Teacher/Coordinator: D. Miller (Ensemble Studies)

Prerequisite: Accompaniment 1

Corequisite: Pianoforte 2

When Offered: July semester

Classes: one 1hr prac tut/wk

Assessment: Accompany one student performance at one concert practice (100%)

Please refer to Accompaniment 1.

ENSE 2000 Accompaniment 3

3 credit points

Teacher/Coordinator: D. Miller (Ensemble Studies)

Prerequisite: Accompaniment 2

Corequisite: Pianoforte 3

When Offered: March semester

Classes: one 2hr lecAvk

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 course will also contain an introduction to the skills required of the vocal coach and the repetiteur and a series of four master classes with professional musicians.

For further information contact D. Miller (Ensemble Studies).

ENSE 2001 Accompaniment 4

3 credit points

Teacher/Coordinator: D. Miller (Ensemble Studies)

Prerequisite: Accompaniment 3

Corequisite: Pianoforte 4

When Offered: July semester

Classes: one 2hr lecAvk

Assessment: Preparation of class material and performance in two master classes (100%)

Please refer to Accompaniment 3. Students who show potential will be offered the option of progressing into the Accompaniment Major course (Accompaniment 5-6-7-8). For further information contact D. Miller (Ensemble Studies).

ENSE 3000 Accompaniment 5 (Major)

6 credit points

Teacher/Coordinator: D. Miller (Ensemble Studies)

Prerequisite: Accompaniment 4 and audition

Corequisite: Accompaniment Performance 1

When Offered: March semester

Classes: one 1hr individual lesson & 3hrs accompanying vocal studies or choral ensemblesAvk

Assessment: Preparation of lesson material; performance in vocal studios; at least two concert practice performances

This course 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. For further information contact D. Miller (Ensemble Studies).

ENSE 3001 Accompaniment 6 (Major)

6 credit points

Teacher/Coordinator: D. Miller (Ensemble Studies)

Prerequisite: Accompaniment 5 (Major)

Corequisite: Accompaniment Performance 2

When Offered: July semester

Classes: one 1hr individual lesson & 3hrs accompanying vocal studios or choral ensembles/wk

Assessment: Preparation of lesson material; performance in vocal studios; at least two concert practice performances; one 35min solo recital

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 4002 Accompaniment 7 (Honours)

6 credit points

Teacher/Coordinator: D. Miller (Ensemble Studies)

Prerequisite: admission requirements for BMus Honours

When Offered: March semester

Classes: one 1hr individual lesson & 1-2hrs masterclass or performance workshop plus concert practice/wk

Assessment: Accompany a graduate instrumental or vocal student in a 40min recital (100%)

Presentation of a major recital with a Conservatorium student in the graduate program. Program planning, translations, program notes and performance technique will be taken into consideration in assessing the recital. For further information contact D. Miller (Ensemble Studies).

ENSE 4000 Accompaniment 7 (Major)

6 credit points

Teacher/Coordinator: D. Miller (Ensemble Studies)

Prerequisite: Accompaniment 6 (Major)

Corequisite: Accompaniment Performance 3

When Offered: March semester

Classes: one 1hr individual lesson & 3hrs accompanying vocal studios, choral ensembles or repertoire class/wk

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 as they apply to the unseen work to be prepared for assessment 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. One major ensemble work will be provided for study without assistance from the lecturer and performed at the end of the semester. For further information contact D. Miller (Ensemble Studies).

ENSE 4003 Accompaniment 8 (Honours)

6 credit points

Teacher/Coordinator: D. Miller (Ensemble Studies)

Prerequisite: Accompaniment 7 (Honours)

When Offered: July semester

Classes: one 1hr individual lesson & 1-2hrs masterclass or performance workshop plus concert practiceAvk

Assessment: 3000-5000w analysis of rehearsal diary (100%)

Students will keep a diary of the period spent in preparation for two Senior Recitals, one with a vocalist and one with an instrumentalist. The diary will contain details of programming, rehearsal techniques and schedule, development of relationships with associate artists, research into repertoire, technical problems and solutions, relevance of professional advice, performance practice and assessment. Students will present a paper of 3000 to 5000 words outlining the major aspects of the preparation and performance process made evident by an analysis of the contents of the diary. The paper will include a personal assessment of the two recitals relating this to the preparation process. The original diary is to be presented as an appendix to this paper.

ENSE 4001 Accompaniment 8 (Major)

6 credit points

Teacher/Coordinator: D. Miller (Ensemble Studies)

Prerequisite: Accompaniment 7 (Major)

Corequisite: Accompaniment Performance 4

When Offered: July semester

Classes: one 1hr individual lesson & 3hrs accompanying vocal studios, choral ensembles or repertoire classAvk

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 studios

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— Preamble

The sequence of Accompaniment Performance courses 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 courses 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 course is designed to emphasize 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

Teacher/Coordinator: D. Miller (Ensemble Studies)

Prerequisite: Pianoforte 4 (Major)

Corequisite: Accompaniment 5

When Offered: March semester

Classes: one 1hr individual lesson/wk

Assessment: 30min technical exam, one 6min concert practice performance (100%)

ENSE 3003 Accompaniment Performance 2

3 credit points

Teacher/Coordinator: D. Miller (Ensemble Studies)

Prerequisite: Accompaniment Performance 1

Corequisite: Accompaniment 6 (Major)

When Offered: July semester

Classes: one 1hr individual lesson/wk

Assessment: 30min technical exam, one 6min concert practice performance (100%)

ENSE 4004 Accompaniment Performance 3

3 credit points

Teacher/Coordinator: D. Miller (Ensemble Studies)

Prerequisite: Accompaniment Performance 2

Corequisite: Accompaniment 7 (Major)

When Offered: March semester

Classes: one 1hr individual lessonAvk

Assessment: 15min repertoire exam (100%)

ENSE 4005 Accompaniment Performance 4

3 credit points

Teacher/Coordinator: D. Miller (Ensemble Studies)

Prerequisite: Accompaniment Performance 3

Corequisite: Accompaniment 8 (Major)

When Offered: July semester

Classes: one 1hr individual lessonAvk

Assessment: 15min repertoire exam (100%)

MCGY 3000 Advanced Aural 1

3 credit points

Teacher/Coordinator: D. Priest (Musicology)

When Offered: March semester

Classes: one 1hr sem/wk

Assessment: Weekly homework and topic-based tests (100%)

This course 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 chromatic harmony and modality. Students will also have the opportunity to suggest particular types of work that they would like to pursue. For further information contact D. Priest (Musicology).

Textbooks:

L. Edlund Modus Novus: studies in reading atonal melodies (London, 1963)

MCGY 3001 Advanced Aural 2

3 credit points

Teacher/Coordinator: D. Priest (Musicology)

Prerequisite: Advanced Aural 1

When Offered: July semester

Classes: one 1hr sem/wk

Assessment: Weekly homework and topic-based tests (100%)

The course 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. For further information contact D. Priest (Musicology).

Textbooks:

L. Edlund Modus Novus: studies in reading atonal melodies (London, 1963)

L. Edlund Polyrhythmic: advanced rhythmic studies (London, 1980)

MCGY 2000 Advanced Harmony 1

3 credit points

Teacher/Coordinator: R. Toop (Musicology)

When Offered: March semester

Classes: one 1hr sem/wk

Assessment: Three 20 bar assignments (70%); one 25min seminar presentation (30%)

Students in this course 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. For further information contact Chair (Musicology).

MCGY 2001 Advanced Harmony 2

3 credit points

Teacher/Coordinator: R. Toop (Musicology)

When Offered: July semester

Classes: one 1hr sem/wk

Assessment: Three 20 bar assignments (70%), one 25min seminar presentation (30%)

The techniques of 20th century composition are explored 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. For further information contact Chair (Musicology).

Advanced Small Ensemble— Preamble

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 students undertaking BMus (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

Teacher/Coordinator: D. Montz (Jazz Studies)

Prerequisite: Jazz Performance 2 and by permission of Chair of Jazz Studies

When Offered: March semester

Classes: 3hrs 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%)

JAZZ 2001 Advanced Small Ensemble 2

3 credit points

Teacher/Coordinator: D. Montz (Jazz Studies)

Prerequisite: Jazz Performance 3 and by permission of Chair of Jazz Studies

When Offered: July semester

Classes: 3hrs 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%)

JAZZ 3000 Advanced Small Ensemble 3

3 credit points

Teacher/Coordinator: D. Montz (Jazz Studies)

Prerequisite: Jazz Performance 4 and by permission of Chair of Jazz Studies

When Offered: March semester

Classes: 3hrs 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%)

JAZZ 3001 Advanced Small Ensemble 4

3 credit points

Teacher/Coordinator: D. Montz (Jazz Studies)

Prerequisite: Jazz Performance 5 and by permission of Chair of Jazz Studies

When Offered: July semester

Classes: 3hrs 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%)

JAZZ 4000 Advanced Small Ensemble 5

3 credit points

Teacher/Coordinator: D. Montz (Jazz Studies)

Prerequisite: Jazz Performance 6 and by permission of Chair of Jazz Studies

When Offered: March semester

Classes: 3hrs 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%)

JAZZ 4001 Advanced Small Ensemble 6

3 credit points

Teacher/Coordinator: D. Montz (Jazz Studies)

Prerequisite: Jazz Performance 7 and by permission of Chair of Jazz Studies

When Offered: July semester

Classes: 3hrs 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%)

MCGY 2002 Analytic Techniques 1

3 credit points

Teacher/Coordinator: R. Toop (Musicology)

Prerequisite: Harmony 2

Corequisite: Harmony 3

When Offered: March semester

Classes: one 1hr lec/wk

Assessment: Assignment (40%); 90min exam (60%)

Taken together Analytic Techniques 1 and 2 seek to give the student a sound basis for the intelligent analysis of works from any period. Drawing on a variety of current methods, Analytic Techniques 1 concentrates on the analysis of structural issues in tonal music of the Baroque, Classical and early Romantic era. The course lays particular emphasis on four topic areas: Baroque fugal and contrapuntal techniques, aspects of Sonata Form, aspects of motivic unity, and the theories of Schenker. For further information contact Chair (Musicology).

Textbooks:

H. Schenker Five Graphic Music Analyses (Dover, New York, 1969)

MCGY 2003 Analytic Techniques 2

3 credit points

Teacher/Coordinator: R. Toop (Musicology)

Prerequisite: Analytic Techniques 1

Corequisite: Harmony 4

When Offered: July semester

Classes: one 1hr lec/wk

Assessment: Written analytic assignment (40%); 90min exam (60%)

Analytic Techniques 2 focuses on approaches to the analysis of pre-tonal, advanced tonal and atonal music. It explores set-theory, serialism, proportional analysis, rhythmic analysis and introduces a variety of other current methodologies. For further information contact Chair (Musicology).

Aural Perception—Preamble

Aural Perception (AP) can be taken as a sequence of either four or five semester courses. On entry to the BMus, DipMus or BMusStudies awards students will—on the basis of a written test—be assigned to either AP1 or AP1A and AP1B.

Both cover the same material and have the same exit standard, but while API is a one semester course, AP1A and AP1B extend over one year (two semesters) to enable students with limited experience or weakness to progress at a slower pace. Regardless of the results of the written test, students may request to take AP1A and AP1B. Students who successfully complete API in first semester progress to AP2 in second semester. Students who successfully complete AP1B at the end of second semester progress to AP2 in the first semester of the following year.

The AP course aims to develop 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 courses.

MCGY 1000 Aural Perception 1

3 credit points

Teacher/Coordinator: R. Toop (Musicology)

When Offered: March semester

Classes: one 1hr lab & one 1hr Solfege tut/wk

Assessment: Weekly assignment (15%); 1hr mid-semester written test (20%); 5min mid-semester Solfege test (15%); 1hr written exam (25%); and 10min Solfege examination (25%)

Students work on the following material:

intervals: all up to and including P8

*scales: Major, 3 forms of minor, from tonic and dominant

*triads: Major, minor and diminished

*diatonic harmony: chords I, n, IV, V and VI

*rhythm: quarter-beat values in simple time/sixth-beat values in compound time.

For further information contact the Chair (Musicology).

Textbooks:

Benward, B. and J.T. Kolosick Ear Training: A Technique for Listening 5th edn Madison, Brown and Benchmark 1996

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

MCGY 1001 Aural Perception 1A

3 credit points

Teacher/Coordinator: R. Toop (Musicology)

When Offered: March semester

Classes: two 1hr sem & one 1hr tut/wk

Assessment: 5-10min weekly written tests (30%); weekly assignments (15%); 1hr written exam (30%); 5min Solfege exam (25%)

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

*triads: major, minor and diminished

*diatonic harmony: chords I, II and V

*rhythm: half-beat values in simple time/third-beat values in compound time.

Textbooks:

Lars, Edlund, Modus Vetus Nordiska/Chester, Stockholm/London, 1974

MCGY 1002 Aural Perception 1B

3 credit points

Teacher/Coordinator: R. Toop (Musicology)

Prerequisite: Aural Perception 1A

When Offered: July semester

Classes: one 1hr lab & one 1hr Solfege tut/wk

Assessment: Weekly assignments (15%), 1hr mid-semester written test (20%), 5min mid-semester Solfege test (15%), 1hr written exam (25%); 10min Solfege exam (25%)

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

*diatonic harmony: chords I, II, IV, V and VI

*rhythm: quarter-beat values in simple time/sixth-beat values in compound time.

For further information contact the Chair (Musicology).

Textbooks:

Benward, B. and J.T. Kolosick Ear Training: A Technique for Listening 5th edn Madison, Brown and Benchmark 1996

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

MCGY 1003 Aural Perception 2

3 credit points

Teacher/Coordinator: R. Toop (Musicology)

Prerequisite: Aural Perception 1, or Aural Perception 1A

When Offered: March and/or July semester

Classes: one 1hr lab & one 1hr Solfege tut/wk

Assessment: Weekly assignments (15%); 1hr mid-semester written test (20%);

5min mid-semester Solfege test (15%); 1hr written exam (25%); 10min Solfege exam (25%)

Students will continue to work on the material covered in Aural Perception 1 or Aural Perception 1B as well as:

*Church modes

*chords: augmented triad and Mm7 chord

*harmony: chords III, VII, V and V7

*1st and 4th Species Counterpoint

*rhythm: triplets in simple time.

Textbooks:

Benward, B. and J.T. Kolosick Ear Training: A Technique for Listening 5th edn Madison, Brown and Benchmark 1996

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

MCGY 2004 Aural Perception 3

3 credit points

Teacher/Coordinator: R. Toop (Musicology)

Prerequisite: Aural Perception 2

When Offered: March and/or July semester

Classes: one 1hr lab & one 1hr Solfege tut/wk

Assessment: Weekly assignments (15%); 1hr mid-semester written test (20%), 5min mid-semester Solfege test (15%); 1hr written exam (25%), 10min Solfege exam (25%)

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

*harmony: leading note 7th chords and applied chords

*free counterpoint

*rhythm: irregular divisions.

Textbooks:

Benward, B. and J.T. Kolosick Ear Training: A Technique for Listening 5th edn Madison, Brown and Benchmark 1996

Lars Edlund Modus Vetus Nordiska/Chester, Stockholm/London, 1974

Lars Edlund Modus Novus Nordiska/Chester, Stockholm/London, 1963

MCGY 2005 Aural Perception 4

3 credit points

Teacher/Coordinator: R. Toop (Musicology)

Prerequisite: Aural Perception 3

When Offered: March and/or July semester

Classes: one 1hr lab & one 1hr Solfege tut/wk

Assessment: Weekly assignments (15%); 1hr mid-semester written test (20%); 5min mid-semester Solfege test (15%); 1hr written exam (25%); 10min Solfege exam (25%)

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 progressions

*harmony: Neapolitan 6th and augmented 6th chords

*rhythm: mixed metre and additive metres.

Textbooks:

Benward, B. and J.T. Kolosick Ear Training: A Technique for Listening 5th edn Madison, Brown and Benchmark 1996

Lars Edlund Modus Vetus (Nordiska/Chester, Stockholm/London, 1974)

Lars Edlund Modus Novus (Nordiska/Chester, Stockholm/London, 1963)

CMPN 1001 Australian Music Research 1

3 credit points

Teacher/Coordinator: B. Kos (Composition)

When Offered: March semester

Classes: 1hr 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 B. Kos (Composition).

CMPN 1002 Australian Music Research 2

3 credit points

Teacher/Coordinator: B. Kos (Composition)

Prerequisite: Australian Music 1

When Offered: July semester

Classes: 1hr lec/wk

Assessment: Class presentation (40%), final paper (60%)

Please refer to Australian Music Research 1. For further information contact B. Kos (Composition).

Baroque Flute - Major and Minor — Preamble

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 course content. At the beginning of all courses 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 course 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

Teacher/Coordinator: H. Oberg (Woodwind)

When Offered: March semester

Classes: one 1hr individual lesson & 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

Teacher/Coordinator: F. Celata and/or M. Walton

When Offered: March semester

Classes: one 1hr individual lesson and concert practice/wk

Assessment: 10min technical exam, one concert practice performance (100%)

WIND 1001 Baroque Flute 2 (Major)

6 credit points

Teacher/Coordinator: H. Oberg (Woodwind)

Prerequisite: Baroque Flute 1 (Major)

When Offered: July semester

Classes: one 1hr individual lesson & concert practice/wk

Assessment: 15min jury recital, minimum one 6min concert practice performance and/or studio class (100%)

WIND 1018 Baroque Flute 2 (Minor)

3 credit points

Teacher/Coordinator: F. Celata and/or M. Walton

Prerequisite: Baroque Flute 1 (Minor)

When Offered: July semester

Classes: one 1hr individual lesson and concert practice/wk

Assessment: 15min jury recital, one concert practice performance (100%)

WIND 2000 Baroque Flute 3 (Major)

6 credit points

Teacher/Coordinator: H. Oberg (Woodwind)

Prerequisite: Baroque Flute 2 (Major) or audition

When Offered: March semester

Classes: one 1hr individual lesson & concert practice/wk

Assessment: 20min technical exam or equivalent, two 6min concert practice performances (100%)

WIND 2020 Baroque Flute 3 (Minor)

3 credit points

Teacher/Coordinator: F. Celata and/or M. Walton

Prerequisite: Baroque Flute 2 (Minor)

When Offered: March semester

Classes: 1hr/wk individual lesson & class instruction

Assessment: 15min technical exam, one concert practice performance (100%)

WIND 2001 Baroque Flute 4 (Major)

6 credit points

Teacher/Coordinator: H. Oberg (Woodwind)

Prerequisite: BMus: Baroque Flute 3 (Major)

When Offered: July semester

Classes: one 1hr individual lesson & concert practice/wk

Assessment: 40min junior recital, two 6min performances at concert practice (100%)

WIND 2021 Baroque Flute 4 (Minor)

3 credit points

Teacher/Coordinator: F. Celata and/or M. Walton

Prerequisite: Baroque Flute 3 (Minor)

When Offered: July semester

Classes: 1hr/wk individual lesson & class instruction

Assessment: 15-20min recital, one concert practice performance (100%)

WIND 3000 Baroque Flute 5 (Major)

6 credit points

Teacher/Coordinator: H. Oberg (Woodwind)

Prerequisite: Baroque Flute 4 (Major)

When Offered: March semester

Classes: one 1hr individual lesson & concert practice/wk

Assessment: 20min technical exam, two 6min concert practice performances (100%)

WIND 3022 Baroque Flute 5 (Minor)

3 credit points

Teacher/Coordinator: F. Celata and/or M. Walton

Prerequisite: Baroque Flute 4 (Minor)

When Offered: March semester

Classes: 1hr/wk individual lesson & class instruction

Assessment: 15min technical exam, one concert practice performance (100%)

WIND 3001 Baroque Flute 6 (Major)

6 credit points

Teacher/Coordinator: H. Oberg (Woodwind)

Prerequisite: BMus: Baroque Flute 5 (Major)

When Offered: July semester

Classes: one 1hr individual lesson & concert practice/wk

Assessment: Performance of a concerto or equivalent, two 6min concert practice performances (100%)

WIND 3023 Baroque Flute 6 (Minor)

3 credit points

Teacher/Coordinator: F. Celata and/or M. Walton

Prerequisite: Baroque Flute 5 (Minor)

When Offered: July semester

Classes: 1hr/wk individual lesson & class instruction

Assessment: 20-25min recital, one concert practice performance (100%)

WIND 4002 Baroque Flute 7 (Honours)

6 credit points

Teacher/Coordinator: F. Celata and/or M. Walton

Prerequisite: see BMus Honours regulations

When Offered: March semester

Classes: one 1hr individual lesson & 1-2hrs of masterclass or performance workshop plus concert practice/wk

Assessment: 40min honours recital (100%)

WIND 4000 Baroque Flute 7 (Major)

6 credit points

Teacher/Coordinator: H. Oberg (Woodwind)

Prerequisite: Baroque Flute 6

When Offered: March semester

Classes: one 1hr individual lesson & concert practice/wk

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

Teacher/Coordinator: F. Celata and/or M. Walton

Prerequisite: Baroque Flute 6 (Minor)

When Offered: March semester

Classes: 1hr/wk individual lesson & class instruction

Assessment: 15min technical exam, one concert practice performance (100%)

WIND 4003 Baroque Flute 8 (Honours)

6 credit points

Teacher/Coordinator: F. Celata and/or M. Walton

Prerequisite: Baroque Flute 7 (Honours)

When Offered: July semester

Classes: one 1hr individual lesson & 1-2hrs of masterclass or performance workshop plus concert practice/wk

Assessment: One 1hr public honours recital (100%)

WIND 4001 Baroque Flute 8 (Major)

6 credit points

Teacher/Coordinator: H. Oberg (Woodwind)

Prerequisite: Baroque Flute (Major) 7

When Offered: July semester

Classes: one 1hr individual lesson & concert practice/wk

Assessment: 50min 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

Teacher/Coordinator: F. Celata and/or M. Walton

Prerequisite: Baroque Flute 7 (Minor)

When Offered: July semester

Classes: 1hr/wk individual lesson & class instruction

Assessment: exam (100%)

Baroque Studies—Preamble

The Baroque Studies course gives students the opportunity to extend their knowledge of baroque music. 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

Teacher/Coordinator: R. Toop (Musicology)

Prerequisite: Music History 4

When Offered: July semester

Classes: one 1hr sem/wk

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. For further information contact the Chair (Musicology).

Textbooks:

C. Palisca Baroque Music 3rd edn (Prentice Hall, 1991)

MCGY 3004 Baroque Studies 2

3 credit points

Teacher/Coordinator: R. Toop (Musicology)

Prerequisite: Music History 4 and normally Baroque Studies 1

When Offered: July semester

Classes: one 1hr sem/wk

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. For further information contact the Chair (Musicology).

Textbooks:

C. Palisca Baroque Music 3rd edn (Prentice Hall, 1991)

Bassoon Major and Minor — Preamble

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 course content. At the beginning of all courses 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 course 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

Teacher/Coordinator: F. Celata and/or M. Walton

When Offered: March semester

Classes: one 1hr individual lesson & 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***Teacher/Coordinator: F. Celata and/or M. Walton**When Offered: March semester**Classes: one 1hr individual lesson and concert practice/wk**Assessment: 10min technical exam, one concert practice performance (100%)***WIND 1003 Bassoon 2 (Major)****6 credit points***Teacher/Coordinator: F. Celata and/or M. Walton**Prerequisite: Bassoon 1 (Major)**When Offered: July semester**Classes: one 1hr individual lesson & concert practice/wk**Assessment: 15minjury recital, minimum one 6min concert practice performance and/or studio class (100%)***WIND 1020 Bassoon 2 (Minor)****3 credit points***Teacher/Coordinator: F. Celata and/or M. Walton**Prerequisite: Bassoon 1 (Minor)**When Offered: July semester**Classes: one 1hr individual lesson and concert practice/wk**Assessment: 15minjury recital, one concert practice performance (100%)***WIND 2002 Bassoon 3 (Major)****6 credit points***Teacher/Coordinator: F. Celata and/or M. Walton**Prerequisite: Bassoon 2 (Major) or audition**When Offered: March semester**Classes: one 1hr individual lesson & concert practice/wk**Assessment: 10min technical exam, two 6min concert practice performances (100%)***WIND 2022 Bassoon 3 (Minor)****3 credit points***Teacher/Coordinator: F. Celata and/or M. Walton**Prerequisite: Bassoon 2 (Minor)**When Offered: March semester**Classes: 1hr/wk individual lesson & class instruction**Assessment: 15min technical exam, one concert practice performance (100%)***WIND 2003 Bassoon 4 (Major)****6 credit points***Teacher/Coordinator: F. Celata and/or M. Walton**Prerequisite: BMus: Bassoon 3 (Major)**When Offered: July semester**Classes: one 1hr individual lesson & concert practice/wk**Assessment: 40min junior recital, two 6min concert practice performances (100%)***WIND 2023 Bassoon 4 (Minor)****3 credit points***Teacher/Coordinator: F. Celata and/or M. Walton**Prerequisite: Bassoon 3 (Minor)**When Offered: July semester**Classes: 1hr/wk individual lesson & class instruction**Assessment: 15-20min recital, one concert practice performance (100%)***WIND 3002 Bassoon 5 (Major)****6 credit points***Teacher/Coordinator: F. Celata and/or M. Walton**Prerequisite: Bassoon 4 (Major)**When Offered: March semester**Classes: one 1hr individual lesson & concert practice/wk**Assessment: 20min technical exam, two 6min concert practice performances (100%)***WIND 3024 Bassoon 5 (Minor)****3 credit points***Teacher/Coordinator: F. Celata and/or M. Walton**Prerequisite: Bassoon 4 (Minor)**When Offered: March semester**Classes: 1hr/wk individual lesson & class instruction**Assessment: 15-20min technical exam, one concert practice performance (100%)***WIND 3003 Bassoon 6 (Major)****6 credit points***Teacher/Coordinator: F. Celata and/or M. Walton**Prerequisite: BMus: Bassoon 5 (Major)**When Offered: July semester**Classes: one 1hr individual lesson & concert practice/wk**Assessment: Concerto performance with piano accompaniment, two 6min concert practice performances (100%)***WIND 3025 Bassoon 6 (Minor)****3 credit points***Teacher/Coordinator: F. Celata and/or M. Walton**Prerequisite: Bassoon 5 (Minor)**When Offered: July semester**Classes: 1hr/wk individual lesson & class instruction**Assessment: 20-25min recital, one concert practice performance (100%)***WIND 4006 Bassoon 7 (Honours)****6 credit points***Teacher/Coordinator: F. Celata and/or M. Walton**Prerequisite: see BMus Honours regulations**When Offered: March semester**Classes: one 1hr individual lesson & 1-2hrs of masterclass or performance workshop plus concert practice/wk**Assessment: 40min honours recital (100%)***WIND 4004 Bassoon 7 (Major)****6 credit points***Teacher/Coordinator: F. Celata and/or M. Walton**Prerequisite: Bassoon 6 (Major)**When Offered: March semester**Classes: one 1hr individual lesson & concert practice/wk**Assessment: 10min technical exam, one 6min performance at concert practice, one 12min lunch-time concert performance (100%)***WIND 4034 Bassoon 7 (Minor)****3 credit points***Teacher/Coordinator: F. Celata and/or M. Walton**Prerequisite: Bassoon 6 (Minor)**When Offered: March semester**Classes: 1hr/wk individual lesson & class instruction**Assessment: 15min technical exam, one concert practice performance (100%)*

WIND 4007 Bassoon 8 (Honours)

6 credit points

Teacher/Coordinator: F Celata and/or M. Walton

Prerequisite: Bassoon 7 (Honours)

When Offered: July semester

Classes: one 1hr individual lesson & 1-2hrs of masterclass or performance workshop plus concert practice/wk

Assessment: 1hr public honours recital (100%)

WIND 4005 Bassoon 8 (Major)

6 credit points

Teacher/Coordinator: F. Celata and/or M. Walton

Prerequisite: Bassoon 7 (Major)

When Offered: July semester

Classes: one 1hr individual lesson & concert practice/wk

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

Teacher/Coordinator: F. Celata and/or M. Walton

Prerequisite: Bassoon 7 (Minor)

When Offered: July semester

Classes: 1hr/wk individual lesson & class instruction

Assessment: exam (100%)

MCGY 3005 Berlioz

3 credit points

Teacher/Coordinator: R. Toop (Musicology)

When Offered: July semester

Classes: one 1hr sem/wk

Assessment: Listening test (40%) and either one seminar presentation or on 2500-3000w essay (60%)

In studying major works of Berlioz, the course will focus on Berlioz as a Romantic. His revolutionary approach to orchestration, his blending of genres, his fascination with literature, his expansion of compositional dimensions, and also his relationship to the French tradition and to composers of other nationalities, including Beethoven. Extracts from his Memoirs will be used to illustrate and inform the discussion. For further information contact the Chair (Musicology).

Big Band—Preamble

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. Course content in each semester is based on all aspects of professional and creative ensemble performance, including: reading, improvisation, 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 courses. 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

Teacher/Coordinator: D. Montz (Jazz Studies)

Prerequisite: Entry is by audition

When Offered: March semester

Classes: one 3hr rehearsalAvk

Assessment: A final grade will be compiled from continual assessment of professional demeanour and ensemble skills demonstrated during rehearsals and performances (100%)

JAZZ 1001 Big Band 2

3 credit points

Teacher/Coordinator: D. Montz (Jazz Studies)

Prerequisite: Entry is by audition

When Offered: July semester

Classes: one 3hr rehearsalAvk

Assessment: A final grade will be compiled from continual assessment of professional demeanour and ensemble skills demonstrated during rehearsals and performances (100%)

JAZZ 2002 Big Band 3

3 credit points

Teacher/Coordinator: D. Montz (Jazz Studies)

Prerequisite: Entry is by audition

When Offered: March semester

Classes: one 3hr rehearsalAvk

Assessment: A final grade will be compiled from continual assessment of professional demeanour and ensemble skills demonstrated during rehearsals and performances (100%)

JAZZ 2003 Big Band 4

3 credit points

Teacher/Coordinator: D. Montz (Jazz Studies)

Prerequisite: Entry is by audition

When Offered: July semester

Classes: one 3hr rehearsalAvk

Assessment: A final grade will be compiled from continual assessment of professional demeanour and ensemble skills demonstrated during rehearsals and performances (100%)

JAZZ 3002 Big Band 5

3 credit points

Teacher/Coordinator: D. Montz (Jazz Studies)

Prerequisite: Entry is by audition

When Offered: March semester

Classes: one 3hr rehearsalAvk

Assessment: A final grade will be compiled from continual assessment of professional demeanour and ensemble skills demonstrated during rehearsals and performances (100%)

JAZZ 3003 Big Band 6

3 credit points

Teacher/Coordinator: D. Montz (Jazz Studies)

Prerequisite: Entry is by audition

When Offered: July semester

Classes: one 3hr rehearsalAvk

Assessment: A final grade will be compiled from continual assessment of professional demeanour and ensemble skills demonstrated during rehearsals and performances (100%)

JAZZ 4002 Big Band 7

3 credit points

Teacher/Coordinator: D. Montz (Jazz Studies)

Prerequisite: Entry is by audition

When Offered: March semester

Classes: one 3hr rehearsalAvk

Assessment: A final grade will be compiled from continual assessment of professional demeanour and ensemble skills demonstrated during rehearsals and performances (100%)

JAZZ 4003 Big Band 8

3 credit points

Teacher/Coordinator: B. Kos (Composition)

Prerequisite: Entry is by audition

When Offered: July semester

Classes: one 3hr rehearsalAvk

Assessment: A final grade will be compiled from continual assessment of professional demeanour and ensemble skills demonstrated during rehearsals and performances (100%)

Brass Choir—Preamble

Brass majors enrolled in BMus, BMusStudies, 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 in this course and students may be required to perform outside of study time.

BRSS 1000 Brass Choir 1

3 credit points

Teacher/Coordinator: A. Buddie (Brass)

When Offered: March semester

Classes: one 2hr rehearsalAvk

Assessment: A final grade will be compiled from continual assessment of professional demeanour and ensemble skills demonstrated during rehearsals and performances (100%)

Please refer to Brass Choir—Preamble. For further information contact the Chair (Brass).

BRSS 1001 Brass Choir 2

3 credit points

Teacher/Coordinator: A. Buddie (Brass)

When Offered: July semester

Classes: one 2hr rehearsalAvk

Assessment: A final grade will be compiled from continual assessment of professional demeanour and ensemble skills demonstrated during rehearsals and performances (100%)

Please refer to Brass Choir—Preamble. For further information contact the Chair (Brass).

BRSS 2000 Brass Choir 3

3 credit points

Teacher/Coordinator: A. Buddie (Brass)

When Offered: March semester

Classes: one 2hr rehearsalAvk

Assessment: A final grade will be compiled from continual assessment of professional demeanour and ensemble skills demonstrated during rehearsals and performances (100%)

Please refer to Brass Choir—Preamble. For further information contact the Chair (Brass).

BRSS 2001 Brass Choir 4

3 credit points

Teacher/Coordinator: A. Buddie (Brass)

When Offered: July semester

Classes: one 2hr rehearsalAvk

Assessment: A final grade will be compiled from continual assessment of professional demeanour and ensemble skills demonstrated during rehearsals and performances (100%)

Please refer to Brass Choir—Preamble. For further information contact the Chair (Brass).

BRSS 3000 Brass Choir 5

3 credit points

Teacher/Coordinator: A. Buddie (Brass)

When Offered: March semester

Classes: one 2hr rehearsalAvk

Assessment: A final grade will be compiled from continual assessment of professional demeanour and ensemble skills demonstrated during rehearsals and performances (100%)

Please refer to Brass Choir—Preamble. For further information contact the Chair (Brass).

BRSS 3001 Brass Choir 6

3 credit points

Teacher/Coordinator: A. Buddie (Brass)

When Offered: July semester

Classes: one 2hr rehearsalAvk

Assessment: A final grade will be compiled from continual assessment of professional demeanour and ensemble skills demonstrated during rehearsals and performances (100%)

Please refer to Brass Choir—Preamble. For further information contact the Chair (Brass).

BRSS 4000 Brass Choir 7

3 credit points

Teacher/Coordinator: A. Buddie (Brass)

When Offered: March semester

Classes: one 2hr rehearsalAvk

Assessment: A final grade will be compiled from continual assessment of professional demeanour and ensemble skills demonstrated during rehearsals and performances (100%)

Please refer to Brass Choir—Preamble. For further information contact the Chair (Brass).

BRSS 4001 Brass Choir 8

3 credit points

Teacher/Coordinator: A. Buddie (Brass)

When Offered: July semester

Classes: one 2hr rehearsalAvk

Assessment: A final grade will be compiled from continual assessment of professional demeanour and ensemble skills demonstrated during rehearsals and performances (100%)

Please refer to Brass Choir—Preamble. For further information contact the Chair (Brass).

PRCN 4000 Business and Management

3 credit points

Teacher/Coordinator: BMus Course Coordinator

When Offered: July semester

Classes: one 1hr lecAvk

Assessment: Assignments to be set at first lecture (100%)

The course will equip students with the necessary skills for the management and promotion of their careers. Students will be instructed on a range of topics to include: elementary accounting and book-keeping, taxation, insurance and public risk, human resource management, marketing and promotion, copyright, the role of government funding agencies, the arts and local government and the role of the Arts Law Centre. For further information contact the BMus Course Coordinator.

Cello Ensemble—Preamble

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 glorious cello sound and independent and professional attitude to rehearsal and performance.

STRG 1000 Cello Ensemble 1

3 credit points

Teacher/Coordinator: G. Pederson (Strings)

When Offered: March semester

Classes: one 2hr rehearsalAvk

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

Teacher/Coordinator: G. Pederson (Strings)

When Offered: July semester

Classes: one 2hr rehearsalAvk

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

Teacher/Coordinator: G. Pederson (Strings)

When Offered: March semester

Classes: one 2hr rehearsalAvk

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

Teacher/Coordinator: G. Pederson (Strings)

When Offered: July semester

Classes: one 2hr rehearsalAvk

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

Teacher/Coordinator: G. Pederson (Strings)

When Offered: March semester

Classes: one 2hr rehearsalAvk

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

Teacher/Coordinator: G. Pederson (Strings)

When Offered: July semester

Classes: one 2hr rehearsalAvk

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

Teacher/Coordinator: G. Pederson (Strings)

When Offered: March semester

Classes: one 2hr rehearsalAvk

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

Teacher/Coordinator: G. Pederson (Strings)

When Offered: July semester

Classes: one 2hr rehearsalAvk

Assessment: A final grade will be compiled from continual assessment of ensemble skills demonstrated during weekly rehearsals (100%)

Chamber Music—Preamble

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. Courses 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. It is important to note that, in accordance with this definition and the outline requirements of all courses, participation in other larger ensembles within the Conservatorium will not be regarded as an acceptable alternative to chamber music. Chamber Music is a compulsory course for all Bachelor of Music students in the first 7 semesters of their award program (Keyboard Majors will take the alternative Accompaniment 1 and 2 courses before joining the Chamber Music course in their third semester). Chamber Music is a compulsory course for all Diploma of Music students in their first 5 semesters (Keyboard Majors take the alternative Accompaniment 1 and 2 courses before joining the Chamber Music course in their third semester). Chamber Music is offered to all students in both Awards as an elective in their final semester. 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. 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. Assessment will be made of performance and attitude in all tutorials and seminars (60%) and a final performance either within the Conservatorium or in a public concert (40%). Opportunities for concert performance outside the Conservatorium will be offered on a competitive basis to groups showing exceptional achievement. These performances may be offered for assessment purposes. An 80% attendance record at rehearsals, tutorials and seminar/workshops is a requirement of all courses. Chamber music is also offered at graduate level. In the Graduate Diploma in Music (Performance) Award students may study Chamber Music under Ensemble 1 and 2. Master of Music (Performance) students may take Advanced Chamber Music as an alternative to Principal Study for one semester only of their four-semester Award program. Master of Music (Performance) students who choose Advanced Chamber Music will present a chamber music recital (maximum one hour) at the end of the semester. All graduate students will be assisted in the choice of an appropriate standard of repertoire and associate performers by staff from the Ensemble Studies Unit. Where possible, students will work with other graduates although staff and other professional musicians may be involved.

ENSE 1005 Chamber Music 1

3 credit points

Teacher/Coordinator: D. Miller (Ensemble Studies)

When Offered: March semester

Classes: one 1hr tut & one 3hr rehearsal/wk; one sem 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%).

ENSE 1007 Chamber Music 2

3 credit points

Teacher/Coordinator: D. Miller (Ensemble Studies)

Prerequisite: Chamber Music 1

When Offered: July semester

Classes: one 1hr tut & one 3hr rehearsal/wk; 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%).

ENSE 2002 Chamber Music 3

3 credit points

Teacher/Coordinator: D. Miller (Ensemble Studies)

Prerequisite: Chamber Music 2 OR Accompaniment 2 (Keyboard Majors)

When Offered: March semester

Classes: one 1hr tut & one 3hr rehearsal/wk; one sem 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%).

ENSE 2004 Chamber Music 4

3 credit points

Teacher/Coordinator: D. Miller (Ensemble Studies)

Prerequisite: Chamber Music 3

When Offered: July semester

Classes: one 1hr tut & one 3hr rehearsal/wk; one sem 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%).

ENSE 3004 Chamber Music 5

3 credit points

Teacher/Coordinator: D. Miller (Ensemble Studies)

Prerequisite: Chamber Music 4

When Offered: March semester

Classes: one 1hr tut & one 3hr rehearsal/wk; one sem 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%).

ENSE 3005 Chamber Music 6

3 credit points

Teacher/Coordinator: D. Miller (Ensemble Studies)

Prerequisite: Chamber Music 5

When Offered: July semester

Classes: one 1hr tut & one 3hr rehearsal/wk; one sem 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%).

ENSE 4006 Chamber Music 7

3 credit points

Teacher/Coordinator: D. Miller (Ensemble Studies)

Prerequisite: Chamber Music 6

When Offered: March semester

Classes: one 1hr tut & one 3hr rehearsal/wk; one sem 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%).

ENSE 4007 Chamber Music Elective

3 credit points

Teacher/Coordinator: D. Miller (Ensemble Studies)

Prerequisite: Chamber Music 5 and 7

When Offered: July semester

Classes: one 1hr tut & one 3hr rehearsal/wk; one sem 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%).

Chamber Orchestra - Preamble

As is a standard practice in many Conservatoires in Australia and abroad, this course 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 do in first class ensembles do in the professional music world. Chamber Orchestra is available as a performance elective to all string, brass and woodwind students in the BMus, BMusStudies and DipMus courses. Positions in the Chamber Orchestra are auditioned at the beginning of each year according to repertoire requirements. Chamber Orchestra does NOT satisfy requirements for large ensemble courses.

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 early baroque works through to contemporary scores requiring new performance techniques. The course Chamber Orchestra 1-8 endeavours 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.

ENSE 1009 Chamber Orchestra 1

3 credit points

Teacher/Coordinator: Ensembles Co-ordinator, room 281

When Offered: March semester

Classes: an average of 2hrs/wk plus performances.

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

ENSE 1010 Chamber Orchestra 2

3 credit points

Teacher/Coordinator: Ensembles Co-ordinator, room 281

When Offered: July semester

Classes: an average of 2hrs/Avk plus performances.

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

ENSE 2006 Chamber Orchestra 3

3 credit points

Teacher/Coordinator: Ensembles Co-ordinator, room 281

When Offered: March semester

Classes: an average of 2hrs/wk plus performances.

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

ENSE 2007 Chamber Orchestra 4

3 credit points

Teacher/Coordinator: Ensembles Co-ordinator, room 281

When Offered: July semester

Classes: an average of 2hrs/Avk plus performances.

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

ENSE 3006 Chamber Orchestra 5

3 credit points

Teacher/Coordinator: Ensembles Co-ordinator, room 281

When Offered: March semester

Classes: an average of 2hrs/fwk plus performances.

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

ENSE 3015 Chamber Orchestra 6

3 credit points

Teacher/Coordinator: Ensembles Co-ordinator, room 281

When Offered: July semester

Classes: an average of 2hrs/wk plus performances.

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

ENSE 4016 Chamber Orchestra 7

3 credit points

Teacher/Coordinator: Ensembles Co-ordinator, room 281

When Offered: March semester

Classes: an average of 2hrs/wk plus performances.

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

ENSE 4019 Chamber Orchestra 8

3 credit points

Teacher/Coordinator: Ensembles Co-ordinator, room 281

When Offered: July semester

Classes: an average of 2hrs/Avk plus performances.

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

ORG N 1000 Choral Repertoire 1

3 credit points

Teacher/Coordinator: D. Rumsey (Organ & Church Music)

When Offered: March semester

Classes: one 1hr tut/wk

Students will survey the history, semiology and performance techniques of the major schools of church music from ancient Jewish chant to the present day. For further information contact D. Rumsey (Organ & Church Music).

ORG N 1001 Choral Repertoire 2

3 credit points

Teacher/Coordinator: D. Rumsey (Organ & Church Music)

Prerequisite: Choral Repertoire 1

When Offered: July semester

Classes: one 1hr tut/wk

Please refer to Choral Repertoire 1. For further information contact D. Rumsey (Organ & Church Music).

ORG N 2000 Choral Repertoire 3

3 credit points

Teacher/Coordinator: D. Rumsey (Organ & Church Music)

Prerequisite: Choral Repertoire 2

When Offered: March semester

Classes: one 1hr tut/wk

Please refer to Choral Repertoire 1. For further information contact D. Rumsey (Organ & Church Music).

ORG N 2001 Choral Repertoire 4

3 credit points

Teacher/Coordinator: D. Rumsey (Organ & Church Music)

Prerequisite: Choral Repertoire 3

When Offered: July semester

Classes: one 1hr tut/wk

Please refer to Choral Repertoire 1. For further information contact D. Rumsey (Organ & Church Music).

ORG N 2003 Church Service Presentation 1

3 credit points

Teacher/Coordinator: D. Rumsey (Organ & Church Music)

When Offered: March semester

Classes: one 1hr tut/wk

Assessment: Church service presentation (100%)

Students will organise, rehearse and present the music for a church service in which a variety of skills appropriate to the church musician will be demonstrated. The skills will centre on congregational accompaniment, choral conducting, cantoring and organisational or leadership initiative. The presentation will normally take place in the candidate's own church in the course of a service. For further information contact D. Rumsey (Organ & Church Music).

ORGN 4000 Church Service Presentation 2

3 credit points

Teacher/Coordinator: D. Rumsey (Organ & Church Music)

When Offered: July semester

Classes: one 1hr tut/wk

Assessment: Church service presentation (100%)

Please refer to Church Service Presentation 1. For further information contact D. Rumsey (Organ & Church Music).

Clarinet Major and Minor—Preamble

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 course content. At the beginning of all courses 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 course descriptions which follow should be read as a guide to the minimum requirements of the major and minor levels of study in clarinet.

WIND 1004 Clarinet 1 (Major)

6 credit points

Teacher/Coordinator: F. Celata and/or M. Walton

When Offered: March semester

Classes: 1hr 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

Teacher/Coordinator: F. Celata and/or M. Walton

When Offered: March semester

Classes: one 1hr individual lesson and concert practice/wk

Assessment: 10min technical exam, one concert practice performance (100%)

WIND 1005 Clarinet 2 (Major)

6 credit points

Teacher/Coordinator: F. Celata and/or M. Walton

Prerequisite: Clarinet 1 (Major)

When Offered: July semester

Classes: 1hr individual lesson & 2hr concert practice/wk

Assessment: 15minjury recital, minimum one 6min concert practice performance and/or studio class (100%)

WIND 1022 Clarinet 2 (Minor)

3 credit points

Teacher/Coordinator: F. Celata and/or M. Walton

Prerequisite: Clarinet 1 (Minor)

When Offered: July semester

Classes: one 1hr individual lesson and concert practice/wk

Assessment: 15minjury recital, one concert practice performance (100%)

WIND 2004 Clarinet 3 (Major)

6 credit points

Teacher/Coordinator: F. Celata and/or M. Walton

Prerequisite: Clarinet 2 (Major) or audition

When Offered: March semester

Classes: 1hr individual lesson & 2hr concert practice/wk

Assessment: 20min technical exam, two 6min concert practice performances (100%)

WIND 2024 Clarinet 3 (Minor)

3 credit points

Teacher/Coordinator: F. Celata and/or M. Walton

Prerequisite: Clarinet 2 (Minor)

When Offered: March semester

Classes: 1hr/wk individual lesson & class instruction

Assessment: 15min technical exam, one concert practice performance (100%)

WIND 2005 Clarinet 4 (Major)

6 credit points

Teacher/Coordinator: F. Celata and/or M. Walton

Prerequisite: Clarinet 3 (Major)

When Offered: July semester

Classes: 1hr individual lesson & 2hr concert practice/wk

Assessment: 40min junior recital, two 6min concert practice performances (100%)

WIND 2025 Clarinet 4 (Minor)

3 credit points

Teacher/Coordinator: F. Celata and/or M. Walton

Prerequisite: Clarinet 3 (Minor)

When Offered: July semester

Classes: 1hr/wk individual lesson & class instruction

Assessment: 15-20min recital, one concert practice performance (100%)

WIND 3004 Clarinet 5 (Major)

6 credit points

Teacher/Coordinator: F. Celata and/or M. Walton

Prerequisite: Clarinet 4 (Major)

When Offered: March semester

Classes: 1hr individual lesson & 2hr concert practice/wk

Assessment: 20min technical exam, two 6min concert practice performances (100%)

WIND 3026 Clarinet 5 (Minor)

3 credit points

Teacher/Coordinator: F. Celata and/or M. Walton

Prerequisite: Clarinet 4 (Minor)

When Offered: March semester

Classes: 1hr/wk individual lesson & class instruction

Assessment: 15min technical exam, one concert practice performance (100%)

WIND 3005 Clarinet 6 (Major)

6 credit points

Teacher/Coordinator: F. Celata and/or M. Walton

Prerequisite: Clarinet 5 (Major)

When Offered: July semester

Classes: 1hr individual lesson & 2hr concert practice/wk

Assessment: Concerto performance with piano accompaniment, two 6min concert practice performances (100%)

WIND 3027 Clarinet 6 (Minor)**3 credit points***Teacher/Coordinator: F. Celata and/or M. Walton**Prerequisite: Clarinet 5 (Minor)**When Offered: July semester**Classes: 1hr/wk individual lesson & class instruction**Assessment: 20-25min recital, one concert practice performance (100%)***WIND 4010 Clarinet 7 (Honours)****6 credit points***Teacher/Coordinator: F. Celata and/or M. Walton**Prerequisite: see BMus Honours regulations**When Offered: March semester**Classes: one 1hr individual lesson & 1-2hrs of masterclass or performance workshop plus concert practice/wk**Assessment: 40min honours recital (100%)***WIND 4008 Clarinet 7 (Major)****6 credit points***Teacher/Coordinator: F. Celata and/or M. Walton**Prerequisite: Clarinet 6 (Major)**When Offered: March semester**Classes: 1hr individual lesson & 2hr concert practice/wk**Assessment: 20min technical exam, two 6min concert practice performances (100%)***WIND 4036 Clarinet 7 (Minor)****3 credit points***Teacher/Coordinator: F. Celata and/or M. Walton**Prerequisite: Clarinet 6 (Minor)**When Offered: March semester**Classes: 1hr/wk individual lesson & class instruction**Assessment: 15min technical exam, one concert practice performance (100%)***WIND 4011 Clarinet 8 (Honours)****6 credit points***Teacher/Coordinator: F. Celata and/or M. Walton**Prerequisite: Clarinet 7 (Honours)**When Offered: July semester**Classes: one 1hr individual lesson & 1-2hrs of masterclass or performance workshop plus concert practice/wk**Assessment: 1hr public honours recital (100%)***WIND 4009 Clarinet 8 (Major)****6 credit points***Teacher/Coordinator: F. Celata and/or M. Walton**Prerequisite: Clarinet 7 (Major)**When Offered: July semester**Classes: 1hr individual lesson & 2hr concert practice/wk**Assessment: 50min senior recital, one 6min concert practice performance, one 12min lunch-time concert performance (100%)***WIND 4037 Clarinet 8 (Minor)****3 credit points***Teacher/Coordinator: F. Celata and/or M. Walton**Prerequisite: Clarinet 7 (Minor)**When Offered: July semester**Classes: 1hr/wk individual lesson & class instruction**Assessment: exam (100%)***MCGY 2006 Classical Studies 1****3 credit points***Teacher/Coordinator: R. Toop (Musicology)**Prerequisite: Music History 3**When Offered: March semester**Classes: one 1hr sem/wk**Assessment: Seminar presentation (30%), 2000w approx. final essay (40%), listening test (30%)*

The course exists to enable performance and musicology 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. During the first semester the topics will focus on the origins and development of 18th century classicism with particular reference to Haydn and Mozart. For further information contact the Chair (Musicology).

MCGY 2007 Classical Studies 2**3 credit points***Teacher/Coordinator: R. Toop (Musicology)**Prerequisite: Classical Studies 1**When Offered: July semester**Classes: one 1hr sem/wk**Assessment: Seminar presentation (30%), 2000w approx. final essay of (40%), listening test (30%)*

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 will focus on the links between Viennese classicism and romanticism with particular reference to Beethoven and Schubert. For further information contact the Chair (Musicology).

BRSS 3002 Collegium Musicum 1**3 credit points***Teacher/Coordinator: A. Buddie (Brass)**Prerequisite: Brass instrument major 4**When Offered: March semester**Classes: one 1hr tut/wk**Assessment: A final grade will be compiled from continual assessment of professional demeanour and ensemble skills demonstrated during rehearsals and performances (100%)*

Students will become acquainted with the nature of 'natural' instruments through instruction in sets of fingerings, shifts and new techniques. Instruction is also given in 'performance practice' consistent with music and performance in the Renaissance, Baroque and Classical eras. For further information contact the Chair (Brass).

BRSS 3003 Collegium Musicum 2**3 credit points***Teacher/Coordinator: A. Buddie (Brass)**Prerequisite: Collegium Musicum 1**When Offered: July semester**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%)*

Students will be expected to have knowledge of special techniques required to perform on 'natural' instruments and to progress to music and repertoire of a more complex nature. For further information contact the Chair (Brass).

BRSS 4002 Collegium Musicum 3

3 credit points

Teacher/Coordinator: A. Buddie (Brass)

Prerequisite: Collegium Musicum 2

When Offered: March semester

Classes: one 1hr tut/wk

Assessment: A final grade will be compiled from continual assessment of professional demeanour, solo and ensemble skills demonstrated during rehearsals and performances (100%)

To further develop the aims outlined in Collegium 2 with more advanced repertoire and participation in a broader range of ensemble music. An introduction to solo playing on natural instruments will be included at this level, with repertoire from the Baroque or Classical periods. For further information contact the Chair (Brass).

BRSS 4003 Collegium Musicum 4

3 credit points

Teacher/Coordinator: A. Buddie (Brass)

Prerequisite: Collegium 3

When Offered: July semester

Classes: one 1hr tut/wk

Assessment: A final grade will be compiled from continual assessment of professional demeanour, solo and ensemble skills demonstrated during rehearsals and performances (100%)

To further develop the aims outlined in Collegium 3 and introduce an in-depth study of solo repertoire, from the Baroque and Classical periods, where it applies to the particular instrument being studied. For further information contact the Chair (Brass).

Composer Performer Workshop-Preamble

The Composer Performer Workshop 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, student compositions are rehearsed, workshopped and, where appropriate, publicly performed.

CMPN 3000 Composer Performer Workshop 1

3 credit points

Teacher/Coordinator: B. Kos (Composition)

When Offered: March semester

Classes: one 2hr workshop/wk

Assessment: For composers: participation & productivity, management of rehearsals, production of concert(s); For performers: participation in rehearsals and public performance(s).

Please refer to Composer Performer Workshop—Preamble. For further information contact B. Kos (Composition).

CMPN 3001 Composer Performer Workshop 2

3 credit points

Teacher/Coordinator: B. Kos (Composition)

Prerequisite: for composers only Composer Performer Workshop 1

Corequisite: for composers only Composer Performer Workshop 1

When Offered: July semester

Classes: one 1hr workshop/wk

Assessment: For composers: participation & productivity, management of rehearsals, production of concerns; For performers: participation in rehearsals and public performance(s).

Please refer to Composer Performer Workshop—Preamble. For further information contact B. Kos (Composition).

CMPN 4000 Composer Performer Workshop 3

3 credit points

Teacher/Coordinator: B. Kos (Composition)

Prerequisite: for Composers only Composer Performer Workshop 2

When Offered: March semester

Classes: one 2hr workshop/wk

Assessment: For composers: participation & productivity, management of rehearsals, production of concert(s); For performers: participation in rehearsals and public performance(s).

Please refer to Composer Performer Workshop—Preamble. For further information contact B. Kos (Composition).

CMPN 4001 Composer Performer Workshop 4

3 credit points

Teacher/Coordinator: B. Kos (Composition)

Prerequisite: for composers only Composer Performer Workshop 3

When Offered: July semester

Classes: one 2hr workshop/wk

Assessment: For composers: participation & productivity, management of rehearsals, production of concert(s); For performers: participation in rehearsals and public performance(s).

Please refer to Composer Performer Workshop—Preamble. For further information contact B. Kos (Composition).

CMPN 1000 Composer/instrument-builders in the 20th century

3 credit points

Teacher/Coordinator: Greg Schiemer (Composition)

When Offered: March semester

Classes: One 1hr lec/wk

Assessment: listening test (40%) essay (60%)

Throughout the history of western music, composers have frequently been productive in musical instrument design. The modern tradition of experimental composition began with composers whose purpose-built instruments, though non-electronic, pre-empt the most recent developments in music technology. The 1960s saw the emergence of a handful of composer/instrument-builders who performed on as well as designed the electronic instrument or system for which they composed. These composers paved the way for a new generation spurred by the commercial availability of analogue electronics in the late 1960s and the advent of the microprocessor in the mid 1970s. As computer science developed, some composers began to author their own composition software while others even pioneered the design of algorithms for computer-generated sound. Since the arrival of MIDI in 1983, when it became possible for large numbers of musicians to accept the use of computers for performing music, music technology has continued to develop and the level of involvement of musicians in the development process continues to grow. The impact of such multi-disciplinary involvement on the traditionally segmented musical roles (eg composer, performer, instrument-designer, patron, producer,

distributor, and audience) shows what composer/instrument-builders of this epoch have in common with their counterparts in other epochs such as the Renaissance or the Industrial Revolution.

This elective surveys the work of 20th-century composers whose involvement in musical instrument design has influenced the way music has changed over the past century. Trends which have emerged in the second half of this century are identified in the work of composers like Partch, Cage, Antheil, Nancarrow & Darreg. The survey focuses on electronic instrument design ranging from the earliest analogue systems (Tudor, Mumma, Behrman, Neuhaus, Martirano), through software instruments (Risset, Chowning, Truax, Lansky & Jaffe), composition software (Polansky, Moore, Rodet, Kuivila, Vercoe, Piche, Wishart, etc) algorithmic composition systems (Xenakis, Hiller, Koenig, Martirano, Teitelbaum, etc), interactive instruments (Waizwicz, Chadabe, Ghelhaar, Stellarc, Machover, etc), hybrid instruments (Willem-Raes, d_e Marinis, Riddell, Neill, Dudon, Collins, etc), to networked instruments (League of Automatic Music, the Hub, Wessell, etc).

Composition Major—Preamble

Composition is offered at a Major and Minor level of study. The level of study is decided in an interview on the basis of the applicants submitted work. Aim to provide instruction in Composition to a high level. A student completing this course 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 for the major and minor levels of study will be conducted at the end of each semester by a panel of lecturers chaired by the Chair of Composition. 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. The course descriptions which follow should be read as a guide to the minimum requirements of the major and minor study in composition.

CMPN 1005 Composition 1 (Major)

6 credit points

Teacher/Coordinator: B. Kos (Composition)
Prerequisite: Compositional Techniques and Analysis 1
When Offered: March semester
Classes: one 3hr class/wk
Assessment: Portfolio of compositions (100%)

The aim of the course 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 B. Kos (Composition).

CMPN 1004 Composition 1 (Minor)

3 credit points

Teacher/Coordinator: B. Kos (Composition)
Prerequisite: Acceptance subject to audition/interview
When Offered: March semester
Classes: One 2hr class/wk
Assessment: Portfolio of compositions (100%)

CMPN 1006 Composition 2 (Major)

6 credit points

Teacher/Coordinator: B. Kos (Composition)
Prerequisite: Composition 1 (Major)
Corequisite: Compositional Techniques and Analysis 2
When Offered: July semester
Classes: one 3hr class/wk
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 B. Kos (Composition).

CMPN 1009 Composition 2 (Minor)

3 credit points

Teacher/Coordinator: B. Kos (Composition)
Prerequisite: Composition 1 (Minor)
When Offered: July semester
Classes: One 2hr class/wk
Assessment: Portfolio of compositions (100%)

CMPN 2003 Composition 3 (Major)

6 credit points

Teacher/Coordinator: B. Kos (Composition)
Prerequisite: Composition 2 (Major)
Corequisite: Compositional Techniques and Analysis 3
When Offered: March semester
Classes: one 3hr class/wk
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 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 B. Kos (Composition).

CMPN 2004 Composition 4 (Major)

6 credit points

Teacher/Coordinator: B. Kos (Composition)
Prerequisite: Composition 3 (Major)
Corequisite: Compositional Techniques and Analysis 4
When Offered: July semester
Classes: one 3hr class/wk
Assessment: Portfolio of compositions (100%)

Please refer to Composition 3. For further information contact B. Kos (Composition).

CMPN 3005 Composition 5 (Honours)**6 credit points***Teacher/Coordinator: B. Kos (Composition)**Prerequisite: Composition 4 (Major)**Corequisite: Compositional Techniques and Analysis 5**When Offered: March semester**Assessment: Portfolio of Compositions (100%)*

Course details are available from the Chair (Composition).

CMPN 3004 Composition 5 (Major)**6 credit points***Teacher/Coordinator: B. Kos (Composition)**Prerequisite: Composition 4 (Major)**Corequisite: Compositional Techniques and Analysis 5**When Offered: March semester**Classes: one 3hr class/wk**Assessment: Portfolio of compositions (100%)*

Please refer to Composition 3. For further information contact B. Kos (Composition).

CMPN 3007 Composition 6 (Honours)**6 credit points***Teacher/Coordinator: B. Kos (Composition)**Prerequisite: Composition 5 (Honours)**Corequisite: Compositional Techniques and Analysis 6**When Offered: July semester**Assessment: Portfolio of Compositions (100%)*

Composition 6 (Honours) course details are available from the Chair (Composition).

CMPN 3006 Composition 6 (Major)**6 credit points***Teacher/Coordinator: B. Kos (Composition)**Prerequisite: Composition 5 (Major)**Corequisite: Compositional Techniques and Analysis 6**When Offered: July semester**Classes: one 3hr class/wk**Assessment: Portfolio of compositions (100%)*

Please refer to Composition 3. For further information contact B. Kos (Composition).

CMPN 4005 Composition 7 (Honours)**6 credit points***Teacher/Coordinator: B. Kos (Composition)**Prerequisite: Composition 6 (Honours)**When Offered: March semester**Assessment: Portfolio of Compositions (100%)*

Composition 7 (Honours) course details are available from the Chair (Composition).

CMPN 4004 Composition 7 (Major)**6 credit points***Teacher/Coordinator: B. Kos (Composition)**Prerequisite: Composition 6 (Major)**When Offered: March semester**Classes: one 3hr class/wk**Assessment: Portfolio of compositions (100%)*

Please refer to Composition 3. For further information contact B. Kos (Composition).

CMPN 4007 Composition 8 (Honours)**6 credit points***Teacher/Coordinator: B. Kos (Composition)**Prerequisite: Composition 7 (Honours)**When Offered: July semester**Assessment: A major work, or folio of works, and a minor thesis (minimum 5000w) on an approved topic; the compositions will be assessed by a panel of at least four members of the Composition 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 Unit*

Composition 8 (Honours) course details are available from the Chair (Composition).

CMPN 4006 Composition 8 (Major)**6 credit points***Teacher/Coordinator: B. Kos (Composition)**Prerequisite: Composition 7 (Major)**When Offered: July semester**Classes: one 3hr class/wk**Assessment: Portfolio of compositions (100%)*

Please refer to Composition 3. For further information contact B. Kos (Composition).

CMPN 1011 Compositional Techniques and Analysis 1**3 credit points***Teacher/Coordinator: B. Kos (Composition)**Corequisite: Composition 1 (Major)**When Offered: March semester**Classes: one 2hr lec/wk**Assessment: Assignments, take home exam (100%)*

Studies will fall primarily into the following areas:

1. Overview of music and composition in the Twentieth 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 Twentieth century - additions and modifications to traditional notation, time/space and aleatoric notation, musical graphics, notation, 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. This course will look at the development of the orchestra and will examine techniques of orchestration up to, and including, works from the early Twentieth century repertoire.

CMPN 1012 Compositional Techniques and Analysis 2**3 credit points***Teacher/Coordinator: B. Kos (Composition)**Prerequisite: Compositional Techniques and Analysis 1**Corequisite: Composition 2 (Major)**When Offered: July semester**Classes: one 2hr lec/wk**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 (Composition).

CMPN 2011 Compositional Techniques and Analysis 3 **3 credit points**

Teacher/Coordinator: B. Kos (Composition)

Prerequisite: Compositional Techniques and Analysis 2

Corequisite: Composition 3 (Major)

When Offered: March semester

Classes: one 2hr lec/wk

Assessment: Class exercises, assignments (40%); take home exam (60%)

A major component of the course 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. The course provides an historical and analytical overview of the development of the orchestra up until the early 20th century. The orchestral style of composers such as Mozart, Beethoven, Berlioz, Mahler, Debussy, Stravinsky and Ives. Concepts of timbre and texture are introduced by the study of works by various composers and 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*. For further information contact B. Kos (Composition).

CMPN 2012 Compositional Techniques and Analysis 4 **3 credit points**

Teacher/Coordinator: B. Kos (Composition)

Prerequisite: Compositional Techniques and Analysis 3

Corequisite: Composition 4 (Major)

When Offered: July semester

Classes: one 2hr lec/wk

Assessment: Class exercises, assignments (40%); take home exam (60%)

Isomorphic pitch relationships in 20th century 'atonal' music and how do such relationships affect the formal/structural principles (including musical shapes, texture, timbral organisation and orchestration) in works of various composers. Investigation of twelve-tone music as a permutational system, including the consequences of such a system. Some aspects of 20th century rhythmic organisation. Origins and elements of jazz—tracing the development of elements of jazz (such as rhythm, pitch materials, timbre, improvisation, orchestration and formal structuring) from their African origins through various stylist periods.

CMPN 3012 Compositional Techniques and Analysis 5 **3 credit points**

Teacher/Coordinator: T. Pearce (Composition)

Prerequisite: Compositional Techniques and Analysis 4

Corequisite: Composition 5 (Major)

When Offered: March semester

Classes: one 2hr lec/wk

Assessment: Class exercises, assignments (40%); take home exam (60%)

This course covers a range of compositional styles primarily from the 20th century. Through the study and analysis of specific works, students examine aspects of composition such as form, the organisation of pitch and rhythm as well as techniques of textural and timbral organisation. In the orchestration component of the course techniques such as layering, blending and masking are studied in relation to works primarily from the later 20th century repertoire. The course also covers extended instrumental techniques developed in the 20th century. The course also focuses on developmental procedures which extend a compositional idea over longer time spans: processes of elaboration, transformation, juxtaposition or interpolation of musical material. A further component of the course centres on the use of text in timbral aspect of text, text as metaphor, the integration of text within the musical conception and intertextuality. For further information contact T. Pearce (Composition).

CMPN 3013 Compositional Techniques and Analysis 6 **3 credit points**

Teacher/Coordinator: B. Kos (Composition)

Prerequisite: Compositional Techniques and Analysis 5

Corequisite: Composition 6 (Major)

When Offered: July semester

Classes: one 2hr lec/wk

Assessment: Class exercises, assignments (40%); take home exam (60%)

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 of instrumental music. Some emphasis will also be given to class discussion on aesthetics and philosophical backgrounds of various stylistic trends and compositional approaches in the 20th century. For further information contact B. Kos (Composition).

CMPN 4002 Compositional Techniques and Analysis 7 **3 credit points**

Teacher/Coordinator: B. Kos (Composition)

Prerequisite: Compositional Techniques and Analysis 6 (or Technical Studies 6)

Corequisite: Composition 7 (Major)

When Offered: March semester

Classes: one 2hr lec/wk

Assessment: Assessment is based on a combination of assignments set throughout the semester and a take-home exam at the end of semester.

This subject assumes a thorough grounding in technical aspects of music, & looks either at Berg's *Wozzeck* or Lulu in the light of the knowledge, with the main focus on the interactions between the music and the drama.

CMPN 4003 Compositional Techniques and Analysis 8

3 credit points

Teacher/Coordinator: B. Kos (Composition)

Prerequisite: Compositional Techniques and Analysis 7

Corequisite: Composition 8 (Major)

When Offered: July semester

Classes: one 2hr lecAvk

Assessment: Students will present a paper on one of the above topics (30%); and complete a 3,000w essay on a topic related to the above material (70%).

1. Studies in musical aesthetics, especially as they relate to musical composition. Readings and analysis in theories by Adorno, Meyer, Lyotard and others. Look at modernism, postmodernism and other significant artistic/cultural movements in the 20th century
2. Political Music and Music Theatre. Study the relevance of composition to politics and society. Cross cultural studies comparing developments in literature and drama, especially the work of Brecht
3. Study of new developments in aspects of time, space and modes of listening. Look at works by composers such as Stockhausen, Varese, Schoenberg, Nono, Kuper and others.

CMPN 2015 Computer Music Synthesis - Advanced

3 credit points

Teacher/Coordinator: Dr. A. Hood (Music Education)

When Offered: July semester

Classes: One 2hr lec/sem per week

Assessment: small composition assignment (30%) and large composition (70%)

This elective extends the capabilities of Csound introductory previously (quote number of previous new elective). The student goes on to investigate the use of Csound in a number of related areas. MIDI files are used to control production of Csound, and, through Cscore and C language programming associated with algorithmic composition is introduced. Csound is also used in this elective for the control of 3-D audio. Limited places subject to availability of terminals.

Textbooks:

C. Dodge & T. Jerse: Computer Music, NY, 1985

B. Vercoe: Csound User's Guide, NJ., 1991

CMPN 2016 Computer Music Synthesis - Introductory

3 credit points

Teacher/Coordinator: Greg Schiemer (Composition)

When Offered: March semester

Classes: One 1hr lec & one 1hr tut/wk

Assessment: 4 composition assignments (25% each)

The advent of powerful personal computers with fast high capacity disk-drives has brought with it a renewal of interest in music synthesis by software. Computer music synthesis software and hardware owes much to Music 4, the computer music synthesis language designed at Bell Labs in the 1960s by Max Matthews. Music 4 is a model for many composers who have developed languages of their own. Csound - a music synthesis program written by composer Barry Vercoe - is an aggregation of the best features of these languages. The instrumental resources available in Csound software include not only sounds found in MIDI synthesizers but a vast range of software instruments which are not available as hardware. Unlike hardware synthesizers, new Csound instruments are accessed as public domain software that runs on a variety of personal computer platforms. Continued improvement in generic computer hardware is rapidly leading to a situation where composers and performers can use live performance information (MIDI) to control these Csound instruments. Csound has been adopted as a de facto standard by developers of new musical applications which involve non-standard tunings, multi-media, virtual reality caves,

psycho-acoustics, 3-D audio and new modes of interactive performance are developed. In this elective, the basics of music synthesis are introduced using Csound. The student is given a 40-year overview of musical development in this area as well as learning how to edit, convert and play a Csound score and orchestra file. Limited places subject to availability of terminals; for further information contact Greg Schiemer, Composition.

Textbooks:

C. Dodge & T. Jerse Computer Music, NY, 1985

B. Vercoe Csound User's Guide, NJ., 1991

PERF 3000 Conducting 1

3 credit points

Teacher/Coordinator: BMus Course Coordinator

When Offered: March semester

Classes: one 1hrprac 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

Teacher/Coordinator: BMus Course Coordinator

Prerequisite: Conducting 1

When Offered: July semester

Classes: one 1hrprac workshop/wk

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

Teacher/Coordinator: BMus Course Coordinator

Prerequisite: Conducting 2

When Offered: March semester

Classes: one 1hrprac workshop/wk

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

Teacher/Coordinator: BMus Course Coordinator

Prerequisite: Conducting 3

When Offered: July semester

Classes: one 1hrprac workshop/wk

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

Teacher/Coordinator: R. Toop (Musicology)

When Offered: March semester

Classes: one 1hr lec/wk

Assessment: Written assignment (100%)

Traces the essential developments in 20th century Western art music to the Second World War and relates them to broad changes, artistic and otherwise, in 20th century society. Areas covered include: Fin de siècle 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, and the establishment of a 'mainstream' in the 1930s. For further information contact R. Toop (Musicology).

MCGY 3008 Contemporary Studies 2

3 credit points

Teacher/Coordinator: R. Toop (Musicology)

Prerequisite: Contemporary Studies 1

When Offered: July semester

Classes: one 1hr sem/wk

Assessment: Written assignment (100%)

To explore in greater depth technical and aesthetic issues raised in the general historical survey in the core course. This seminar is intended for students who wish to deepen their knowledge of 20th century music, and thus their ability to interpret it. The seminars concentrate on two main areas: the analysis of major 20th century works and discussion of their aesthetic background. For further information contact R. Toop (Musicology).

MCGY 3006 Debussy

3 credit points

Teacher/Coordinator: R. Toop (Musicology)

Prerequisite: Music History 4

When Offered: March and July semester

Classes: One 1hr sem/wk

Assessment: Listening test (40%) and one 2500w essay (60%)

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 Prelude a l'Apres-midi d'un faune, Pelleas et Melisande, La mer, the Images for orchestra, and representative examples of the piano works, songs and chamber music. This is now a two semester course. For further details see the Chair (Musicology).

VSAO 1008 Diction for Singers 1

3 credit points

Teacher/Coordinator: B. Holleman (Vocal Studies & Opera)

When Offered: March semester

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 course in Italian language specific to the needs of singers. Students are required to undertake study in Italian grammar and Italian lyric diction. Emphasis is given to the phoneticisation (IPA), vocalisation and interpretative expression of texts in order that the students achieve a fine, intelligible and expressive singing in the Italian language. For further information contact Brenda Holleman or David Anglin.

VSAO 1009 Diction for Singers 2

3 credit points

Teacher/Coordinator: B. Holleman (Vocal Studies & Opera)

Prerequisite: Opera German 1

When Offered: July semester

Classes: one 2hr workshop/wk

Assessment: Continuous during semester (40%), oral and written exam end of semester (50%), repertoire book of translations (10%)

Consolidation of rules of pronunciation and diction; basic grammar and syntax as an aid to comprehension and translation; practice in everyday conversation. For further information contact the Chair (Vocal Studies and Opera).

Double Bass Major and Minor — Preamble

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 course content. At the beginning of all courses 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 course content. In this context the course descriptions which follow should be read as a guide to the minimum requirements of the major and minor levels of study.

STRG 1002 Double Bass 1 (Major)

6 credit points

Teacher/Coordinator: G. Richter (Strings)

When Offered: March semester

Classes: one 1hr individual lesson & 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

Teacher/Coordinator: G. Richter (Strings)

When Offered: March semester

Classes: one 1hr individual lesson & concert practice/wk

Assessment: 10min technical exam, one concert practice performance (100%)

STRG 1003 Double Bass 2 (Major)

6 credit points

Teacher/Coordinator: G. Richter (Strings)

Prerequisite: Double Bass 1 (Major)

When Offered: July semester

Classes: one 1hr individual lesson & concert practice/wk

Assessment: 15min recital, minimum one 6min concert practice performance (100%)

STRG 1012 Double Bass 2 (Minor)

3 credit points

Teacher/Coordinator: G. Richter (Strings)

Prerequisite: Double Bass 1 (Minor)

When Offered: July semester

Classes: one 1hr individual lesson & concert practice/wk

Assessment: 15min recital program, one concert practice performance (100%)

STRG 2002 Double Bass 3 (Major)**6 credit points***Teacher/Coordinator: G. Richter (Strings)**Prerequisite: Double Bass 2 (Major) or audition**When Offered: March semester**Classes: one 1hr individual lesson & concert practice/wk**Assessment: 15min technical exam, two 6min concert practice performances (100%)***STRG 2010 Double Bass 3 (Minor)****3 credit points***Teacher/Coordinator: G. Richter (Strings)**Prerequisite: Double Bass 2 (Minor)**When Offered: March semester**Classes: 1hr/wk individual lesson & class instruction**Assessment: 15min exam, one concert practice performance (100%)***STRG 2003 Double Bass 4 (Major)****6 credit points***Teacher/Coordinator: G. Richter (Strings)**Prerequisite: Double Bass 3 (Major)**When Offered: July semester**Classes: one 1hr individual lesson & concert practice/wk**Assessment: 40min junior recital, two 6min concert practice performances (100%)***STRG 2011 Double Bass 4 (Minor)****3 credit points***Teacher/Coordinator: G. Richter (Strings)**Prerequisite: Double Bass 3 (Minor)**When Offered: July semester**Classes: 1hr/wk individual lesson & class instruction**Assessment: 15min exam, one concert practice performance (100%)***STRG 3002 Double Bass 5 (Major)****6 credit points***Teacher/Coordinator: G. Richter (Strings)**Prerequisite: Double Bass 4 (Major)**When Offered: March semester**Classes: one 1hr individual lesson & concert practice/wk**Assessment: 15min technical exam, two 6min concert practice performances (100%)***STRG 3014 Double Bass 5 (Minor)****3 credit points***Teacher/Coordinator: G. Richter (Strings)**Prerequisite: Double Bass 4 (Minor)**When Offered: March semester**Classes: 1hr/wk individual lesson & class instruction**Assessment: 15min technical exam, one concert practice performance (100%)***STRG 3003 Double Bass 6 (Major)****6 credit points***Teacher/Coordinator: G. Richter (Strings)**Prerequisite: Double Bass 5 (Major)**When Offered: July semester**Classes: one 1hr individual lesson & concert practice/wk**Assessment: Concerto exam, two 6min concert practice performances (100%)***STRG 3015 Double Bass 6 (Minor)****3 credit points***Teacher/Coordinator: G. Richter (Strings)**Prerequisite: Double Bass 5 (Minor)**When Offered: July semester**Classes: 1hr/wk individual lesson & class instruction**Assessment: 20min recital, one concert practice performance (100%)***STRG 4003 Double Bass 7 (Honours)****6 credit points***Teacher/Coordinator: G. Richter (Strings)**Prerequisite: see BMus Honours regulations**When Offered: March semester**Classes: one 1hr individual lesson & 1-2hrs of masterclass or performance workshop plus concert practice/wk**Assessment: 40min honours recital (100%)***STRG 4002 Double Bass 7 (Major)****6 credit points***Teacher/Coordinator: G. Richter (Strings)**Prerequisite: Double Bass 6 (Major)**When Offered: March semester**Classes: one 1hr individual lesson & concert practice/wk**Assessment: 20min technical exam, one 6min concert practice performance, one 12min lunch-time concert performance (100%)***STRG 4012 Double Bass 7 (Minor)****3 credit points***Teacher/Coordinator: G. Richter (Strings)**Prerequisite: Double Bass 6 (Minor)**When Offered: March semester**Classes: 1hr/wk individual lesson & class instruction**Assessment: 20min technical exam, one concert practice performance (100%)***STRG 4005 Double Bass 8 (Honours)****6 credit points***Teacher/Coordinator: G. Richter (Strings)**Prerequisite: Double Bass 7 (Honours)**When Offered: July semester**Classes: one 1hr individual lesson & 1-2hrs of masterclass or performance workshop plus concert practice/wk**Assessment: 1hr public honours recital (100%)***STRG 4004 Double Bass 8 (Major)****6 credit points***Teacher/Coordinator: G. Richter (Strings)**Prerequisite: Double Bass 7 (Major)**When Offered: July semester**Classes: one 1hr individual lesson & concert practice/wk**Assessment: 30min senior recital, one 6min concert practice performance, one 12min lunch-time concert performance (100%)***STRG 4013 Double Bass 8 (Minor)****3 credit points***Teacher/Coordinator: G. Richter (Strings)**Prerequisite: Double Bass 7 (Minor)**When Offered: July semester**Classes: 1hr/wk individual lesson & class instruction**Assessment: 20min exam, one concert practice performance*

ORGN 1002 Early Music Seminar 1

3 credit points

Teacher/Coordinator: D. Rumsey (Organ Studies)

Prerequisite: Enrolment in the class is open to all Conservatorium students in undergraduate or postgraduate degree programs, 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 is normally associated musical epoch.

When Offered: March semester

Classes: 14hrs/sem

Assessment: Based on attendance and involvement and delivery of a short paper/presentation to the class and submission of an essay on this topic (graded). This consists of an investigation of a selected source treatise on music, 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 includes a lecture and demonstration/performance on the student's chosen instrument/voice.

This semester deals with musical performance practice of early music. Enrolled students are required to attend the Seminar and perform/present work as required. Early Music Seminar counts as either a 'Practical' or 'Academic' elective. For further information contact Chair (Organ).

ORGN 1003 Early Music Seminar 2

3 credit points

Teacher/Coordinator: D. Rumsey (Organ Studies)

When Offered: July semester

Classes: 14hrs/sem

Assessment: Based on attendance and involvement and delivery of a short paper/presentation to the class and submission of an essay on this topic (graded). This consists of an investigation of a selected source treatise on music, 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 includes a lecture and demonstration/performance on the student's chosen instrument/voice.

This semester deals with musical performance practice of early music. Enrolled students are required to attend the Seminar and perform/present work as required. Early Music Seminar counts as either a 'Practical' or 'Academic' elective. For further information contact Chair (Organ).

GENS 1000 Education 1: Introduction to Teaching

3 credit points

Teacher/Coordinator: Dr R. Gilbert (General Studies)

When Offered: March semester

Classes: 1hr lec & tut or teach experience/wk

Assessment: Essay, 500w (20%), Teaching Handbook (20%), Preparation and critique of teaching (30%), Examination (30%).

The purpose of this course 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.

Textbooks:

K. Barry and L. King Beginning Teaching 2nd edn (Australia: Social Science Press, 1993)

GENS 1001 Education 2: Educational Psychology

3 credit points

Teacher/Coordinator: Dr R. Brooker (General Studies)

When Offered: July semester

Classes: one 2hr lec & one 1hr tutAvk

Assessment: Two short seminar presentations (2 x 15%), one 1500w essay (40%), and an examination (30%).

A course 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.

Textbooks:

Maltby, R, Gage, N.L. & Berliner, D.C. (1996) Educational Psychology (5th edn) Houghton Mifflin.

GENS 2000 Education 3: Developmental Psychology

3 credit points

Teacher/Coordinator: Dr R. Brooker (General Studies)

Prerequisite: Education 2

Corequisite: Education 2

When Offered: March semester

Classes: one 2hr lec & one 1hr tutAvk

Assessment: One seminar presentation (30%), one 1500w essay, research report or case study (40%), and several short examinations (30%).

A course 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.

Textbooks:

Santrock, J.W. (1996) Adolescence: An Introduction (6th edn) Iowa: Brown-Benchmark

GENS 2001 Education 4: Studies in Teaching

3 credit points

Teacher/Coordinator: Dr R. Gilbert (General Studies)

When Offered: July semester

Classes: one 1hr lec & one 1hr tutAvk

Assessment: One 1500w essay (30%), seminar presentation (30%) examination 40%.

The purpose of this course is to use the students' prior practical and academic experiences 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.

Textbooks:

Emmer, E.T. et. al. (1994) Classroom Management for Secondary Teachers (2nd ed) Englewood Cliffs: Prentice Hall

GENS 3000 Education 5: Philosophy and History of Education

3 credit points

Teacher/Coordinator: Dr D. Collins (General Studies)

When Offered: March semester

Classes: 1hr lec & 1hr tut/wk

Assessment: One 2000w essay (70%), seminar presentation 30%.

The purpose of this course 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.

GENS 3001 Education 6: Curriculum —Theory and Design

3 credit points

Teacher/Coordinator: Dr R. Gilbert (General Studies)

When Offered: July semester

Classes: 1hr lec & 1hr tut/wk

Assessment: Seminar presentation (20%) portfolio containing a curriculum design and reflective discussion (100%)

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 course is to introduce students to curriculum theory through the study of current practices and through the activity of course design.

The content of the course 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.

Textbooks:

Pratt, D. (1994) Curriculum Planning. Orlando: Harcourt Brace

GENS 4001 Education 7: Individual Differences and Learning

3 credit points

Teacher/Coordinator: Dr R. Brooker (General Studies)

Prerequisite: Education 2 & 3

Corequisite: Education 2 & 3

When Offered: March semester

Classes: 1hr lec & 1hr tut/wk

Assessment: One 2000w essay (50%) One seminar presentation (50%).

A course designed to give students an awareness of the wide diversity of student characteristics, an insight into the resulting broad range of individual differences and special needs in the school population and a knowledge of the way in which the education system provides for these needs.

Students will be given the opportunity to gain first hand knowledge of specific areas of individual differences and special needs and to acquire teaching skills relevant to their subject area. This course fulfils the NSW Government 1992 Special Needs Condition of Employment for Teacher Education Graduates.

Elective Jazz Orchestra—Preamble

Elective Jazz Orchestra is offered to all University students. 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, tone production, time and swing conception and ear training, plus improvisation 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

Teacher/Coordinator: D. Montz (Jazz Studies)

Prerequisite: Entry is by audition

When Offered: March semester

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%)

JAZZ 1003 Elective Jazz Orchestra 2

3 credit points

Teacher/Coordinator: D. Montz (Jazz Studies)

Prerequisite: Entry is by audition

When Offered: July semester

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%)

JAZZ 2004 Elective Jazz Orchestra 3

3 credit points

Teacher/Coordinator: D. Montz (Jazz Studies)

Prerequisite: Entry is by audition

When Offered: March semester

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%)

JAZZ 2005 Elective Jazz Orchestra 4

3 credit points

Teacher/Coordinator: D. Montz (Jazz Studies)

Prerequisite: Entry is by audition

When Offered: July semester

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%)

JAZZ 3004 Elective Jazz Orchestra 5

3 credit points

Teacher/Coordinator: D. Montz (Jazz Studies)

Prerequisite: Entry is by audition

When Offered: March semester

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%)

JAZZ 3005 Elective Jazz Orchestra 6

3 credit points

Teacher/Coordinator: D. Montz (Jazz Studies)

Prerequisite: Entry is by audition

When Offered: July semester

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%)

JAZZ 4004 Elective Jazz Orchestra 7

3 credit points

Teacher/Coordinator: D. Montz (Jazz Studies)

Prerequisite: Entry is by audition

When Offered: March semester

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%)

JAZZ 4005 Elective Jazz Orchestra 8

3 credit points

Teacher/Coordinator: D. Montz (Jazz Studies)

Prerequisite: Entry is by audition

When Offered: July semester

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%)

Electronic Music Preamble

During this sequence of courses students will be introduced to:

*MIDI control devices

*electroacoustic composition from music concrete to digital audio sampling

*analog and digital synthesis

interactive MIDI (various performance interfaces)

*audio-visual programming techniques involving application of sound and image

Each student will be expected to spend 2 hours each week working in the studio. Students will be encouraged to listen to recordings in their own time and to attend concerts of electronic music. For further information contact G. Schiemer (Composition).

CMPN 1007 Electronic Music 1

3 credit points

Teacher/Coordinator: G. Schiemer (Composition)

Prerequisite: Music Technology 1

Corequisite: Composition 3 (Major)

When Offered: March semester

Classes: one 1hr lec & 1hr tut/wk

Assessment: Two minor assignments (20% and 20%) one composition (60%)

Please refer to Electronic Music Preamble. For further information contact G. Schiemer (Composition).

CMPN 1008 Electronic Music 2

3 credit points

Teacher/Coordinator: G. Schiemer (Composition)

Prerequisite: Electronic Music 1

Corequisite: Composition 4 (Major)

When Offered: July semester

Classes: one 1hr lec & 1hr tut/wk

Assessment: Composition (100%)

Please refer to Electronic Music - Preamble. For further information contact G. Schiemer (Composition).

CMPN 2008 Electronic Music 3

3 credit points

Teacher/Coordinator: G. Schiemer (Composition)

Prerequisite: Electronic Music 2

Corequisite: Composition 5 (Major)

When Offered: March semester

Classes: one 1hr lec & 1hr tut/wk

Assessment: Composition (100%)

Please refer to Electronic Music - Preamble. For further information contact G. Schiemer (Composition).

CMPN 2009 Electronic Music 4

3 credit points

Teacher/Coordinator: G. Schiemer (Composition)

Prerequisite: Electronic Music 3

Corequisite: Composition 6 (Major)

When Offered: July semester

Classes: one 1hr lec & 1hr tut/wk

Assessment: Composition (100%)

Please refer to Electronic Music - Preamble. For further information contact G. Schiemer (Composition).

CMPN 3008 Electronic Music 5

3 credit points

Teacher/Coordinator: G. Schiemer (Composition)

Prerequisite: Electronic Music 4

Corequisite: Composition 7 (Major)

When Offered: March semester

Classes: one 1hr lec & 1hr tut/wk

Assessment: Composition (100%)

Please refer to Electronic Music - Preamble. For further information contact G. Schiemer (Composition).

CMPN 3009 Electronic Music 6

3 credit points

Teacher/Coordinator: G. Schiemer (Composition)

Prerequisite: Electronic Music 5

Corequisite: Composition 8 (Major)

When Offered: July semester

Classes: one 1hr lec & 1hr tut/wk

Assessment: Composition (100%)

Please refer to Electronic Music - Preamble. For further information contact G. Schiemer (Composition).

MCGY 3009 Ethnomusicology 1

3 credit points

Teacher/Coordinator: R. Toop (Musicology)

When Offered: March semester

Classes: 1hr lec/wk

Assessment: One transcription assignment; one accompanying essay, one concert report

An important aspect of the broad educational thrust of the BMus course is the inclusion of the study of music outside the western art tradition. In this core subject, students are acquainted with a broad range of selected worldmusic, examining and understanding the social-cultural characteristics pertaining to music in culture. Selected methodology, music concepts and ethical considerations are covered during the first part of the course. These include the areas of emic and ethnic description, ethnocentrism, organology, notation and transcription. A large focus of the course is to provide students with practical experiences. The latter part of the course provides students with the opportunity to examine selected instrumental practices, such as the Balinese gamelan. For further information contact R. Toop (Musicology).

MCGY 3010 Ethnomusicology 2

3 credit points

Teacher/Coordinator: R. Toop (Musicology)

When Offered: July semester

Classes: 1hr lec/wk

Assessment: One performance assignment, accompanying essay, one concert report

During the first half of Ethnomusicology 2, particular attention is given to the vocal music practices and dance genres of selected cultures, in which students will gain practical experiences. This is complemented with an examination of music of isolated societies, selected eastern European cultures, and a survey of middle eastern cultures. The latter part of this course examines music found in urban and rural Australia. Attention is given to Aboriginal, migrant and cross-cultural music practices. Furthermore, students will be acquainted with current world music practices in urban, rural and isolated societies, such as selected African, North American and Asian cultures. For further information contact R. Toop (Musicology).

GENS 2002 Film History: An Introduction

3 credit points

Teacher/Coordinator: Dr. R. Gilbert (General Studies)

When Offered: March semester

Classes: 3hrs (lec, film viewing, discussion)

Assessment: Participation and assignment.

An exploration of formative moments in the development of narrative film. Within a broadly chronological framework (1890s to C.1970S) the course examines narrative film in the silent era, the impact of sound technology, Hollywood and the studio system, genre film making, the rise of national film industries (both European and Asian) and alternative cinema.

Flute Major and Minor—Preamble

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 course content.

At the beginning of all courses 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 course 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

Teacher/Coordinator: F. Celata and/or M. Walton

When Offered: March semester

Classes: one 1hr individual lesson & 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

Teacher/Coordinator: F. Celata and/or M. Walton

When Offered: March semester

Classes: one 1hr individual lesson & concert practice/wk

Assessment: 10min technical exam, one concert practice performance (100%)

WIND 1007 Flute 2 (Major)

6 credit points

Teacher/Coordinator: F. Celata and/or M. Walton

Prerequisite: Flute 1 (Major)

When Offered: July semester

Classes: one 1hr individual lesson & 2hr concert practice/wk

Assessment: 15minjury recital, minimum one 6min concert practice performance and/or studio class (100%)

WIND 1024 Flute 2 (Minor)

3 credit points

Teacher/Coordinator: F. Celata and/or M. Walton

Prerequisite: Flute 1 (Minor)

When Offered: July semester

Classes: one 1hr individual lesson & concert practice/wk

Assessment: 15minjury recital, one concert practice (100%)

WIND 2006 Flute 3 (Major)

6 credit points

Teacher/Coordinator: F. Celata and/or M. Walton

Prerequisite: Flute 2 (Major) or audition

When Offered: March semester

Classes: one 1hr individual lesson & 2hr concert practice/wk

Assessment: 20min technical exam, two 6min concert practice performances (100%)

WIND 2026 Flute 3 (Minor)

3 credit points

Teacher/Coordinator: F. Celata and/or M. Walton

Prerequisite: Flute 2 (Minor)

When Offered: March semester

Classes: 1hr/wk individual lesson & class instruction

Assessment: 15min technical exam, one concert practice performance (100%)

WIND 2007 Flute 4 (Major)

6 credit points

Teacher/Coordinator: F. Celata and/or M. Walton

Prerequisite: BMus: Flute 3 (Major), DipMus: Flute 2 (Major)

When Offered: July semester

Classes: one 1hr individual lesson & 2hr concert practice/wk

Assessment: 40min junior recital, two 6min performances at concert practice (100%)

WIND 2027 Flute 4 (Minor)**3 credit points***Teacher/Coordinator: F. Celata and/or M. Walton**Prerequisite: Flute 3 (Minor)**When Offered: July semester**Classes: 1hr/wk individual lesson & class instruction**Assessment: 15-20min recital, one concert practice performance (100%)***WIND 3006 Flute 5 (Major)****6 credit points***Teacher/Coordinator: F. Celata and/or M. Walton**Prerequisite: Flute 4 (Major)**When Offered: March semester**Classes: one 1hr individual lesson & 2hr concert practice/wk**Assessment: 20min technical exam, two 6min concert practice performances (100%)***WIND 3028 Flute 5 (Minor)****3 credit points***Teacher/Coordinator: F. Celata and/or M. Walton**Prerequisite: Flute 4 (Minor)**When Offered: March semester**Classes: 1hr/wk individual lesson & class instruction**Assessment: 15min technical exam, one concert practice performance (100%)***WIND 3007 Flute 6 (Major)****6 credit points***Teacher/Coordinator: F. Celata and/or M. Walton**Prerequisite: BMus: Flute 5 (Major), DipMus: Flute 4 (Major)**When Offered: July semester**Classes: one 1hr individual lesson & 2hr concert practice/wk**Assessment: Concerto exam, two 6min concert practice performances (100%)***WIND 3029 Flute 6 (Minor)****3 credit points***Teacher/Coordinator: F. Celata and/or M. Walton**Prerequisite: Flute 5 (Minor)**When Offered: July semester**Classes: 1hr/wk individual lesson & class instruction**Assessment: 20-25min recital, one concert practice performance (100%)***WIND 4013 Flute 7 (Honours)****6 credit points***Teacher/Coordinator: F. Celata and/or M. Walton**Prerequisite: see BMus Honours regulations**When Offered: March semester**Classes: one 1hr individual lesson & 1-2hrs of masterclass or performance workshop plus concert practice/wk**Assessment: 40min honours recital (100%)***WIND 4012 Flute 7 (Major)****6 credit points***Teacher/Coordinator: F. Celata and/or M. Walton**Prerequisite: Flute 6 (Major)**When Offered: March semester**Classes: one 1hr individual lesson & 2hr concert practice/wk**Assessment: 20min technical exam, one 6min concert practice performance, one 12min lunch-time concert performance (100%)***WIND 4038 Flute 7 (Minor)****3 credit points***Teacher/Coordinator: F. Celata and/or M. Walton**Prerequisite: Flute 6 (Minor)**When Offered: March semester**Classes: 1hr/wk individual lesson & class instruction**Assessment: 15min technical exam, one concert practice performance (100%)***WIND 4015 Flute 8 (Honours)****6 credit points***Teacher/Coordinator: F. Celata and/or M. Walton**Prerequisite: Flute 7 (Honours)**When Offered: July semester**Classes: one 1hr individual lesson & 1-2hrs of masterclass or performance workshop plus concert practice/wk**Assessment: 1hr public honours recital (100%)***WIND 4014 Flute 8 (Major)****6 credit points***Teacher/Coordinator: F. Celata and/or M. Walton (Woodwind)**Prerequisite: Flute 7 (Major)**When Offered: July semester**Classes: one 1hr individual lesson & 2hr concert practice/wk**Assessment: 30min senior recital, one 6min concert practice performance, one 12min lunch-time concert performance (100%)***WIND 4039 Flute 8 (Minor)****3 credit points***Teacher/Coordinator: F. Celata and/or M. Walton**Prerequisite: Flute 7 (Minor)**When Offered: July semester**Classes: 1hr/wk individual lesson & class instruction**Assessment: exam (100%)***VSAO 3002 French for Singers 1****3 credit points***Teacher/Coordinator: B. Holleman (Vocal Studies & Opera)**When Offered: March semester**Classes: 2hrs/wk**Assessment: Written and oral exam end of semester*

Concentration on aspects of the French language specific to the needs of singers. Rules of pronunciation and diction. For further information contact B. Holleman (Vocal Studies and Opera).

VSAO 3003 French for Singers 2**3 credit points***Teacher/Coordinator: B. Holleman (Vocal Studies & Opera)**Prerequisite: Opera French 1**When Offered: July semester**Classes: 2hrs/wk**Assessment: Written and oral exam end of semester*

Continuation of Opera French 1. For further information contact B. Holleman (Vocal Studies and Opera).

French Horn (Major and Minor)— Preamble

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 course content. At the beginning of all courses 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 course descriptions which follow should be read as a guide to the minimum requirements of the major study and minor study in French Horn.

BRSS 1002 French Horn 1 (Major)

6 credit points

Teacher/Coordinator: A. Buddie (Brass)

When Offered: March semester

Classes: one 1hr individual lesson & 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

Teacher/Coordinator: A. Buddie (Brass)

When Offered: March semester

Classes: one 1hr individual lesson & concert practice/wk

Assessment: 10min technical exam, one concert practice performance (100%)

BRSS 1003 French Horn 2 (Major)

6 credit points

Teacher/Coordinator: A. Buddie (Brass)

Prerequisite: French Horn 1 (Major)

When Offered: July semester

Classes: one 1hr individual lesson & concert practice/wk

Assessment: 15minjury recital, minimum one 6min concert practice performance and/or studio class (100%)

BRSS 1011 French Horn 2 (Minor)

3 credit points

Teacher/Coordinator: A. Buddie (Brass)

Prerequisite: French Horn 1 (Minor)

When Offered: July semester

Classes: one 1hr individual lesson & concert practice/wk

Assessment: 15min recital exam, one concert practice (100%)

BRSS 2002 French Horn 3 (Major)

6 credit points

Teacher/Coordinator: A. Buddie (Brass)

Prerequisite: French Horn 2 (Major) or audition

When Offered: March semester

Classes: one 1hr individual lesson & concert practice/wk

Assessment: 30min technical exam, two 6min concert practice performances (100%)

BRSS 2004 French Horn 3 (Minor)

3 credit points

Teacher/Coordinator: A. Buddie (Brass)

Prerequisite: French Horn 2 (Minor)

When Offered: March semester

Classes: 1hr/wk individual lesson & class instruction

Assessment: 15min technical exam, one concert practice performance (100%)

BRSS 2003 French Horn 4 (Major)

6 credit points

Teacher/Coordinator: A. Buddie (Brass)

Prerequisite: BMus: French Horn 3 (Major), DipMus: French Horn 2 (Major)

When Offered: July semester

Classes: one 1hr individual lesson & concert practice/wk

Assessment: 40min junior recital, two 6min performances at concert practice (100%)

BRSS 2005 French Horn 4 (Minor)

3 credit points

Teacher/Coordinator: A. Buddie (Brass)

Prerequisite: French Horn 3 (Minor)

When Offered: July semester

Classes: 1hr/wk individual lesson & class instruction

Assessment: 15-20min recital, one concert practice performance (100%)

BRSS 3004 French Horn 5 (Major)

6 credit points

Teacher/Coordinator: A. Buddie (Brass)

Prerequisite: French Horn 4 (Brass)

When Offered: March semester

Classes: one 1hr individual lesson & concert practice/wk

Assessment: 30min technical exam, two 6min concert practice performances (100%)

BRSS 3008 French Horn 5 (Minor)

3 credit points

Teacher/Coordinator: A. Buddie (Brass)

Prerequisite: French Horn 4 (Minor)

When Offered: March semester

Classes: 1hr/wk individual lesson & class instruction

Assessment: 15min technical exam, one concert practice performance (100%)

BRSS 3005 French Horn 6 (Major)

6 credit points

Teacher/Coordinator: A. Buddie (Brass)

Prerequisite: BMus: French Horn 5 (Major), DipMus: French Horn 4 (Major)

When Offered: July semester

Classes: one 1hr individual lesson & concert practice/wk

Assessment: Concerto examination, two 6min concert practice performances (100%)

BRSS 3009 French Horn 6 (Minor)

3 credit points

Teacher/Coordinator: A. Buddie (Brass)

Prerequisite: French Horn 5 (Minor)

When Offered: July semester

Classes: 1hr/wk individual lesson & class instruction

Assessment: 20-25min recital, one concert practice performance (100%)

BRSS 4013 French Horn 7 (Honours)**6 credit points***Teacher/Coordinator: A. Buddie (Brass)**Prerequisite: see BMus Honours regulations**When Offered: March semester**Classes: one 1hr individual lesson & 1-2hrs of masterclass or performance workshop plus concert practice/wk**Assessment: 40min honours recital (100%)***BRSS 4004 French Horn 7 (Major)****6 credit points***Teacher/Coordinator: A. Buddie (Brass)**Prerequisite: French Horn 6 (Major)**When Offered: March semester**Classes: one 1hr individual lesson & concert practice/wk**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***Teacher/Coordinator: A. Buddie (Brass)**Prerequisite: French Horn 6 (Minor)**When Offered: March semester**Classes: 1hr/wk individual lesson & class instruction**Assessment: 15min technical exam, one concert practice performance (100%)***BRSS 4015 French Horn 8 (Honours)****6 credit points***Teacher/Coordinator: A. Buddie (Brass)**Prerequisite: French Horn 7 (Honours)**When Offered: July semester**Classes: one 1hr individual lesson & 1-2hrs of masterclass or performance workshop plus concert practice/wk**Assessment: 1hr public honours recital (100%)***BRSS 4006 French Horn 8 (Major)****6 credit points***Teacher/Coordinator: A. Buddie (Brass)**Prerequisite: French Horn 7 (Major)**When Offered: July semester**Classes: one 1hr individual lesson & concert practice/wk**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***Teacher/Coordinator: A. Buddie (Brass)**Prerequisite: French Horn 7 (Minor)**When Offered: July semester**Classes: 1hr/wk individual lesson & class instruction**Assessment: exam (100%)***STRG 1004 Functional Guitar 1****3 credit points***Teacher/Coordinator: G. Strazzullo (Strings)**When Offered: March semester**Classes: one 1hr 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***Teacher/Coordinator: G. Strazzullo (Strings)**Prerequisite: Functional Guitar 1**When Offered: July semester**Classes: one 1hr class/wk**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).

STRG 2004 Functional Guitar 3**3 credit points***Teacher/Coordinator: G. Strazzullo (Strings)**Prerequisite: Functional Guitar 2**When Offered: March semester**Classes: one 1hr class/wk**Assessment: Class work (50%), 15minprac 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).

STRG 2005 Functional Guitar 4**3 credit points***Teacher/Coordinator: G. Strazzullo (Strings)**Prerequisite: Functional Guitar 3.**When Offered: July semester**Classes: one 1hr class/wk**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).

KEYB 1000 Functional Keyboard 1**3 credit points***Teacher/Coordinator: G. Willems (Keyboard)**When Offered: March semester**Classes: one 1hr class/wk**Assessment: 10min prac and viva voce exam (100%)*

The aim of this sequence of courses is to increase technical confidence at the keyboard and acquire fluent ability in score reading and analysis. The course will focus on the basics of improvisation through harmonisation of scales, harmonising melodies and filling out sequences of chord patterns. Sight reading is approached through four-handed arrangement of the symphonies of Haydn and Mozart. For further information contact G. Willems (Keyboard).

KEYB 1001 Functional Keyboard 2**3 credit points***Teacher/Coordinator: G. Willems (Keyboard)**Prerequisite: Functional Keyboard 1**Corequisite: Functional Keyboard 1**When Offered: July semester**Classes: one 1hr class/wk**Assessment: 15min prac and viva voce exam (100%)*

Consolidation and development of the basics of improvisation with greater complexity in harmonic range related to musical idioms and textures in the compositions such as: Schubert and Mahler songs. Sight-reading moves on to the four-handed arrangements of Beethoven symphonies. For further information contact G. Willems (Keyboard).

KEYB 2000 Functional Keyboard 3

3 credit points

Teacher/Coordinator: G. Willems (Keyboard)

Prerequisite: Functional Keyboard 2

When Offered: March semester

Classes: one 1hr class/wk

Assessment: 15min prac and viva voce exam (100%)

The course focuses on the fundamentals of program building through knowledge of how intriguing programs are designed. Students will experiment and discover the essential elements which ensure an appropriate balance of repertoire from different periods. For further information contact G. Willems (Keyboard).

VSAO 2004 German for Singers 1

3 credit points

Teacher/Coordinator: B. Holleman (Vocal Studies & Opera)

Prerequisite: Diction for Singers 1 and 2

When Offered: March semester

Classes: one 2hr workshop/wk

Assessment: Written (25%), aural (50%) and attendance (25%).

The aim of the course is to concentrate on those aspects of the language specific to the needs of singers. 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 solos ensemble. Rules of pronunciation and diction; basic grammar and syntax as an aid to comprehension and translation.

VSAO 2005 German for Singers 2

3 credit points

Teacher/Coordinator: B. Holleman (Vocal Studies & Opera)

Prerequisite: German for Singers 1

When Offered: July semester

Classes: one 2hr workshop/wk

Assessment: Written (25%), aural (50%) and attendance (25%).

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 (Vocal Studies and Opera).

VSAO 1001 German for Singers 3

3 credit points

Teacher/Coordinator: B. Holleman (Vocal Studies & Opera)

When Offered: March semester

Classes: one 2hr workshop/wk

Assessment: Written (25%), aural (50%) and attendance (25%).

Consolidation of skills begun in German 1 and 2.

VSAO 1001 German for Singers 4

3 credit points

Teacher/Coordinator: B. Holleman (Vocal Studies & Opera)

When Offered: July semester

Classes: one 2hr workshop/wk

Assessment: Written (25%), aural (50%) and attendance (25%).

Consolidation of skills begun in German 1 and 2.

Guitar Major and Minor—Preamble

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 course content. At the beginning of all courses 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 course content. In this context the course descriptions which follow should be read as a guide to the minimum requirements of the major and minor study.

STRG 1006 Guitar 1 (Major)

6 credit points

Teacher/Coordinator: G. Pikler (Strings).

When Offered: March semester

Classes: one 1hr individual lesson & concert practice/wk

Assessment: 15min technical exam and one 6min concert practice performance (100%)

STRG 1013 Guitar 1 (Minor)

3 credit points

Teacher/Coordinator: G. Richter (Strings)

When Offered: March semester

Classes: one 1hr individual lesson & concert practice/wk

Assessment: 10min technical exam, one concert practice performance (100%)

STRG 1007 Guitar 2 (Major)

6 credit points

Teacher/Coordinator: G. Pikler (Strings)

Prerequisite: Guitar 1 (Major)

When Offered: July semester

Classes: one 1hr individual lesson & concert practice/wk

Assessment: 15min jury recital and one 6min concert practice performance (100%)

STRG 1014 Guitar 2 (Minor)

3 credit points

Teacher/Coordinator: G. Richter (Strings)

Prerequisite: Guitar 1 (Minor)

When Offered: July semester

Classes: one 1hr individual lesson & concert practice/wk

Assessment: 10min recital program, one 6min concert practice performance and/or studio class (100%)

STRG 2006 Guitar 3 (Major)

6 credit points

Teacher/Coordinator: G. Pikler (Strings)

Prerequisite: Guitar 2 (Major) or audition

When Offered: March semester

Classes: one 1hr individual lesson & concert practice/wk

Assessment: 15min technical exam, two 6min concert practice performances (100%)

STRG 2012 Guitar 3 (Minor)

3 credit points

Teacher/Coordinator: G. Richter (Strings)

Prerequisite: Guitar 2 (Minor)

When Offered: March semester

Classes: 1hr/wk individual lesson & class instruction

Assessment: 15min technical exam, one concert practice performance (100%)

STRG 2007 Guitar 4 (Major)**6 credit points***Teacher/Coordinator: G. Pikler (Strings)**Prerequisite: Guitar 3 (Major)**When Offered: July semester**Classes: one 1hr individual lesson & concertpractice/wk**Assessment: 40min junior recital, two 6min performances at concert practice (100%)***STRG 2013 Guitar 4 (Minor)****3 credit points***Teacher/Coordinator: G. Richter (Strings)**Prerequisite: Guitar 3 (Minor)**When Offered: July semester**Classes: 1hr/wk individual lesson & class instruction**Assessment: 15min recital, one concert practice performance (100%)***STRG 3004 Guitar 5 (Major)****6 credit points***Teacher/Coordinator: G. Pikler (Strings)**Prerequisite: Guitar 4 (Major)**When Offered: March semester**Classes: one 1hr individual lesson & concert practice/wk**Assessment: 15min technical exam, two 6min concert practice performances (100%)***STRG 3016 Guitar 5 (Minor)****3 credit points***Teacher/Coordinator: G. Richter (Strings)**Prerequisite: Guitar 4 (Minor)**When Offered: March semester**Classes: 1hr/wk individual lesson & class instruction**Assessment: 15min technical exam, one concert practice performance (100%)***STRG 3005 Guitar 6 (Major)****6 credit points***Teacher/Coordinator: G. Pikler (Strings)**Prerequisite: Guitar 5 (Major)**When Offered: July semester**Classes: one 1hr individual lesson & concert practice/wk**Assessment: Concerto exam, two 6min concert practice performances (100%)***STRG 3017 Guitar 6 (Minor)****3 credit points***Teacher/Coordinator: G. Richter (Strings)**Prerequisite: Guitar 5 (Minor)**When Offered: July semester**Classes: 1hr/wk individual lesson & class instruction**Assessment: 20min recital, one concert practice performance (100%)***STRG 4007 Guitar 7 (Honours)****6 credit points***Teacher/Coordinator: G. Richter (Strings)**Prerequisite: see BMus Honours regulations**When Offered: March semester**Classes: one 1hr individual lesson & 1-2hrs of masterclass or performance workshop plus concert practice/wk**Assessment: 40min honours recital (100%)***STRG 4006 Guitar 7 (Major)****6 credit points***Teacher/Coordinator: G. Pikler (Strings)**Prerequisite: Guitar 6 (Major)**When Offered: March semester**Classes: one 1hr individual lesson & concert practice/wk**Assessment: 20min exam, one 6min concert practice performance, one 12min lunch-time concert performance (100%)***STRG 4014 Guitar 7 (Minor)****3 credit points***Teacher/Coordinator: G. Richter (Strings)**Prerequisite: Guitar 6 (Minor)**When Offered: March semester**Classes: 1hr/wk individual lesson & class instruction**Assessment: 20min technical exam, one concert practice performance (100%)***STRG 4009 Guitar 8 (Honours)****6 credit points***Teacher/Coordinator: G. Richter (Strings)**Prerequisite: Guitar 7 (Honours)**When Offered: July semester**Classes: one 1hr individual lesson & 1-2hrs of masterclass or performance workshop plus concert practice/wk**Assessment: 1hr public honours recital (100%)***STRG 4008 Guitar 8 (Major)****6 credit points***Teacher/Coordinator: G. Pikler (Strings).**Prerequisite: Guitar 7 (Major)**When Offered: July semester**Classes: one 1hr individual lesson & concert practice/wk**Assessment: 50min senior recital, one 6min concert practice performance, one 12min lunch-time concert performance (100%)***STRG 4015 Guitar 8 (Minor)****3 credit points***Teacher/Coordinator: G. Richter (Strings)**Prerequisite: Guitar 7 (Minor)**When Offered: July semester**Classes: 1hr/wk individual lesson & class instruction**Assessment: 20min exam, one concert practice performance (100%)***MCGY 1008 Harmony and Analysis 1****3 credit points***Teacher/Coordinator: R. Toop (Musicology)**When Offered: March semester**Classes: 1 lec, 1 tut, 1 keyboard class/wk**Assessment: Weekly assignments (30%), Examination (40%) Keyboard class tests (12%), Keyboard exam (18%).*

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 Semester 1 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 and transposition are designed to cater both for beginners and more experienced keyboard players.

Textbooks:

Aldwell, Edward and Carl Schachter *Harmony and Voice Leading Workbook 1*, 2nd edition. New York: Harcourt, Brace, Jovanovich, 1989.

Lyke, James et al. *Keyboard Musicianship Book 1*, 6th edition. Champaign, Illinois: Stipes Publishing Company, 1993.

MCGY 1009 Harmony and Analysis 2

3 credit points

Teacher/Coordinator: R. Toop (Musicology)

Prerequisite: Harmony and Analysis 1

When Offered: July semester

Classes: 1 lec, 1 tut, 1 keyboard class/wk

Assessment: Weekly assignments (30%), Examination (40%) Keyboard class tests (12%), Keyboard exam (18%).

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:

Aldwell, Edward and Carl Schachter *Harmony and Voice Leading Workbook 1*, 2nd edition. New York: Harcourt, Brace, Jovanovich, 1989.

Lyke, James et al. *Keyboard Musicianship Book 1*, 6th edition. Champaign, Illinois: Stipes Publishing Company, 1993.

MCGY 2010 Harmony and Analysis 3

3 credit points

Teacher/Coordinator: R. Toop (Musicology)

Prerequisite: Harmony and Analysis 2

When Offered: March semester

Classes: 1 lec, 1 tut/wk

Assessment: Weekly assignments (50%), Examination (50%).

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:

Aldwell, Edward and Carl Schachter. *Harmony and Voice Leading Workbook 2*, 2nd edition. New York: Harcourt, Brace, Jovanovich, 1989.

MCGY 2011 Harmony and Analysis 4

3 credit points

Teacher/Coordinator: R. Toop (Musicology)

Prerequisite: Harmony and Analysis 3

When Offered: July semester

Classes: 1 lec, 1 tut/wk

Assessment: Weekly assignments (50%), Examination (50%).

The study of pre-20th century tonal harmony is completed with a consideration of chromatic techniques, particularly those found in the music of the first half of the 19th Century. An exhaustive study of later 19th-century chromaticism is beyond the scope of a course at this level, but is intended that students will at least acquire the ability to look further into the music of that period as they encounter it. In keeping with the stylistic orientation of the course, emphasis is placed upon developing facility with instrumental textures. Analytical skills acquired in Semester 3 are further developed in relation to 19th-century music and other recent approaches, including those based on hermeneutics and semiotics, are introduced.

Textbooks:

Aldwell, Edward and Carl Schachter. *Harmony and Voice Leading Workbook 2*, 2nd edition. New York: Harcourt, Brace, Jovanovich, 1989.

MCGY 3011 Harmony 5

3 credit points

Teacher/Coordinator: B. Kos or C. Jordan (Composition)

When Offered: March semester

Classes: one 1hr tut/wk

Assessment: Three written assignments (30% each), participation in class performances (10%)

Surveys a representative selection of techniques of composition from the first half of the twentieth century. Topics will include: consonance and dissonance, harmonic vocabulary (including modal harmony), acoustics and the harmonic series, minimalist composition techniques, chance music, jazz harmony. For further information contact B. Kos or C. Jordan (Composition).

MCGY 3012 Harmony 6

3 credit points

Teacher/Coordinator: B. Kos or C. Jordan (Composition)

When Offered: July semester

Classes: one 1hr tut/wk

Assessment: Three written assignments (30% each), participation in class performances (10%)

Surveys a representative selection of techniques of composition from the second half of the twentieth century. Topics will include: polytonality, quartal and quintal harmony, 'non-traditional' use of triads, film and theatre music, twelve-tone composition. For further information contact B. Kos or C. Jordan (Composition).

Harp Major—Preamble

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. Continuing consultation between lecturer and student, including appraisal of technical and interpretative strengths and weaknesses, will enable regular clarification of specific learning objectives and course content. At the beginning of all courses 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 course descriptions which follow should be read as a guide to the minimum requirements of the major study in Harp.

STRG 1008 Harp 1 (Major)

6 credit points

Teacher/Coordinator: G. Richter (Strings)

When Offered: March semester

Classes: one 1hr individual lesson & 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

Teacher/Coordinator: G. Richter (Strings)

Prerequisite: Harp 1 (Major)

When Offered: July semester

Classes: one 1hr individual lesson & concert practice/wk

Assessment: 15min jury recital, minimum one 6min concert practice performance (100%)

STRG 2008 Harp 3 (Major)

6 credit points

Teacher/Coordinator: G. Richter (Strings)

Prerequisite: Harp 2 (Major) or audition

When Offered: March semester

Classes: one 1hr individual lesson & concert practice/wk

Assessment: 15min technical exam, two 6min concert practice performances (100%)

STRG 2009 Harp 4 (Major)**6 credit points***Teacher/Coordinator: G. Richter (Strings)**Prerequisite: Harp 3 (Major)**When Offered: July semester**Classes: one 1hr individual lesson & concert practice/wk**Assessment: 40min junior recital, two 6min performances at concert practice (100%)***STRG 3006 Harp 5 (Major)****6 credit points***Teacher/Coordinator: G. Richter (Strings)**Prerequisite: Harp 4 (Major)**When Offered: March semester**Classes: one 1hr individual lesson & concert practice/wk**Assessment: 30min technical exam, two 6min concert practice performances (100%)***STRG 3007 Harp 6 (Major)****6 credit points***Teacher/Coordinator: G. Richter (Strings)**Prerequisite: Harp 5 (Major)**When Offered: July semester**Classes: one 1hr individual lesson & concert practice/wk**Assessment: Concerto exam, two 6min concert practice performances (100%)***STRG 4010 Harp 7 (Major)****6 credit points***Teacher/Coordinator: G. Richter (Strings)**Prerequisite: Harp 6 (Major)**When Offered: March semester**Classes: one 1hr individual lesson & concert practice/wk**Assessment: 10min technical exam, one 6min concert practice performance, one 11min lunch-time concert performance (100%)***STRG 4011 Harp 8 (Major)****6 credit points***Teacher/Coordinator: G. Richter (Strings)**Prerequisite: Harp 7 (Major)**When Offered: July semester**Classes: one 1hr individual lesson & concert practice/wk**Assessment: 50min senior recital, one 6min concert practice performance, one 11min lunch-time concert performance (100%)***STRG 1010 Harp Maintenance****3 credit points***Teacher/Coordinator: G. Richter (Strings)**When Offered: March semester**Classes: one 1hr class/wk**Assessment: 30min prac and written exam (100%)*

At the end of the course students will have acquired knowledge of harp mechanism and achieved basic self-sufficiency in its maintenance. Practical workshops will enable students to practise skills including: stringing, re-felting, pedal, rod and disc regulation (adjustment and replacement) elimination of buzzes, click-clacks and squeaks. Please note this course will be offered when enrolments permit and not necessarily in first year of the award. For further information contact the Chair (Strings).

Textbooks:

Carl Swanson A Guide for Harpists (Boston Editions)

**Harpichord Major and Minor—
Preamble**

Harpichord 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 course content. At the beginning of all courses 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 course descriptions which follow should be read as a guide to the minimum requirements of the major and minor levels of study in Harpichord.

KEYB 1002 Harpichord 1 (Major)**6 credit points***Teacher/Coordinator: E. Powell (Keyboard)**When Offered: March semester**Classes: one 1hr individual lesson & concert practice/wk**Assessment: 11min technical exam or equivalent, minimum one 6min concert practice performance and/or studio class (100%)***KEYB 1010 Harpichord 1 (Minor)****3 credit points***Teacher/Coordinator: E. Powell (Keyboard)**When Offered: March semester**Classes: one 1hr individual lesson and concert practice/wk**Assessment: 7min technical exam, one concert practice performance (100%)***KEYB 1003 Harpichord 2 (Major)****6 credit points***Teacher/Coordinator: E. Powell (Keyboard)**Prerequisite: Harpichord 1 (Major)**When Offered: July semester**Classes: one 1hr individual lesson & concert practice/wk**Assessment: 15min jury recital 15min, minimum one 6min concert practice performance and/or studio class (100%)***KEYB 1011 Harpichord 2 (Minor)****3 credit points***Teacher/Coordinator: E. Powell (Keyboard)**Prerequisite: Harpichord 1 (Minor)**When Offered: July semester**Classes: one 1hr individual lesson and concert practice/wk**Assessment: 15min recital of 3 pieces, one concert practice performance (100%)***KEYB 2001 Harpichord 3 (Major)****6 credit points***Teacher/Coordinator: E. Powell (Keyboard)**Prerequisite: Harpichord 1 (Major) or audition**When Offered: March semester**Classes: one 1hr individual lesson & concert practice/wk**Assessment: 11min technical exam, two 6min concert practice performances (100%)*

KEYB 2009 Harpsichord 3 (Minor)**3 credit points***Teacher/Coordinator: E. Powell (Keyboard)**Prerequisite: Harpsichord 2 (Minor)**When Offered: March semester**Classes: 1hr/wk individual lesson & class instruction**Assessment: 15min technical exam, one concert practice performance (100%)***KEYB 2002 Harpsichord 4 (Major)****6 credit points***Teacher/Coordinator: E. Powell (Keyboard)**Prerequisite: Harpsichord 3 (Major); Dip Mus: Harpsichord 2 (Major)**When Offered: July semester**Classes: one 1hr individual lesson & concert practice/wk**Assessment: 40min junior recital, two 6min concert practice performances (100%)***KEYB 2010 Harpsichord 4 (Minor)****3 credit points***Teacher/Coordinator: E. Powell (Keyboard)**Prerequisite: Harpsichord 3 (Minor)**When Offered: July semester**Classes: 1hr/wk individual lesson & class instruction**Assessment: 15-20min recital, one concert practice performance (100%)***KEYB 3000 Harpsichord 5 (Major)****6 credit points***Teacher/Coordinator: E. Powell (Keyboard)**Prerequisite: Harpsichord 4 (Major)**When Offered: March semester**Classes: one 1hr individual lesson & concert practice/wk**Assessment: 12min technical exam, two 6min concert practice performances (100%)***KEYB 3006 Harpsichord 5 (Minor)****3 credit points***Teacher/Coordinator: E. Powell (Keyboard)**Prerequisite: Harpsichord 4 (Minor)**When Offered: March semester**Classes: 1hr/wk individual lesson & class instruction**Assessment: 15min technical exam, one concert practice performance (100%)***KEYB 3001 Harpsichord 6 (Major)****6 credit points***Teacher/Coordinator: E. Powell (Keyboard)**Prerequisite: Harpsichords (Major); DipMus: Harpsichord 4 (Major)**When Offered: July semester**Classes: one 1hr individual lesson & concert practice/wk**Assessment: 11min technical exam, two 6min concert practice performances (100%)***KEYB 3007 Harpsichord 6 (Minor)****3 credit points***Teacher/Coordinator: E. Powell (Keyboard)**Prerequisite: Harpsichord 5 (Minor)**When Offered: July semester**Classes: 1hr/wk individual lesson & class instruction**Assessment: 20-25min recital, one concert practice performance (100%)***KEYB 4000 Harpsichord 7 (Major)****6 credit points***Teacher/Coordinator: E. Powell (Keyboard)**Prerequisite: Harpsichord 6 (Major)**When Offered: March semester**Classes: one 1hr individual lesson & concert practice/wk**Assessment: 12min technical exam, one 6min concert practice performance, one 12min lunch-time concert performance (100%)***KEYB 4006 Harpsichord 7 (Minor)****3 credit points***Teacher/Coordinator: E. Powell (Keyboard)**Prerequisite: Harpsichord 6 (Minor)**When Offered: March semester**Classes: 1hr/wk individual lesson & class instruction**Assessment: 15min technical exam, one concert practice performance (100%)***KEYB 4001 Harpsichord 8 (Major)****6 credit points***Teacher/Coordinator: E. Powell (Keyboard)**Prerequisite: Harpsichord 7 (Major)**When Offered: July semester**Classes: one 1hr individual lesson & concert practice/wk**Assessment: 50min senior recital, one 6min concert practice performance, one 12min lunch-time concert performance (100%)***KEYB 4007 Harpsichord 8 (Minor)****3 credit points***Teacher/Coordinator: E. Powell (Keyboard)**Prerequisite: Harpsichord 7 (Minor)**When Offered: July semester**Classes: 1hr/wk individual lesson & class instruction**Assessment: exam (100%)***KEYB 1004 Harpsichord Class 1****3 credit points***Teacher/Coordinator: E. Powell (Keyboard)**Prerequisite: Pianoforte 1 (Major)**When Offered: March semester**Classes: one 1hr class/wk**Assessment: Three prac assignments (20% each), one 10min prac 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. For further information contact the Chair (Keyboard).

KEYB 1005 Harpsichord Class 2**3 credit points***Teacher/Coordinator: E. Powell (Keyboard)**Prerequisite: Pianoforte 2 (Major)**When Offered: July semester**Classes: one 1hr class/wk**Assessment: Three prac assignments (20% each), one 10min prac exam (40%)*

Consolidation and extension of concepts and skills introduced in Harpsichord Class 1. For further information contact the Chair (Keyboard).

KEYB 2003 Harpsichord Class 3

3 credit points

Teacher/Coordinator: E. Powell (Keyboard)

Prerequisite: Pianoforte 3 (Major)

When Offered: March semester

Classes: one 1hr class/wk

Assessment: Three prac assignments (20% each), one Wmin prac exam (40%)

Students will learn the fundamental principles of figured-bass realisation and will develop the skills required for sensitive basso continuo accompaniment through work with solo instrumentalists and/or vocalists. For further information contact the Chair (Keyboard).

KEYB 2004 Harpsichord Class 4

3 credit points

Teacher/Coordinator: E. Powell (Keyboard)

Prerequisite: Pianoforte 4 (Major)

When Offered: July semester

Classes: one 1hr class/wk

Assessment: Three prac assignments (20% each), one Wmin prac exam (40%)

Consolidation and extension of concepts and skills introduced in Harpsichord Class 1. For further information contact the Chair (Keyboard).

Historical and Cultural Studies— Preamble

This general education course is 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 & Cultural Studies 1 :The Shock of the New: The Meaning of Modernism 1790-1939

3 credit points

Teacher/Coordinator: Dr D. Collins (General Studies)

When Offered: July semester

Classes: 1 lec, 1 sem/wk

Assessment: Essay, 1500w (50%), Seminar Presentation (50%).

The French and industrial revolutions are usually seen as initiating the 'modern' era. This course 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 course is also concerned 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.

GENS 2005 Historical & Cultural Studies 2: Since the Bomb: Culture and Society in the Second Half of the Twentieth Century

3 credit points

Teacher/Coordinator: Dr D. Collins (General Studies)

When Offered: July semester

Classes: 1 lec, 1 sem/wk

Assessment: Essay, 1500w (50%), Seminar Presentation (50%),

The United States emerged from the Second World War as the world's leading nation. This course 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 postmodernism. The course builds upon the generic communication skills component of the first semester course.

GENS 3004 Historical & Cultural Studies 3: Constructing a Culture: The Creation of Western Self-Consciousness 1400-1800

3 credit points

Teacher/Coordinator: Chair (General Studies)

When Offered: March semester

Classes: 1hr lec & 1hr sem/wk

Assessment: Essay, 1500w (50%), Seminar Presentation (50%),

Beginning with a brief survey of the medieval background, this course 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 Shakespearian) 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 courses and to develop a deeper understanding of the processes involved in effective oral and written communication.

GENS 3005 Historical & Cultural Studies 4: A Sense of Self: Private Life, Popular Culture and History

3 credit points

Teacher/Coordinator: Chair (General Studies)

When Offered: July semester

Classes: 1 lec, 1 sem/wk

Assessment: Essay, 1500w (50%), Seminar Presentation (50%),

This course 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 course. Communication skills and the ability to work interactively remain a core component of this unit.

History and Analysis of Music 1 and 2 — Preamble

The History and Analysis course is designed to provide students with a range of elective options that enable them either:

- to study aspects of the preceding musicology courses in greater depth; or
- to supplement the topics covered in these courses with others which are considered to be academically and professionally valuable; such as, topics relating to aspects of popular music.

Accordingly, the elective topics are frequently adjusted to match the requirements of particular student groups. In recent years, student demand has centred on 20th century Music (eg Rock Music, Australian Music, Post-Modernism in music, and Composition), and the topics offered have generally reflected this demand. Though some topics may be available as a 2-semester sequence in Semesters 7 and 8, it is assumed that students will normally select different electives in Semesters 7 and 8. In recent years, the following electives have been offered on a regular basis:

- Advanced Analytical Techniques
- Australian Music
- Composition
- Post-Modernism in Music
- Radical Rock
- Women in Music.

Typical examples of course content include:

Radical Rock: The elective looks at rock music as an alternative avant-garde, both social and musical; it considers its artistic and social aims and, in passing, compares them with those of post-war jazz and 'art music'. Typical topic areas include The Sexual Revolution (Presley, Rolling Stones, Doors), Radical Rustics (Country Joe, Captain Beefheart), Psychedelic and Cosmic Trips (Pink Floyd etc), Satire (Zappa), The Extended Guitar (Clapton, Hendrix), Heavy Metal (Led Zep to Metallica), Sexual Alternatives (Lou Reed etc), Punk, Frock-rock, Glam-rock, Raves and Dance Music, Rap and Hip-Hop.

Advanced Analytical Techniques: A study of existing models for the analysis of, predominantly, tonal music. Particular emphasis is given to the Schenker method, and its modification by Felix Salzer. There is also discussion of recent counter-Schenkerian models, such as Leonard Meyer's 'implication-realisation model'. Some consideration is also given to models for the analysis of non-tonal music, such as Allen Forte's set theory.

Composition: Provides tuition in composition for non-Composition majors. Students will be required to prepare short compositions for instrumental and vocal resources available within the group, or for instrumentation of their own choice. For further information contact R. Toop (Musicology).

MCGY 4000 History and Analysis of Music 1 3 credit points

Teacher/Coordinator: R. Toop (Musicology)

When Offered: March semester

Classes: one 1hr sem/Avk

Assessment: Seminar presentation and/or assignment

Please refer to History and Analysis of Music - Preamble. For further information contact R. Toop (Musicology).

MCGY 4001 History and Analysis of Music 2 3 credit points

Teacher/Coordinator: R. Toop (Musicology)

When Offered: July semester

Classes: one 1hr sem/wk

Assessment: Seminar presentation and/or assignment

Please refer to History and Analysis of Music - Preamble. For further information contact R. Toop (Musicology).

VSAO 1004 History of Opera 1

3 credit points

Teacher/Coordinator: B. Fitzgerald (Vocal Studies & Opera).

When Offered: March semester

Classes: 2hr lec/wk

Assessment: 1hr exam (100%)

The development of opera from its beginnings to the end of the 19th century.

- Ancient Greece and Rome, the plays and the theatres;
- Medieval theatre in England and Europe;
- The Italian Renaissance — 17th century Italy and France, the 18th century in England, Italy, France — Mozart;
- European Court theatres; theatre and stage design.
- Operatic landmarks and development in Italy, Germany, France and Russia, highlighting works by Rossini, Donizetti, Beethoven, Weber, Bizet, Gounod, Verdi, Tchaikovsky, Puccini, Wagner and others.
- Theatre and stage design, lighting.
- Wagner and Bayreuth.

For further information contact B. Fitzgerald (Vocal Studies & Opera).

VSAO 2000 History of Opera 2

3 credit points

Teacher/Coordinator: B. Fitzgerald (Vocal Studies & Opera)

Prerequisite: History of Opera 1

When Offered: July semester

Classes: one 1hr class/wk

Assessment: One 2000w essay (100%)

The 20th century.

- Theatre and stage design; experimental theatre; new movements in music.
- Particular reference to the works of: Strauss, Puccini, Janacek, Britten, Debussy, Weill, Poulenc, Stravinsky, Britten, Glass, Meale.
- Appia and Craig: Wieland Wagner at Bayreuth; expressionism, symbolism, the librettists. For further information contact B. Fitzgerald (Vocal Studies & Opera).

STRG 3008 Interpretation of Early Music 1

3 credit points

Teacher/Coordinator: T. Andersson (Strings)

When Offered: March semester

Classes: one 1hr class/wk

Assessment: Written exam (50%) and class work (50%).

The course is intended to help the guitarist understand the origins of the lute and vihuela music played on the modern instrument. The subject embraces reading tablature, figured bass, transcriptions from original sources, ornamentation and interpretation. For further information contact G. Pikler (Strings).

STRG 3009 Interpretation of Early Music 2

3 credit points

Teacher/Coordinator: T. Andersson (Strings)

Prerequisite: Interpretation of Early Music 1.

When Offered: July semester

Classes: one 1hr class/wk

Assessment: Written exam (50%) and class work (50%).

Please refer to Interpretation of Early Music 1. For further information contact G. Pikler (Strings).

CMPN 1000 introduction to Just Intonation Tunings **3 credit points**

Teacher/Coordinator: Greg Schiemer (Composition)
Prerequisite: Computer Music Synthesis - Introduction
When Offered: July semester
Classes: One 1hr lec & 1hr tut/wk
Assessment: 2 composition assignments (40% & 60%)

The harmonic language of most contemporary Western Music has evolved around 12-tone equal temperament - a tuning system where an octave is divided into 12 equal intervals. 20th-century composers, beginning with Harry Partch, and later Lou Harrison, Ben Johnson, La Monte Young and others, have developed new ways of organising non-equal musical intervals - extending the principles of just intonation used by the ancient Greeks. Unlike equal-tempered tuning JI is not a single system of tuning but describes the multitude of tunings commonly found in many other musical cultures. Because just intonation intervals are based on the natural harmonic series, these tunings can provide acoustic reinforcement capable of altering the musical timbre - sometimes dramatically. JI tunings therefore provide composers with new opportunities for organising timbre as well as harmony. This elective introduces the theory of Just Intonation along with the myriad of tuning systems found in world music that it explains. Some reference is made to other alternative tunings such as non- 12 equal divisions of the octave. Recent developments in MIDI and computer music synthesis have made possible the investigation of Just Intonation. Computer programs such as Csound and Scala are some of the new tools which have been responsible for the explosion of activity among the growing number of experimental composers active in the field of JI composition. Limited places subject to availability of terminals. For further information contact Greg Schiemer, Composition.

Textbooks:

D. Doty The Just Intonation Primer, San Francisco, 1992
J. Chalmers Divisions of the Tetrachord, San Francisco, 1992
H. Partch The Genesis of Music, NY, 1972

MUED 1000 Introduction to Music Education **3 credit points**

Teacher/Coordinator: Dr. P. Dunbar-Hall (Music Education)
When Offered: March and July semester
Classes: 2hrs/wk, lec and sem
Assessment: Seminar presentation (30%), exam (20%), assignment (50%).

The purpose of this course is to introduce students to music education as a wide ranging activity 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 course 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.

GENS 3006 Italian 3 **3 credit points**

Teacher/Coordinator: Dr. R. Gilbert (General Studies)
Prerequisite: Italian 2
When Offered: March semester
Classes: two 1hr tut/wk
Assessment: 60min mid-semester exam (35%), 90min end of semester exam (65%)

This course is intended for students who have completed the introductory Italian courses 1 and 2 or their equivalent. The course aims to extend the knowledge, practice and active use of vocabulary, grammatical structures and syntactical patterns based on the main text prescribed for this course. The classes are designed to develop further the skills of reading comprehension, listening and speaking to enable students to cope with everyday situations in an Italian-speaking country.

Textbooks:
Totara/Marmini Faciamo Italiano Part B
F. Merlonghi Oggi in Italia
G. Battaglia Leggiamo e conversiamo

GENS 3007 Italian 4 **3 credit points**

Teacher/Coordinator: Dr. R. Gilbert (General Studies)
Prerequisite: Italian 3
When Offered: July semester
Classes: two 1hr tut/wk
Assessment: 60min mid-semester exam (35%), 90min end of semester exam (65%)

This course is the continuation of Italian 3 and is designed to develop further the students' command of grammar, syntax, vocabulary and oral/aural skills based on the major texts prescribed for this course and additional recommended readings from various other sources.

Textbooks:

Totara/Marmini Faciamo Italiano Part B
F. Merlonghi Oggi in Italia
G. Battaglia Leggiamo e conversiamo

VSAO 1010 Italian for Singers 1 **3 credit points**

Teacher/Coordinator: B. Holleman (Vocal Studies & Opera)
When Offered: March semester
Classes: one 2hr workshop/wk
Assessment: Written and oral exam

The aim is to concentrate on those aspects of the language specific to the needs of singers. Rules of pronunciation and diction; basic grammar and syntax as an aid to comprehension and translation; practice in everyday conversation. 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 B. Holleman (Vocal Studies and Opera).

VSAO 1011 Italian for Singers 2 **3 credit points**

Teacher/Coordinator: B. Holleman (Vocal Studies & Opera)
Prerequisite: Opera Italian 1
When Offered: July semester
Classes: one 2hr workshop/wk
Assessment: Written and oral exam

Consolidation of rules of pronunciation and diction; basic grammar and syntax as an aid to comprehension and translation; practice in everyday conversation. For further information contact B. Holleman (Vocal Studies and Opera).

VSAO 2006 Italian for Singers 3 **3 credit points**

Teacher/Coordinator: B. Holleman (Vocal Studies & Opera)
Prerequisite: Opera Italian 2
When Offered: March semester
Classes: one 2hr workshop/wk
Assessment: Written and oral exam

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 B. Holleman (Vocal Studies and Opera).

VSAO 2007 Italian for Singers 4

3 credit points

Teacher/Coordinator: B. Holleman (Vocal Studies & Opera)

Prerequisite: Opera Italian 3

When Offered: July semester

Classes: one 2hr workshop/wk

Assessment: Written and oral exam

Please refer to Opera Italian 3. For further information contact B. Holleman (Vocal Studies and Opera).

VSAO 3004 Italian for Singers 5

3 credit points

Teacher/Coordinator: B. Holleman (Vocal Studies & Opera)

Prerequisite: Opera Italian 4

When Offered: March semester

Classes: one 1hr workshop/wk

Assessment: Written and oral exam

Please refer to Opera Italian 4. For further information contact B. Holleman (Vocal Studies and Opera).

VSAO 3005 Italian for Singers 6

3 credit points

Teacher/Coordinator: B. Holleman (Vocal Studies & Opera)

Prerequisite: Opera Italian 5

When Offered: July semester

Classes: one 1hr workshop/wk

Assessment: Written and oral exam

Please refer to Opera Italian 5. For further information contact B. Holleman (Vocal Studies and Opera).

JAZZ 2008 Jazz Advanced Arranging 1

3 credit points

Teacher/Coordinator: D. Montz (Jazz Studies)

Prerequisite: BMus: Jazz Harmony and Arranging 4

When Offered: March semester

Classes: one 2hr tut/wk

Assessment: One arrangement for Big Band or an equivalent large ensemble (100%)

The aim of this course 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. For further information contact the Chair (Jazz Studies).

JAZZ 2009 Jazz Advanced Arranging 2

3 credit points

Teacher/Coordinator: D. Montz (Jazz Studies)

Prerequisite: Jazz Advanced Arranging 1

When Offered: July semester

Classes: one 2hr tut/wk

Assessment: One arrangement for Big Band or an equivalent large ensemble (100%)

The course 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. For further information contact the Chair (Jazz Studies).

JAZZ 1013 Jazz Counterpoint 1

3 credit points

Teacher/Coordinator: D. Montz (Jazz Studies)

When Offered: March semester

Classes: one 2hr tut/wk

Assessment: Weekly assignments, set composition assignment (50%), 2hr written exam (50%)

This course 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 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 the Chair (Jazz Studies).

JAZZ 1014 Jazz Counterpoint 2

3 credit points

Teacher/Coordinator: D. Montz (Jazz Studies)

Prerequisite: Jazz Counterpoint 1

When Offered: July semester

Classes: one 2hr tut/wk

Assessment: Weekly assignments, set composition assignment (50%), 2hr written exam (50%)

Consolidation and development of concepts and skills introduced in Jazz Counterpoint 1. For further information contact the Chair (Jazz Studies).

JAZZ 1015 Jazz Ear Training 1

3 credit points

Teacher/Coordinator: D. Montz (Jazz Studies)

Corequisite: Jazz Performance 1

When Offered: March semester

Classes: one 2hr tut/wk

Assessment: 1hr exam (100%)

This course is a systematic study of all intervals up to and including compound thirteenthths. There will be a systematic study of chord structures and harmonic movement involving melody and chords commonly found in the context of tonal harmonic music and especially concentrating on those relating to Jazz. There will also be a systematic study of rhythm and form as an ear training concept. Students will learn to develop and practice (on their instruments when possible) aural skills that are absolutely essential to the successful performance of improvised music. This will be accomplished by writing transcriptions, taking musical dictation and developing aural practice drills and routines. For further information contact D. Montz (Jazz Studies).

JAZZ 1016 Jazz Ear Training 2

3 credit points

Teacher/Coordinator: D. Montz (Jazz Studies)

Prerequisite: Jazz Ear Training 1

Corequisite: Jazz Performance 2

When Offered: July semester

Classes: one 2hr tut/wk

Assessment: 1hr exam (100%)

Consolidation and development of concepts and skills introduced in Jazz Ear Training 1. For further information contact D. Montz (Jazz Studies).

Jazz Fundamentals—Preamble

Enrolment is on the recommendation of the Chair of Jazz Studies. Students who demonstrate an insufficient level of aptitude in aural and sight reading skills are required to take this bridging course which will not prevent completion of the award within the recommended length of time. Individual assistance will be provided to help students improve their skills.

JAZZ 1017 Jazz Fundamentals 1

3 credit points

Teacher/Coordinator: D. Montz (Jazz Studies)

Prerequisite: Entry by permission of Chair of Jazz

When Offered: March semester

Classes: one 2hr tut/wk

Assessment: 2hr exam (100%)

Content of this course will be provided which is consistent with individual student needs. For further information contact D. Montz (Jazz Studies).

JAZZ 1018 Jazz Fundamentals 2

3 credit points

Teacher/Coordinator: D. Montz (Jazz Studies)

Prerequisite: Jazz Fundamentals 1

When Offered: July semester

Classes: one 2hr tut/wk

Assessment: 2hr exam (100%)

Content of this course will be provided which is consistent with individual student needs. For further information contact D. Montz (Jazz Studies).

JAZZ 1019 Jazz Harmony and Arranging 1

3 credit points

Teacher/Coordinator: D. Montz (Jazz Studies)

Corequisite: Jazz Performance 1

When Offered: March semester

Classes: one 2hr lec/tutAvk

Assessment: Written harmony test (50%), approved number of arrangements (50%)

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 subject deals with the writing of creative arrangements for small to medium size Jazz ensembles. This course also 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 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. The harmonic techniques explored in Jazz Harmony and Arranging 1 are used as the theoretical basis for Improvisation 1. For further information contact D. Montz (Jazz Studies).

JAZZ 1020 Jazz Harmony and Arranging 2

3 credit points

Teacher/Coordinator: D. Montz (Jazz Studies)

Prerequisite: Jazz Harmony and Arranging 1

Corequisite: Jazz Performance 2

When Offered: July semester

Classes: one 2hr lec/tutAvk

Assessment: Written harmony test (25%), approved number of arrangements (75%)

In semester two, the voicing techniques for three to five 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 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 D. Montz (Jazz Studies).

JAZZ 2016 Jazz Harmony and Arranging 3

3 credit points

Teacher/Coordinator: D. Montz (Jazz Studies)

Prerequisite: Jazz Harmony and Arranging 2

Corequisite: Jazz Performance 3

When Offered: March semester

Classes: one 2hr lec/tutAvk

Assessment: Approved number of arrangements for jazz big band (75%), written harmony test (25%)

This course is a continuation of Jazz Harmony and Arranging 2 and concentrates on more complex harmonic material that forms the basis for Improvisation 3 as well as learning arranging techniques for more complex ensemble music. Methods of reharmonisation of existing jazz and standard compositions will be introduced. Students will learn big band orchestration which will include ensemble scoring, sax soli, background writing, form and the related uses of counterpoint. There will be detailed analysis of scores of major composers and arrangers. 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 D. Montz (Jazz Studies).

JAZZ 2017 Jazz Harmony and Arranging 4

3 credit points

Teacher/Coordinator: D. Montz (Jazz Studies)

Prerequisite: Jazz Harmony and Arranging 3

Corequisite: Jazz Performance 4

When Offered: July semester

Classes: one 2hr lec/tutAvk

Assessment: Approved number of arrangements for large jazz studio ensemble (100%)

This semester scoring for woodwinds and strings will be introduced. Students will study contemporary technique encompassing elements of polytonality, serial composition, extended instrumental effects and textural voicings. There will be an overview of electronic instruments and MIDI. Score analysis of the studio orchestra with emphasis on percussion will also be learned. Selected arrangements will be performed by an augmented studio orchestra where possible. This subject also deals with the harmonic concepts used in Improvisation 4. For further information contact D. Montz (Jazz Studies).

JAZZ 1021 Jazz History 1

3 credit points

Teacher/Coordinator: D. Montz (Jazz Studies)

When Offered: March semester

Classes: one 2hr lecAvk

Assessment: 3000w written assignment (40%), 2hr aural exam (60%)

This course 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 illustrated 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

Teacher/Coordinator: D. Montz (Jazz Studies)

When Offered: July semester

Classes: one 2hr lecAvk

Assessment: 3000w written assignment (40%), 2hr aural exam (60%)

Introduction of swing period to beginning of Bebop such as the early work of Charlie Parker. For further information contact D. Montz (Jazz Studies).

JAZZ 2018 Jazz History 3

3 credit points

Teacher/Coordinator: D. Montz (Jazz Studies)

When Offered: March semester

Classes: one 2hr lec/wk

Assessment: 3000w written assignment (40%), 2hr aural exam (60%)

This course is a study of the careers of jazz musicians and their music from the emergence of Bebop circa 1944 until approximately 1960s. For further information contact D. Montz (Jazz Studies).

JAZZ 2019 Jazz History 4

3 credit points

Teacher/Coordinator: D. Montz (Jazz Studies)

When Offered: July semester

Classes: one 2hr lec/wk

Assessment: 3000w written assignment (40%), 2hr aural exam (60%)

The course will focus on a study of jazz development until the present including: third stream music, the transition to fusion, and jazz-rock. For further information contact D. Montz (Jazz Studies).

Jazz Performance—Preamble

The Jazz Performance course is offered as a major study and entrance is by audition, Jazz Aptitude Test and permission of Chair of Jazz Studies. The course accrues six credit points per semester and comprises four components:

1. Individual tuition
2. Improvisation class
3. Concert 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 3 hour weekly improvisation class and attend and perform as a soloist in the weekly concert practice class. For details of individual components of the course and examination requirements refer to the Jazz Handbook and D. Montz, Chair of Jazz Studies.

JAZZ 1023 Jazz Performance 1

6 credit points

Teacher/Coordinator: D. Montz (Jazz Studies)

Prerequisite: Audition, Jazz aptitude test and permission of chair of Jazz Studies.

When Offered: March semester

Classes: 6hrs/wk 1hr lesson/1hr tut/3hr impro class/1hr concert practice/2hr guitar wkshopfor guitars only

Assessment: 20min technical exam of skills in Jazz Studies Handbook plus improvisation class component plus concert practice component (100%).

JAZZ 1024 Jazz Performance 2

6 credit points

Teacher/Coordinator: D. Montz (Jazz Studies)

Prerequisite: Jazz Performance 1

When Offered: July semester

Classes: 6hrs/wk 1hr lesson/1hr tut/3hr impro class/1hr concert practice/2hr guitar wkshopfor guitars only

Assessment: 30min jury exam plus concert practice component (100%).

JAZZ 2020 Jazz Performance 3

6 credit points

Teacher/Coordinator: D. Montz (Jazz Studies)

Prerequisite: Jazz Performance 2

When Offered: March semester

Classes: 6hrs/wk 1hr lesson/1hr tut/3hr impro class/1hr concert practice/2hr guitar wkshopfor guitars only

Assessment: 20min technical exam plus improvisation class component plus concert practice component (100%).

JAZZ 2021 Jazz Performance 4

6 credit points

Teacher/Coordinator: D. Montz (Jazz Studies)

Prerequisite: Jazz Performance 3

When Offered: July semester

Classes: 6hrs/wk 1hr lesson/1hr tut/3hr impro class/1hr concert practice/2hr guitar wkshopfor guitars only

Assessment: ADJS: 30min jury exam plus concert practice component (100%). BMus: 40min public junior recital plus repertoire jury exam (100%).

JAZZ 3010 Jazz Performance 5

6 credit points

Teacher/Coordinator: D. Montz (Jazz Studies)

Prerequisite: Jazz Performance 4

When Offered: March semester

Classes: 6hrs/wk 1hr lesson/1hr tut/3hr impro class/1hr concert practice/2hr guitar wkshopfor guitars only

Assessment: 20min technical exam plus improvisation class component plus concert practice component (100%).

JAZZ 3011 Jazz Performance 6

6 credit points

Teacher/Coordinator: D. Montz (Jazz Studies)

Prerequisite: Jazz Performance 5

When Offered: July semester

Classes: 6hrs/wk 1hr lesson/1hr tut/3hr impro class/1hr concert practice/2hr guitar wkshopfor guitars only

Assessment: 30min jury exam plus concert practice component (100%).

JAZZ 4010 Jazz Performance 7

6 credit points

Teacher/Coordinator: D. Montz (Jazz Studies)

Prerequisite: Jazz Performance 6

When Offered: March semester

Classes: 6hrs/wk 1hr lesson/1hr tut/3hr impro class/1hr concert practice/2hr guitar wkshopfor guitars only

Assessment: 30min recital.

JAZZ 4011 Jazz Performance 7 (Honours)

6 credit points

Teacher/Coordinator: D. Montz (Jazz Studies)

Prerequisite: See BMus (Performance) Honours regulations and Chair of Jazz Studies.

When Offered: March semester

Classes: 6hrs/wk/ 19hrs/sem lessons/1hr tut/3hr impro class/1hr concert practice/2hr guitar wkshopfor guitars only

Assessment: 40min honours recital plus concert practice component (100%).

JAZZ 4012 Jazz Performance 8

6 credit points

Teacher/Coordinator: D. Montz (Jazz Studies)

Prerequisite: Jazz Performance 7

When Offered: July semester

Classes: 6hrs/wk 1hr lesson/1hr tut/3hr impro class/1hr concert practice/1hr guitar wkshop for guitars only

Assessment: 50min senior recital plus concert practice component (100%).

JAZZ 4013 Jazz Performance 8 (Honours)

6 credit points

Teacher/Coordinator: D. Montz (Jazz Studies)

Prerequisite: Jazz Performance 7 (Honours)

When Offered: July semester

Classes: 6hrs/wk 19hrs/sem lessons/1hr tut/3hr impro class/1hr concert practice/1hr guitar wkshop for guitars only

Assessment: 1hr public honours recital plus concert practice component (100%).

JAZZ 1009 Jazz Performance (Arranging) 1

6 credit points

Teacher/Coordinator: D. Montz (Jazz Studies)

Prerequisite: Audition, Jazz aptitude test and permission of Chair of Jazz Studies.

When Offered: March semester

Classes: 5hrs/wk: 1hr arranging lesson/3hrs ensemble/1hr concert practice

Assessment: Approved number of arrangements submitted and rehearsed with Advanced Small Ensemble with one performance at Concert Practice (100%).

This course instructs the student in methods of writing for, leading and rehearsing jazz ensembles in preparation for performances of their music. The course begins with a review of clefs, key signatures and other fundamentals. In addition, instruction will include the ranges of and transpositions for the various instruments, chord symbols, scale-chord relationships, treatment of a melodic line (both voiced and unvoiced) and rhythm section, basic two and three part counterpoint, treatment of passing notes and chords, the setting out of an arrangement (including some degree of reharmonisation), rehearsal techniques, leadership and conducting concepts, copying techniques and the professional and creative goals to be achieved by career jazz arranger/composers. This course deals mainly with the execution of arrangements for small to medium sized jazz ensembles. An agreed upon number of completed arrangements will be required each semester to be submitted to the Advanced Small ensemble for rehearsal. The students are required to have one work performed at concert practice each semester.

JAZZ 1010 Jazz Performance (Arranging) 2

6 credit points

Teacher/Coordinator: D. Montz (Jazz Studies)

Prerequisite: Jazz Performance (Arranging) 1

When Offered: July semester

Classes: 5hrs/wk: 1hr arranging lesson/3hrs ensemble/1hr concert practice

Assessment: Approved number of arrangements submitted and rehearsed with Advanced Small Ensemble with one performance at Concert Practice (100%).

Revision and consolidation of concepts and skills introduced in Jazz Performance (Arranging) 1. For further information contact D. Montz (Jazz Studies).

JAZZ 2010 Jazz Performance (Arranging) 3

6 credit points

Teacher/Coordinator: D. Montz (Jazz Studies)

Prerequisite: Jazz Performance (Arranging) 2

When Offered: March semester

Classes: 5hrs/wk: 1hr arranging lesson/3hrs ensemble/1hr concert practice

Assessment: Approved number of arrangements submitted and rehearsed with Big Band and one performance at Concert Practice (100%).

This course deals with more complicated arranging, orchestration, conducting techniques associated with larger ensembles such as Big Band and Jazz Studio Orchestras. There will be extensive study of reharmonisation principles, analysis of recorded arrangements, transcription work, basic string writing and preparation and execution of full orchestral arrangements. Jazz and non-jazz related material (such as film music) are studied. An approved number of compositions are to be submitted for rehearsal by the Big Band each semester.

JAZZ 2011 Jazz Performance (Arranging) 4

6 credit points

Teacher/Coordinator: D. Montz (Jazz Studies)

Prerequisite: Jazz Performance (Arranging) 3

When Offered: July semester

Classes: 5hrs/wk: 1hr arranging lesson/3hrs ensemble/1hr concert practice

Assessment: Approved number of arrangements submitted and rehearsed with Big Band and one performance at Concert Practice (100%).

Revision and consolidation of concepts and skills introduced in Jazz Performance (Arranging) 3. For further information contact D. Montz (Jazz Studies).

JAZZ 1025 Jazz Piano 1

3 credit points

Teacher/Coordinator: D. Montz (Jazz Studies)

Corequisite: Jazz Performance 1

When Offered: March semester

Classes: one 1hr tut/wk

Assessment: 1hr technical exam (100%)

All Jazz Studies students are required to take 2 years 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

Teacher/Coordinator: D. Montz (Jazz Studies)

Prerequisite: Jazz Piano 1

Corequisite: Jazz Performance 2

When Offered: July semester

Classes: one 1hr tut/wk

Assessment: 1hr 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

Teacher/Coordinator: D. Montz (Jazz Studies)
Prerequisite: Jazz Piano 2
Corequisite: Jazz Performance 3
When Offered: March semester
Classes: one 1hr tut/wk
Assessment: 1hr technical exam (100%)

Consolidation and development of concepts and skills introduced in Jazz Piano 1. For further information contact the Chair (Jazz Studies).

JAZZ 2023 Jazz Piano 4

3 credit points

Teacher/Coordinator: D. Montz (Jazz Studies)
Prerequisite: Jazz Piano 3
Corequisite: Jazz Performance 4
When Offered: July semester
Classes: one 1hr tut/wk
Assessment: 1hr technical exam (100%)

Consolidation and development of concepts and skills introduced in Jazz Piano 1. For further information contact the Chair (Jazz Studies).

JAZZ 1027 Jazz Principal Instrument 1

3 credit points

Teacher/Coordinator: D. Montz (Jazz Studies)
Corequisite: Jazz Performance (Arranging) 1
When Offered: March semester
Classes: one 1hr individual lesson/wk
Assessment: Demonstrated improvement of instrumental and performance skills (100%)

The student will attend weekly individual lessons with a teacher who is a specialist on their instrument or voice. The teacher works with the student on the proper physical techniques of performing and teaches the student musicianship as it pertains to the professional performance style of improvisational Jazz music and professional music in general. For further information contact D. Montz (Jazz Studies).

JAZZ 1028 Jazz Principal Instrument 2

3 credit points

Teacher/Coordinator: D. Montz (Jazz Studies)
Prerequisite: Jazz Performance (Arranging) 1
Corequisite: Jazz Performance (Arranging) 2
When Offered: July semester
Classes: one 1hr individual lesson/wk
Assessment: Demonstrated improvement of instrumental and performance skills (100%)

Please refer to Jazz Principal Instrument 1. For further information contact D. Montz (Jazz Studies).

JAZZ 2024 Jazz Principal Instrument 3

3 credit points

Teacher/Coordinator: D. Montz (Jazz Studies)
Prerequisite: Jazz Performance (Arranging) 2
Corequisite: Jazz Performance (Arranging) 3
When Offered: March semester
Classes: one 1hr individual lesson/wk
Assessment: Demonstrated improvement of instrumental and performance skills (100%)

Please refer to Jazz Principal Instrument 1. For further information contact D. Montz (Jazz Studies).

JAZZ 2025 Jazz Principal Instrument 4

3 credit points

Teacher/Coordinator: D. Montz (Jazz Studies)
Prerequisite: Jazz Performance (Arranging) 3
Corequisite: Jazz Performance (Arranging) 4
When Offered: July semester
Classes: one 1hr individual lesson/wk
Assessment: Demonstrated improvement of instrumental and performance skills (100%)

Please refer to Jazz Principal Instrument 1. For further information contact D. Montz (Jazz Studies).

Jazz Small Ensemble—Preamble

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 and creative ensemble interaction.

JAZZ 1029 Jazz Small Ensemble 1

3 credit points

Teacher/Coordinator: D. Montz (Jazz Studies)
Corequisite: Jazz Performance 1
When Offered: March semester
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%)

JAZZ 1030 Jazz Small Ensemble 2

3 credit points

Teacher/Coordinator: D. Montz (Jazz Studies)
Prerequisite: Jazz Performance 1
Corequisite: Jazz Performance 2
When Offered: July semester
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%)

JAZZ 2026 Jazz Small Ensemble 3

3 credit points

Teacher/Coordinator: D. Montz (Jazz Studies)
Prerequisite: Jazz Performance 2
Corequisite: Jazz Performance 3
When Offered: March semester
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%)

JAZZ 2027 Jazz Small Ensemble 4

3 credit points

Teacher/Coordinator: D. Montz (Jazz Studies)
Prerequisite: Jazz Performance 3
Corequisite: Jazz Performance 4
When Offered: July semester
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%)

JAZZ 3012 Jazz Small Ensemble 5

3 credit points

Teacher/Coordinator: D. Montz (Jazz Studies)

Prerequisite: Jazz Performance 4

Corequisite: Jazz Performance 5

When Offered: March semester

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%)

JAZZ 3013 Jazz Small Ensemble 6

3 credit points

Teacher/Coordinator: D. Montz (Jazz Studies)

Prerequisite: Jazz Performance 5

Corequisite: Jazz Performance 6

When Offered: July semester

Classes: Please refer to Jazz Small Ensemble—Preamble.

Assessment: A final grade will be compiled from continual assessment of professional demeanour, improvisational and ensemble skills demonstrated during rehearsals and performances (100%)

JAZZ 4014 Jazz Small Ensemble 7

3 credit points

Teacher/Coordinator: D. Montz (Jazz Studies)

Prerequisite: Jazz Performance 6

Corequisite: Jazz Performance 7

When Offered: March semester

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%)

JAZZ 4015 Jazz Small Ensemble 8

3 credit points

Teacher/Coordinator: D. Montz (Jazz Studies)

Prerequisite: Jazz Performance 7

Corequisite: Jazz Performance 8

When Offered: July semester

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%)

JAZZ 2030 Jazz Vocal Workshop 1

3 credit points

Teacher/Coordinator: D. Montz (Jazz Studies)

When Offered: March semester

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 course students are trained in the skills of part-singing in the Jazz style. Students will learn vocal production and stage deportment as well as musical interpretation of Jazz standards. Sight reading, intonation, ear training, breath control, improvisation, posture and tone are expected to be learnt to a practical performance level. Jazz Vocal Workshop is a core course for ADJS. It is recommended that BMus (Jazz) instrumental majors take this course as an elective. For further information contact the Chair (Jazz Studies).

JAZZ 2031 Jazz Vocal Workshop 2

3 credit points

Teacher/Coordinator: D. Montz (Jazz Studies)

Prerequisite: Jazz Vocal Workshop 1

When Offered: July semester

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%)

Consolidation and development of course content introduced in Jazz Vocal Workshop 1. For further information contact the Chair (Jazz Studies).

Keyboard Class—Preamble

Non-keyboard majors with previous keyboard experience may seek exemption from Keyboard Class by passing a functional keyboard examination within the first three weeks of semester. If successful they may apply for complete exemption from Keyboard Class.

KEYB 1006 Keyboard Class 1

3 credit points

Teacher/Coordinator: E. Powell (Keyboard).

When Offered: March semester

Classes: one 1hr class/wk

Assessment: Class tests (40%), exam (60%)

Students with little or no keyboard experience will acquire basic pianistic technique and reading skills including:

- familiarity with basic scales as relevant to repertoire;
- reading skills—homophonic texture with chordal and alberti bass style accompaniments;
- transposition—sing line and simple harmonisation;
- modes—knowledge of and ability to transpose and improvise simply in seven basic modes;
- harmony—with primary triads, and from basic chord charts;
- improvisation—on modes, scales and chord progressions as relevant to music being considered; and
- score reading—alto and tenor clefs, at least two staves simultaneously. For further information contact E. Powell (Keyboard).

KEYB 1007 Keyboard Class 2

3 credit points

Teacher/Coordinator: E. Powell (Keyboard).

When Offered: July semester

Classes: one 1hr class/wk

Assessment: Class tests (40%), exam (60%)

Consolidation and extension of concepts and skills introduced in Keyboard Class 1. For further information contact E. Powell (Keyboard).

KEYB 2005 Keyboard Class 3

3 credit points

Teacher/Coordinator: E. Powell (Keyboard)

When Offered: March semester

Classes: one 1hr class/wk

Assessment: Class tests (40%), exam (60%)

Experienced students will improve their ability to improvise and accompany in a variety of musical styles. The following skills will be developed:

- transposition for the purposes of accompaniment;
- realise simple figured basses;
- harmonise a melody with primary and secondary triads;
- realise accompaniment from chord symbols;
- improvise extended melodies in modes and scales above given chord progressions in a variety of styles;
- sight-read from a four part score including C clef and perform reductions of orchestral scores;
- demonstrate accompaniment and rehearsal techniques.

For further information contact E. Powell (Keyboard).

KEYB 2006 Keyboard Class 4

3 credit points

Teacher/Coordinator: E. Powell (Keyboard)

When Offered: July semester

Classes: one 1hr class/Avk

Assessment: Class tests (40%), exam (60%)

Consolidation and extension of concepts and skills introduced in Keyboard Class 3. For further information contact E. Powell (Keyboard).

ENSE 2012 Large Ensemble 4 (Choir)

3 credit points

Teacher/Coordinator: D. Russell (Music Education)

When Offered: July semester

Classes: 4hrs 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 3007 Large Ensemble 5 (Choir)

3 credit points

Teacher/Coordinator: D. Russell (Music Education)

When Offered: March semester

Classes: 4hrs 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 3011 Large Ensemble 6 (Choir)

3 credit points

Teacher/Coordinator: D. Russell (Music Education)

When Offered: July semester

Classes: 4hrs 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 4008 Large Ensemble 7 (Choir)

3 credit points

Teacher/Coordinator: D. Russell (Music Education)

When Offered: March semester

Classes: 4hrs 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 4012 Large Ensemble 8 (Choir)

3 credit points

Teacher/Coordinator: D. Russell (Music Education)

When Offered: July semester

Classes: 4hrs 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%)

Large Ensemble—Preamble

Students in the BMus, BMusStudies and DipMus award programs are required to undertake a specific number of courses in Large Ensemble. Large Ensemble courses offered are: Orchestral Studies, Chamber Orchestra, Wind Symphony, Choir and Chorale. Students of orchestral instruments enrolled in the BMus and DipMus award programs will be required to enrol in Large Ensemble (Orchestral Studies), but may also be able to enrol in other Large Ensemble options (as timetabling permits) as Performance Electives from time to time throughout the award. Voice majors in all awards will be required to take Large Ensemble (Choir) or, on successful audition, Large Ensemble (Chorale). The additional options of Large Ensemble (Creative Dance), and Large Ensemble (Popular Music) are available to advanced students under conditions outlined in the course descriptions.

Large Ensemble (Choir)—Preamble

To familiarise students with a wide range of choral repertoire and to provide the opportunity for regular performance of the literature studied. Rehearsal and performance of major choral works, cantatas, oratorios and opera choruses which may include some performances with the Conservatorium Symphony Orchestra. This course is compulsory for voice majors who are not involved in the Conservatorium Chorale. Students are required to adhere to professional modes of conduct and for this reason punctuality and disciplined behaviour will be taken into account in the assessment of this course.

ENSE 1015 Large Ensemble 1 (Choir)

3 credit points

Teacher/Coordinator: D. Russell (Music Education)

When Offered: March semester

Classes: 4hrs 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 Large Ensemble 2 (Choir)

3 credit points

Teacher/Coordinator: D. Russell (Music Education)

When Offered: July semester

Classes: 4hrs 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 2008 Large Ensemble 3 (Choir)

3 credit points

Teacher/Coordinator: D. Russell (Music Education)

When Offered: March semester

Classes: 4hrs 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%)

Large Ensemble (Chorale) Preamble

Students will learn and perform a wide range of choral repertoire with emphasis on the performance practice of all periods including: Gregorian chant interpretation and semiology, 16th century polyphony, 18th century performance practice, Romantic period and the 20th century. The work of Australian composers will be a particular feature of the Chorale's repertoire. The Chorale will combine with the Conservatorium Choir in the presentation of major choral works. Regular performances are an integral part of this course. Students are required to adhere to professional modes of conduct and for this reason punctuality and disciplined behaviour will be taken into account in the assessment of this course.

ENSE 1016 Large Ensemble 1 (Chorale)

3 credit points

Teacher/Coordinator: Coordinator Large Ensemble

When Offered: March semester

Classes: 4hrs 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 1020 Large Ensemble 2 (Chorale)

3 credit points

Teacher/Coordinator: the Coordinator Large Ensemble

When Offered: July semester

Classes: 4hrs 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 2009 Large Ensemble 3 (Chorale)

3 credit points

Teacher/Coordinator: the Coordinator Large Ensemble

When Offered: March semester

Classes: 4hrs 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 2013 Large Ensemble 4 (Chorale)

3 credit points

Teacher/Coordinator: the Coordinator Large Ensemble

When Offered: July semester

Classes: 4hrs 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 3008 Large Ensemble 5 (Chorale)

3 credit points

Teacher/Coordinator: the Coordinator Large Ensemble

When Offered: March semester

Classes: 4hrs 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 3012 Large Ensemble 6 (Chorale)

3 credit points

Teacher/Coordinator: the Coordinator Large Ensemble

When Offered: July semester

Classes: 4hrs 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 4009 Large Ensemble 7 (Chorale)

3 credit points

Teacher/Coordinator: the Coordinator Large Ensemble

When Offered: March semester

Classes: 4hrs 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 4013 Large Ensemble 8 (Chorale)

3 credit points

Teacher/Coordinator: the Coordinator Large Ensemble

When Offered: July semester

Classes: 4hrs 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%)

Large Ensemble (Orchestral Studies)—Preamble

The Large Ensemble (Orchestral Studies) course 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 through the year when other 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 and the opportunity to play in the orchestra for Conservatorium opera productions and workshops. 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 course 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. These aspects will be: level of preparation, performance in the ensemble, commitment, concentration, ability and teamwork.

Large Ensemble (Orchestral Studies) - Individual Course Description

Prerequisite and corequisite: none

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

SPWI/SPWHI 30%

SPWD/SPIV - 30%

Class Participation 20%

Tutorial Assessment - 20%

Classes:

- 1 hour/wk - repertoire class alternating with sectional class

- Participation in SPW - as per draft schedule

- Performances.

Please refer to Preamble - Large Ensemble (Orchestral Studies).

For more information contact the Ensembles Co-ordinator, room 281.

ENSE 1018 Large Ensemble 1 (Orchestral Studies)

3 credit points

Teacher/Coordinator: the Coordinator Large Ensemble

When Offered: March semester

Classes: 1hr/wk - repertoire class alternating with sectional class, participation in SPW - as per draft schedule and performances.

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 SPW USPW III 30%, SPWIUSP TV 30%, Class Participation 20% and Tutorial Assessment 20%.

ENSE 1022 Large Ensemble 2 (Orchestral Studies) **3 credit points**

Teacher/Coordinator: the Coordinator Large Ensemble

Prerequisite: Large Ensemble 1

When Offered: July semester

Classes: 1hr/Avk - repertoire class alternating with sectional class, participation in SPW - as per draft schedule and performances.

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. SPW I/SPWIII 30%, SPWII/SP IV 30%, Class Participation 20% and Tutorial Assessment 20%.

ENSE 2011 Large Ensemble 3 (Orchestral Studies) **3 credit points**

Teacher/Coordinator: the Coordinator Large Ensemble

Prerequisite: Large Ensemble 2

When Offered: March semester

Classes: 1hr/wk - repertoire class alternating with sectional class, participation in SPW- as per draft schedule and performances.

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. SPW USPWIII 30%, SPWII/SP IV 30%, Class Participation 20% and Tutorial Assessment 20%.

ENSE 2015 Large Ensemble 4 (Orchestral Studies) **3 credit points**

Teacher/Coordinator: the Coordinator Large Ensemble

Prerequisite: Large Ensemble 3

When Offered: July semester

Classes: 1hr/wk - repertoire class alternating with sectional class, participation in SPW - as per draft schedule and performances.

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. SPW USPW III 30%, SPWII/SP IV 30%, Class Participation 20% and Tutorial Assessment 20%.

ENSE 3010 Large Ensemble 5 (Orchestral Studies) **3 credit points**

Teacher/Coordinator: the Coordinator Large Ensemble

Prerequisite: Large Ensemble 4

When Offered: March semester

Classes: 1hr/wk - repertoire class alternating with sectional class, participation in SPW - as per draft schedule and performances.

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. SPW USPW III 30%, SPWWSP IV 30%, Class Participation 20% and Tutorial Assessment 20%.

ENSE 3014 Large Ensemble 6 (Orchestral Studies) **3 credit points**

Teacher/Coordinator: the Coordinator Large Ensemble

Prerequisite: Large Ensemble 5

When Offered: July semester

Classes: 1hr/wk - repertoire class alternating with sectional class, participation in SPW - as per draft schedule and performances.

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. SPW USPW III 30%, SPWWSP IV 30%, Class Participation 20% and Tutorial Assessment 20%.

ENSE 4011 Large Ensemble 7 (Orchestral Studies) **3 credit points**

Teacher/Coordinator: the Coordinator Large Ensemble.

Prerequisite: Large Ensemble 6

When Offered: March semester

Classes: 1hr/wk - repertoire class alternating with sectional class, participation in SPW - as per draft schedule and performances.

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. SPW USPW III 30%, SPWWSP IV 30%, Class Participation 20% and Tutorial Assessment 20%.

ENSE 4015 Large Ensemble 8 (Orchestral Studies) **3 credit points**

Teacher/Coordinator: the Coordinator Large Ensemble

Prerequisite: Large Ensemble 7

When Offered: July semester

Classes: 1hr/wk - repertoire class alternating with sectional class, participation in SPW - as per draft schedule and performances.

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. SPW USPW III 30%, SPWWSP IV 30%, Class Participation 20% and Tutorial Assessment 20%.

Large Ensemble (Popular Music)— Preamble

In this course, students will work in a popular group setting and will study the use and manipulation of technology, performance practice, stylistic understanding, and group and solo improvisation. The focus of the course is the creation of original music rather than performance of existing music. The outcome of the course will be either the recording, videoing or public performance of music created. This course is offered to fourth year students only who have satisfactorily completed Large Ensemble 1-6 and is subject to entry requirements which may include audition.

ENSE 4002 Large Ensemble 7 (Popular Music) **3 credit points**

Teacher/Coordinator: the Coordinator Large Ensemble

Prerequisite: Large Ensemble 6 (any discipline)

Corequisite: Large Ensemble 6 (any discipline)

When Offered: March semester

Classes: a combination of weekly meetings and special projects to a total minimum of 60hrs per semester

Assessment: A final grade will be compiled from continual assessment of collaborative, creative and ensemble skills demonstrated during all sessions.

ENSE 4003 Large Ensemble 8 (Popular Music)

3 credit points

Teacher/Coordinator: the Coordinator Large Ensemble

Prerequisite: Large Ensemble 7 (any discipline)

When Offered: July semester

Classes: a combination of weekly meetings and special projects to a total minimum of 60hrs per semester

Assessment: A final grade will be compiled from continual assessment of collaborative, creative and ensemble skills demonstrated during all sessions.

Large Ensemble (Sydney Symphonic Winds 2000)—Preamble

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 in this ensemble is open to the public (for a fee of \$ 125 per semester). There is no charge to Conservatorium students or Conservatorium Access Centre students.

As is a standard practice in many Conservatoires in Australia and abroad, this course 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 do in first class ensembles do 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 course Sydney Symphonic Winds 2000 1-8 endeavours 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.

Individual Course Description

Prereq and coreq: none

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

Classes: 2.5hrs/wk plus performances.

Please refer to Preamble - Large Ensemble Instrumental

For more information contact the Ensembles Co-ordinator, room 281.

ENSE 1017 Large Ensemble 1 (Sydney Symphonic Winds 2000)

3 credit points

Teacher/Coordinator: the Coordinator Large Ensemble

When Offered: March semester

Classes: 3hrs/wk plus performances. Activities will also take place during Special Projects weeks.

Assessment: As there will be three different types of students participating in this subject, there will be three different categories of assessment.

1. All first year students and 2nd - 4th year performance majors

Excerpts exam (Mid semester) 30%, Attitude/application 20%, Excerpts exam (end of semester) 40% and repertoire evaluation sheets 10%.

2. 2nd - 3rd year BMus (Mus Ed) students Excerpts exam (mid semester) 20%, Attitude/application 20% and repertoire evaluation sheets 60%.

3. 4th year BMus (Mus Ed) excerpts exam (mid semester) 20%, attitude/application 20%, conducting and preparation 50% and repertoire evaluation sheets 10%.

ENSE 1021 Large Ensemble 2 (Sydney Symphonic Winds 2000)

3 credit points

Teacher/Coordinator: the Coordinator Large Ensemble

When Offered: July semester

Classes: 3hrs/wk plus performances. Activities will also take place during Special Projects weeks.

Assessment: See Large Ensemble 1 (Sydney Symphonic Winds 2000).

ENSE 2010 Large Ensemble 3 (Sydney Symphonic Winds 2000)

3 credit points

Teacher/Coordinator: the Coordinator Large Ensemble

When Offered: March semester

Classes: 3hrs/wk plus performances. Activities will also take place during Special Projects weeks.

Assessment: See Large Ensemble 1 (Sydney Symphonic Winds 2000).

ENSE 2014 Large Ensemble 4 (Sydney Symphonic Winds 2000)

3 credit points

Teacher/Coordinator: the Coordinator Large Ensemble

When Offered: July semester

Classes: 3hrs/wk plus performances. Activities will also take place during Special Projects weeks.

Assessment: See Large Ensemble 1 (Sydney Symphonic Winds 2000).

ENSE 3009 Large Ensemble 5 (Sydney Symphonic Winds 2000)

3 credit points

Teacher/Coordinator: the Coordinator Large Ensemble

When Offered: March semester

Classes: 3hrs/wk plus performances. Activities will also take place during Special Projects weeks.

Assessment: See Large Ensemble 1 (Sydney Symphonic Winds 2000).

ENSE 3013 Large Ensemble 6 (Sydney Symphonic Winds 2000)

3 credit points

Teacher/Coordinator: the Coordinator Large Ensemble

When Offered: July semester

Classes: 3hrs/wk plus performances. Activities will also take place during Special Projects weeks.

Assessment: See Large Ensemble 1 (Sydney Symphonic Winds 2000).

ENSE 4010 Large Ensemble 7 (Sydney Symphonic Winds 2000)

3 credit points

Teacher/Coordinator: the Coordinator Large Ensemble

When Offered: March semester

Classes: 3hrs/wk plus performances. Activities will also take place during Special Projects weeks.

Assessment: See Large Ensemble 1 (Sydney Symphonic Winds 2000).

ENSE 4014 Large Ensemble 8 (Sydney Symphonic Winds)

3 credit points

Teacher/Coordinator: the Coordinator Large Ensemble

When Offered: July semester

Classes: 3hrsAvk plus performances. Activities will also take place during Special Projects weeks.

Assessment: See Large Ensemble 1 (Sydney Symphonic Winds 2000).

MCGY 3013 Late Beethoven Seminar 1

3 credit points

Teacher/Coordinator: R. Toop (Musicology)

When Offered: March semester

Assessment: Seminar presentation (40%), assignment (60%)

The aim of the course is to examine the change in the Viennese style during the first quarter of the 19th Century, marking the 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 life-time

Reception of the late works during the nineteenth and twentieth century

Schubert and the tonal expansion of classical form

The 'late' Schubert Sonatas

The 'late' Schubert Chamber music for strings

Symphony and Song.

MCGY 3014 Late Beethoven Seminar 2

3 credit points

Teacher/Coordinator: R. Toop (Musicology)

When Offered: July semester

Assessment: Seminar presentation (40%), assignment (60%)

See Late Beethoven Seminar 1.

GENS 2008 Literature 1

3 credit points

Teacher/Coordinator: Dr. R. Gilbert (General Studies)

When Offered: March semester

Classes: two 1hr lec & two 1hr sem/wk

Assessment: seminar presentation (30%), 2000w essay (30%), 2hr exam (25%), class participation (15%)

The purpose of the course is to give students a general acquaintance with literature (in English and in translation) of a wide range of genres and periods. This course will examine the development of literature from the Greek epic and classical drama through Early and Middle English literature to the end of the 17th century. A classical Greek tragedy will be studied in class. Homer-Iliad and Odyssey, plays by Aeschylus, Sophocles, Euripides and Aristophanes, Beowulf, Chaucer's Canterbury Tales, More's Utopia, mystery and morality plays, Shakespeare's sonnets, the metaphysical poets. For further information contact Dr R. Gilbert (General Studies).

GENS 2009 Literature 2

3 credit points

Teacher/Coordinator: Dr. R. Gilbert (General Studies)

When Offered: July semester

Classes: two 1hr lec & two 1hr sem/wk

Assessment: Seminar presentation (30%), 2000w essay (30%), 2hr exam (25%), class participation (15%)

This course will treat the rise and development of the English 19th century novel. The short story will also be treated with examples of European and American writers. The course will then look at 19th century drama: melodrama, farce and realist drama. The 19th century novel, the Gothic novel, the historical novel, science fiction, detective fiction, children's literature, middle and late Victorian novels, Dickens, the Brontes, Eliot and Hardy, the rise of the short story, melodrama, farce, (Wilde), Realism (Ibsen). For further information contact Dr R. Gilbert (General Studies).

GENS 3008 Literature 3

3 credit points

Teacher/Coordinator: Dr. R. Gilbert (General Studies)

When Offered: March semester

Classes: two 1hr lec & two 1hr sem/wk

Assessment: Seminar presentation (30%), 2000w essay (30%), analysis of short stories (25%), class participation (15%)

This course will investigate the many directions in which literature has moved during the first half of the 20th century in poetry, novel, short story and drama. Studies will be made of the reactions of individual writers to Freud, the Depression and World War 2. The literature of modern writers in Australia, Great Britain and U.S.A., 1900-1945 will be examined. For further information contact Dr R. Gilbert (General Studies).

GENS 3009 Literature 4

3 credit points

Teacher/Coordinator: Dr. R. Gilbert (General Studies)

When Offered: July semester

Classes: two 1hr lec & two 1hr sem/wk

Assessment: Seminar presentation (30%), 2000w essay (30%), analysis of short stories (25%), class participation (15%)

The course will investigate the many directions in which literature has moved during the second half of the 20th century in poetry, novel, short story and drama. Study will be made of individual writers in Britain, Australia, U.S.A., Africa, Asia and Europe. For further information contact Dr R. Gilbert (General Studies).

MCGY 3015 Mahler's Vienna 1

3 credit points

Teacher/Coordinator: R. Toop (Musicology)

When Offered: March semester

Classes: one 1hr sem/wk

Assessment: Either one 50min seminar presentation or one 2500-3000w 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. For further information contact the Chair (Musicology).

MCGY 3016 Mahler's Vienna 2

3 credit points

Teacher/Coordinator: R. Toop (Musicology)

When Offered: July semester

Classes: one 1hr sem/wk

Assessment: Either one SOmin seminar presentation or one 2500-3000w 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 so-called 'atonal' works of Arnold Schoenberg. For further information contact the Chair (Musicology).

GENS 1000 Managing Stress in Music Performance

3 credit points

Teacher/Coordinator: Tim Patston

When Offered: March semester

Classes: 1hr/wk All classes are small group tutorials, maximum of twelve students

Assessment: 30% continuous assessment in tutorials; 30% tutorial presentation; 40% major written assignment

Stress is a part of any musical performers life, from undergraduate studies to professional performances. This elective explores the types of stresses which students may experience in their musical life, ranging from organising practice to handling music performance anxiety. This subject also explores possible solutions and strategies to deal with stress and make performances more effective. A large part of this subject is devoted to students exploring their own stresses and developing an individual music performance strategy. The emphasis of this course is upon practical solutions to everyday performing problems.

VSAO 1012 Movement and Stagecraft 1

3 credit points

Teacher/Coordinator: B. Holleman (Vocal Studies & Opera)

When Offered: March semester

Classes: 4hrs/wk: Acting 1.5hrs, Stagecraft 1hr, Movement 1.5hrs

Assessment: Demonstrated personal commitment to improve skills, weekly preparation and disciplined and cooperative behaviour (100%)

The course aims to develop self-confidence, assurance, an objective awareness of the body as a medium for communication and the ability to work with others. 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. For further information contact B. Holleman (Vocal Studies and Opera).

VSAO 1013 Movement and Stagecraft 2

3 credit points

Teacher/Coordinator: B. Holleman (Vocal Studies & Opera)

Prerequisite: Opera Movement 1

When Offered: July semester

Classes: 4hrs/wk: Acting 1.5hrs, Stagecraft 1hr, Movement 1.5hrs

Assessment: Demonstrated personal commitment to improve skills, weekly preparation and disciplined and cooperative behaviour (100%)

Please refer to Movement and Stagecraft 1. For further information contact B. Holleman (Vocal Studies and Opera).

VSAO 2008 Movement and Stagecraft 3

3 credit points

Teacher/Coordinator: B. Holleman (Vocal Studies & Opera)

Prerequisite: Opera Movement 2

When Offered: March semester

Classes: 3hrs/wk: Stagecraft 1.5hrs & Movement 1.5hrs

Assessment: Demonstrated personal commitment to improve skills, weekly preparation and disciplined and cooperative behaviour (100%)

Please refer to Movement and Stagecraft 1. For further information contact B. Holleman (Vocal Studies and Opera).

VSAO 2009 Movement and Stagecraft 4

3 credit points

Teacher/Coordinator: B. Holleman (Vocal Studies & Opera)

Prerequisite: Opera Movement 3

When Offered: July semester

Classes: 3hrs/wk: Stagecraft 1.5hrs & Movement 1.5hrs

Assessment: Demonstrated personal commitment to improve skills, weekly preparation and disciplined and cooperative behaviour (100%)

Please refer to Movement and Stagecraft 1. For further information contact B. Holleman (Vocal Studies and Opera).

VSAO 3006 Movement and Stagecraft 5

3 credit points

Teacher/Coordinator: B. Holleman (Vocal Studies & Opera)

Prerequisite: Opera Movement 4

When Offered: March semester

Classes: 3hrs/wk: Stagecraft 1.5hrs & Movement 1.5hrs

Assessment: Demonstrated personal commitment to improve skills, weekly preparation and disciplined and cooperative behaviour (100%)

Please refer to Movement and Stagecraft 1. For further information contact B. Holleman (Vocal Studies and Opera).

VSAO 3007 Movement and Stagecraft 6

3 credit points

Teacher/Coordinator: B. Holleman (Vocal Studies & Opera)

Prerequisite: Opera Movement 5

When Offered: July semester

Classes: 3hrs/wk: Stagecraft 1.5hrs & Movement 1.5hrs

Assessment: Demonstrated personal commitment to improve skills, weekly preparation and disciplined and cooperative behaviour (100%)

Please refer to Movement and Stagecraft 1. For further information contact B. Holleman (Vocal Studies and Opera).

MUED 1006 Music Education 1: Significant Methods

3 credit points

Teacher/Coordinator: Dr. P. Dunbar-Hall (Music Education)

When Offered: March semester

Classes: 2hr workshop

Assessment: Two practical assignments (50%), design of lesson plans which demonstrate an understanding of relevant methods (30%), resource file and other tasks (20%).

This course will provide students with an opportunity to develop their knowledge and teaching skills in at least one significant music education method. Depending on the available resources, students will focus on one or a number of internationally recognised approaches to teaching music, including those developed by Dalcroze, Kodaly, Orff and/or Suzuki. Students will participate in learning experiences which develop their musical knowledge, and are suitable for application to a variety of teaching situations, especially classroom and studio teaching.

Textbooks:

Choksy, L et al. (1986) Teaching Music in the Twentieth Century Englewood Cliffs, NJ: Prentice-Hall

MUED 4999 Music Education 2: Pre-secondary Music Education

3 credit points

Teacher/Coordinator: Dr. P. Dunbar-Hall (Music Education)

Corequisite: Practice Teaching 1

When Offered: July semester

Classes: 2hrs/wk

Assessment: Seminar presentation (30%), assignment* (50%), exam (20%)

* The major assignment for this course will be based on a student's Practice Teaching 1 experience.

This course examines the principal elements of content and teaching techniques for Infants/Primary school children. Students will study developmental planning for teaching basic music concepts and skills. Emphasis will be placed on aspects of lesson planning for practice teaching. Ways of introducing musical concepts will be explored with emphasis on the concepts of rhythm and pitch. There will be an examination of the main elements involved in constructing music programs together with proper methods for evaluating pupil progress, and examination of relevant curriculum documents.

Textbooks:

Campbell, P & Scott-Kasner, C (1995) Music in Childhood: Preschool Through Elementary Grades New York: Schirmer

MUED 2003 Music Education 3: History & Philosophy of Music Education

3 credit points

Teacher/Coordinator: Dr. P. Dunbar-Hall (Music Education)

When Offered: March semester

Classes: 2hrs/wk

Assessment: seminar presentation (30%), exam (20%), assignment (50%)

In this course 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 course is from the 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 (1982) Source Readings in Music Education History New York: Schirmer

Reimer, B (1989) A Philosophy of Music Education Englewood Cliffs, NJ: Prentice-Hall

MUED 3000 Music Education 4: Choral Pedagogy

3 credit points

Teacher/Coordinator: Dr. P. Dunbar-Hall (Music Education)

When Offered: March semester

Classes: 2hrs/wk

Assessment: composition/arrangement for available resources (40%), preparation and conducting of score (30%), assignment (30%)

A course of 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 Education

3 credit points

Teacher/Coordinator: Dr. A. Hood (Music Education)

Prerequisite: Introduction to Microcomputers

When Offered: March semester

Classes: One 1hr lec and one tut/wk

Assessment: Short essay (30%), Computer-notated transcription (30%), MIDI composition or arrangement (40%)

The aim of this course is to give students proficiency in key areas of music technology. Students will be introduced to the Internet and gain experience on the world wide Web, with a particular focus on current music resources. Several music notation programs will be considered, and students will learn to use Finale, perhaps the most common software package. The MIDI protocol will be studied, with particular reference to the sequencing program Cubase.

MUED 2002 Music Education 6: Junior Secondary Music Education

3 credit points

Teacher/Coordinator: Dr. P. Dunbar-Hall (Music Education)

Corequisite: Practice Teaching 2

When Offered: July semester

Classes: one 2hr workshop/wk

Assessment: resource portfolio (20%), presentation (30%), assignment* (50%)

* The major assignment for this course will be based on a student's Practice Teaching 2 experience.

In this course 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.

Textbooks:

Choksy, L, et al. (1986) Teaching Music in the Twentieth Century Englewood Cliffs: Prentice Hall

MUED 4004 Music Education 7: Multicultural Studies in Music

3 credit points

Teacher/Coordinator: Dr P. Brennan (Music Education)

When Offered: July semester

Classes: one 2hr sem/wk

Assessment: performance assignment (50%) and continual assessment including seminar tasks (50%)

This course, interdisciplinary in nature, prepares students to teach World Music in a multicultural society. Music of many cultures is investigated and techniques are given for transforming these findings into strategies for music education. Provision is made for the 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. Students perform music and dance, study several notational forms, analyse field tapes, recordings and videos, and undertake fieldwork and participant observation.

MUED 4006 Music Education 8: Popular Music Studies

3 credit points

Teacher/Coordinator: Dr. P. Dunbar-Hall (Music Education)

When Offered: July semester

Classes: one 2hr workshop/wk

Assessment: presentation (40%), essay or composition (60%)

The purpose of this course 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.

Textbooks:

Dunbar-Hall, P (1993) Teaching Popular Music Sydney: Science Press
Middleton, R (1990) Studying Popular Music Ballmoor: Open University

MUED 4000 Music Education 9: Instrumental Pedagogy

3 credit points

Teacher/Coordinator: Dr. P. Dunbar-Hall (Music Education)

When Offered: March semester

Classes: 2hr workshop

Assessment: submission of a composition or arrangement scored for workshop ensemble (35%), running a rehearsal/conducting techniques (35%), conducting test (30%)

This course 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 & R Ernst (1983) The Art of Conducting New York: Knopf

Essential Equipment

Each student must have a baton and a blank video cassette for taping his/her conducting.

MUED 3004 Music Education 10: Senior Secondary Music Education

3 credit points

Teacher/Coordinator: Dr. P. Dunbar-Hall (Music Education)

Corequisite: Practice Teaching 3

When Offered: July semester

Classes: 2hr workshop

Assessment: seminar presentation (30%), resource file (20%), assignment* (50%)

* The major assignment set for this course will be based on a student's Practice Teaching 3 experience.

In this course 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 Education 11: Advanced Instrumental Pedagogy

3 credit points

Teacher/Coordinator: Dr. P. Dunbar-Hall (Music Education)

Prerequisite: Music Education 9: Instrumental Pedagogy

When Offered: July semester

Classes: 2hr workshop

Assessment: submission of an original composition scored for a workshop group (35%), running a rehearsal/conducting techniques (35%), conducting test (30%)

This course 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:

Text

Hunsberger, D. & Ernst, R. (1983) The Art of Conducting New York: Knopf

Essential Equipment:

Each student must have a baton and a blank video cassette for taping his/her conducting

MUED 3001 Music Education 12: Advanced Choral Pedagogy

3 credit points

Teacher/Coordinator: Dr. P. Dunbar-Hall (Music Education)

Prerequisite: Music Education 4: Choral Pedagogy

When Offered: July semester

Classes: 2hrs/wk

Assessment: composition of an original score for choral group (40%), preparation and conducting of score (40%), assignment (20%)

A practical course 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

Teacher/Coordinator: Dr. P. Dunbar-Hall (Music Education)

When Offered: March semester

Classes: 2hr/wk workshop

Assessment: Assignments 50%, composition 20%, and documentation 30%.

In this course students study composition through the completion of a number of composition technique tasks for the purpose of understanding the nature of composition. 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 4000 Music Education Honours 1: Transition Honours

3 credit points

Teacher/Coordinator: Dr. P. Dunbar-Hall (Music Education)

When Offered: July semester

Classes: 2hrs/wk

An introduction to methods of research in education. A range of types of research will be examined, including historical research, descriptive research, quantitative research, and qualitative research.

Textbooks:

Cohen, L & L Manion (1996) Research Methods in Education London: Routledge

MUED 3029 Music Education Honours 2: Research Methods 1

3 credit points

Teacher/Coordinator: Dr. P. Dunbar-Hall (Music Education)
Prerequisite: Music Education Honours 1: Transition Honours
When Offered: March semester
Classes: 2hrs/wk
Assessment: three 1500w assignments of equal weighting

In this course students work in three areas of education research: ethnography, linguistic and document analysis, and descriptive and analytical methods. Students may be required to participate in Honours courses offered by the Faculty of Education as a substitute for Research Methods 1 (Honours).

Textbooks:

Burns, R (1990) Introduction to Research Methods in Education Melbourne: Longman Cheshire
Cohen, L & L Manion (1996) Research Methods in Education London: Routledge

MUED 3030 Music Education Honours 3: Research Methods 2

3 credit points

Teacher/Coordinator: Dr. P. Dunbar-Hall (Music Education)
Prerequisite: Music Education Honours 2: Research Methods 1
When Offered: July semester
Classes: one 2hr semAvk
Assessment: completion and submission of all relevant ethics/research permission documentation, review of a research article (20%), research proposal (80%)

In this course methodologies for research in education are assessed for their suitability for and adapted to the needs of research in music education. This is achieved through examination of a number of styles of music education research in both qualitative and quantitative fields. The outcome of this course is the submission of a proposal for Special Study. The proposal will include:

- i. Statement of the Problem
- ii. Rationale for the Study
- iii. Literature Review
- iv. Design of the Study (including all documentation)
- v. Bibliography.

Textbooks:

Colwell, R (ed) (1992) Handbook of Research on Music Teaching and Learning New York: Schirmer
Rainbow, E & H Froehlich (1987) Research in Music Education New York: Schirmer

MUED 4012 Music Education Honours 4: Special Study 1

3 credit points

Teacher/Coordinator: Dr. P. Dunbar-Hall (Music Education)
Prerequisite: Music Education Honours 3: Research Methods 2
When Offered: March semester
Classes: 2hr sem
Assessment: presentation of two research progress reports (50% each)

In this course students work individually on their Special Study topics with their supervisors. To ensure continued progress, students are to give two oral presentations on their topics. These will be assessed for: ability to explain, critical evaluation of ideas, synthesis of knowledge, analysis of relevant literature, and structuring and delivery of the reports. Students undertaking a recital as part of their Special Study will commence working on a recital program with their instrumental/vocal teacher. Repertoire will be decided in consultation between the student, the instrumental/vocal teacher and the Special Study supervisor.

MUED 4013 Music Education Honours 5: Special Study 2

3 credit points

Teacher/Coordinator: Dr. P. Dunbar-Hall (Music Education)
Prerequisite: Music Education Honours 4
When Offered: July semester
Classes: 2hr sem
Assessment: 10,000 - 15,000 written Special Study (100%) or 30-40min recital (50%) and 6,000 - 10,000w written Special Study (50%).
Oral presentation of Special Study

Students work individually with their supervisors on their Special Study. Towards the end of the semester, each student will make an oral presentation on their Special Study. Those students undertaking a recital will present this towards the completion of the semester.

MCGY 1013 Music History 1: Medieval & Renaissance

3 credit points

Teacher/Coordinator: R. Toop (Musicology)
When Offered: March semester
Classes: one 50min lec and one 50min tut/wk
Assessment: mid semester test (20%), 1500-2000w essay (40%) and 11/2 final exam (40%)

This course 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
- monody and the beginnings of opera.

Textbooks:

D.J. Grout and C.V. Palisca, A History of Western Music, 5th edn (London and New York: Norton, 1996)
C.V. Palisca (ed.), Norton Anthology of Western Music, vol. 1, 3rd edn, (London and New York: Norton, 1996)

MCGY 1014 Music History 2: Baroque

3 credit points

Teacher/Coordinator: R. Toop (Musicology)
When Offered: July semester
Classes: one 50min lec and one 50min tut/wk
Assessment: mid semester test (20%), 1500-2000w essay (40%) and 11/2 final exam (40%)

This course presents a largely chronological survey of western art music of the 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'
- Monteverdi and the early 17th century
- early baroque instrumental music: Frescobaldi, Sweelinck, etc
- sacred concerto and 17th-century oratorio: Schütz 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. Bach.

Textbooks:

D.J. Grout and C.V. Palisca, *A History of Western Music*, 5th edn (London and New York: Norton, 1996)

C.V. Palisca (ed.), *Norton Anthology of Western Music*, vol. 1, 3rd edn (London and New York: Norton, 1996)

MCGY 2012 Music History 3:1751 -1725

3 credit points

Teacher/Coordinator: R. Toop (Musicology)

When Offered: March semester

Classes: 1 lec, 1 tut/wk

Assessment: Essay, 1500 - 2000w (40%), Examination (60%)

The course 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, string quartet and concerto with reference to the works of Haydn, Mozart and Beethoven.

Textbooks:

Grout, D.J. *A History of Western Music*. London, 4th edn 1988

Pauly, R.G. *Music in the Classic period*. New Jersey, 3rd edn 1988

MCGY 2013 Music History 4:1826 -1900

3 credit points

Teacher/Coordinator: R. Toop (Musicology)

When Offered: July semester

Classes: 1 lec, 1 tut/wk

Assessment: Essay, 1500 - 2000w (40%), Examination (60%)

The course 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, D.J. *A History of Western Music*. London, 4th edn 1988

Longyear, R.M. *Nineteenth-century Romanticism in music*. New Jersey

MCGY 2008 Music History 5

3 credit points

Teacher/Coordinator: R. Toop (Musicology)

When Offered: March semester

Classes: one 1hr lec & one 1hr tut/wk

Assessment: tut-based assignment (25%), exam (75%)

Traces the essential developments in 20th century Western art music to the 2nd World War and relates them to broad changes, artistic and otherwise, in 20th century society. The overview given in the lecture series is reinforced by analysis of key-works in the tutorial.

Areas covered include: Fin de siècle 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 Bartók, Berg, Debussy, Hindemith, Ives, Ravel, Schönberg, Scriabin, Stravinsky, Varese and Webern. For further information contact R. Toop (Musicology).

MCGY 2009 Music History 6

3 credit points

Teacher/Coordinator: R. Toop (Musicology)

When Offered: July semester

Classes: one 1hr lec & one 1hr tut/wk

Assessment: tut-based assignment (25%), exam (75%)

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. Works analysed include compositions by Andriessen, Cage, Carter, Ligeti, Lutoslawski, Messiaen, Reich, Sciarrino, Stockhausen and Xenakis. For further information contact R. Toop (Musicology).

VSAO 1006 Music Skills 1

3 credit points

Teacher/Coordinator: B. Holleman (Vocal Studies & Opera)

When Offered: March semester

Classes: 4hrs/wk

Assessment: Mid-semester: 1hr written exam (12%), 10min sight-singing test (18%); end of semester: 1hr written exam (20%), 10min sight-singing test (25%); weekly sight-singing and fortnightly written tasks (25%)

In this course students will learn basic practical music skills aimed at considerably speeding the learning process of vocal music and its understanding. There will be one practical workshop each week, and one where reading and dictation will take place. The student will learn the following skills:

- sight reading of melody;
- singing and recognition of intervals (up to and including an 8ve);
- simple conducting patterns;
- aural recognition of orchestral instruments;
- score reading exercises including structural analysis;
- aural analysis of vocal works;
- scale singing;
- ability to sing and recognise harmonic progressions (using chords I, n, m, IV, V, V7, VI and VH);
- one and two part rhythmic exercises, both practical and dictation; and
- counterpoint and part-singing.

For further information contact the Chair (Vocal Studies and Opera).

VSAO 1007 Music Skills 2

3 credit points

Teacher/Coordinator: B. Holleman (Vocal Studies & Opera)

Prerequisite: Music Skills 1

When Offered: July semester

Classes: 4hrs/wk

Assessment: Mid-semester: 1hr written exam (12%), 10min sight-singing test (18%); end of semester: 1hr written exam (20%), 10min sight-singing test (25%); weekly sight-singing and fortnightly written tasks (25%)

Consolidation and extension, at a higher level of difficulty, of concepts and skills introduced in Music Skills 1. For further information contact the Chair (Vocal Studies and Opera).

VSAO 2002 Music Skills 3

3 credit points

Teacher/Coordinator: B. Holleman (Vocal Studies & Opera)

Prerequisite: Music Skills 2

When Offered: March semester

Classes: 2hrs/wk

Assessment: Mid-semester: 1hr written exam (10%), 10min sight-singing test (15%); end of semester: 1hr written exam (15%), 10min sight-singing test (20%); weekly sight-singing, fortnightly written tasks and 4 analysis assignments (40%)

As well as continuing with much of the work studied in Music Skills 1 and 2, many new principles and areas will be covered. These include:

- changing metre rhythms (both practical and dictation);
- diminished 7th chords;
- 2nd species counterpoint singing;
- more challenging sight singing and part singing;
- augmented 6th chords;
- Neapolitan 6 chords;
- aural and structural analysis of unsighted works;
 - more difficult conducting exercises; and
- harmonic analysis of late Classical and Romantic vocal music.

For further information contact the Chair (Vocal Studies and Opera).

VSAO 3000 Music Skills 4

3 credit points

Teacher/Coordinator: B. Holleman (Vocal Studies & Opera)

Prerequisite: Music Skills 3

When Offered: July semester

Classes: 2hrs/wk

Assessment: Mid-semester: 1hr written exam (10%), 10min sight-singing test (15%); end of semester: 1hr written exam (15%), 10min sight-singing test (20%); weekly sight-singing, fortnightly written tasks and 4 analysis assignments (40%)

A continuation of the previous two years' studies in Music Skills with emphasis placed on the following areas:

- sight singing from the late Romantic and 20th century vocal literature;
- rhythm practice and identification from the periods;
- chromatic harmony techniques;
- basic atonal analysis and techniques;
- aural and written analysis of the vocal music of this period; and
- part singing.

Students are expected to understand the major compositional techniques used in the early 20th century repertoire and demonstrate this understanding through analysis assignments using vocal works of this period. For further information contact the Chair (Vocal Studies and Opera).

MUED 1002 Music Technology 1

3 credit points

Teacher/Coordinator: Dr. A. Hood (Music Education)

When Offered: March and/or July semester

Classes: One 1hr lec and one 1hr tut/wk

Assessment: Short essay (30%), Computer notated transcription (30%), MIDI composition or arrangement (40%).

The aim of this course is to give students proficiency in key areas of music technology. Students will be introduced to the Internet and gain experience on the world wide Web, with a particular focus on current music resources. Several music notation programs will be considered, and students will learn to use Finale, perhaps the most common software package. The MIDI protocol will be studied, with particular reference to the sequencing program Cubase.

Music Through Literature—Preamble

This sequence of courses 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.

MCGY 3017 Music Through Literature 1

3 credit points

Teacher/Coordinator: R. Toop (Musicology)

When Offered: March semester

Classes: one 1hr sem/wk

Assessment: Seminar presentation (50%), 2000w essay (50%)

Topics will include novels by: Thomas Mann, Herman Hesse, Gunter Grass, Milan Kundera, James Joyce, Bruce Chatwin, Thea Astley and others. For further information contact the Chair (Musicology).

MCGY 3018 Music Through Literature 2

3 credit points

Teacher/Coordinator: R. Toop (Musicology)

When Offered: July semester

Classes: one 1hr sem/wk

Assessment: Seminar presentation (50%), 2000w essay (50%)

Topics in this course include: musical imagery in Shakespeare, in 18th and 19th century English poetry, T.S. Eliot The Tales of Gengi, French symbolist poetry, Marcel Proust, Andre Gide, Toni Morrison, Anthony Burgess, and Nicholson Baker. For further information contact the Chair (Musicology).

CMPN 1000 Musical Application of Psychological Acoustics

3 credit points

Teacher/Coordinator: Densil Cabrera (Composition)

When Offered: July semester

Classes: One 2hr class/wk

Assessment: Assessment will involve a major exercise (60%) and a minor exercise (40%). One of these will be a short composition, and the other an analysis - the student will decide which exercise to emphasise.

After an introduction to physical and psychological acoustics, the course will study the measurement and synthesis of basis psychoacoustic phenomena including loudness, pitch, and timbre. It will also examine methods of synthesising more complex phenomena, including auditory space and temporal structures. There will be an emphasis on the practical application of theory using computers.

Musicology Major, Pass and Honours—Preamble

This course is 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, publishing, criticism and other related industries. It trains students in the various methodologies current within the discipline of Western

historical musicology and in the application of those techniques of observation and analysis which are traditionally cultivated for the detailed investigation of Western art music. Whatever their eventual area of specialisation, students will be able to present their results lucidly in lectures, demonstrations, scholarly editions, and journal entries. Transfer from another major is allowed, subject to the consent of the Chair of Musicology, at any time up to the end of the student's second BMus year. Transferring students must complete the first year of the Musicology major before any advanced standing will be considered.

MCGY 1017 Musicology 1 (Major)

6 credit points

Teacher/Coordinator: Dr J. Hardie (Musicology)

Prerequisite: Musicology Workshop 1

When Offered: March semester

Classes: one 2hr class/wk

Assessment: Two papers, demonstrated initiative and 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 will relate to areas covered contemporaneously in the core Music History courses. Assessment is primarily based on two papers per semester in their final submitted form. In addition, the assessing tutor will normally take into account the research process and initiative demonstrated by the student in preparing the papers. For further information contact Dr J. Hardie (Musicology).

MCGY 1004 Musicology 1 (Minor)

3 credit points

Teacher/Coordinator: Dr. J. Hardie (Musicology)

When Offered: March semester

Course details are available from Dr J. Hardie (Musicology).

MCGY 1018 Musicology 2 (Major)

6 credit points

Teacher/Coordinator: Dr. J. Hardie (Musicology)

Prerequisite: Musicology 1 (Major)

CorequisUe: Musicology Workshop 2

When Offered: July semester

Classes: one 2hr class/wk

Assessment: Two papers, demonstrated initiative and research process (100%)

Please refer to Musicology 1 (Major). For further information contact Dr J. Hardie (Musicology).

MCGY 1005 Musicology 2 (Minor)

3 credit points

Teacher/Coordinator: Dr. J. Hardie (Musicology)

When Offered: July semester

Course details are available from Dr J. Hardie (Musicology).

MCGY 2014 Musicology 3 (Major)

6 credit points

Teacher/Coordinator: Dr. J. Hardie (Musicology)

Prerequisite: Musicology 2 (Major)

CorequisUe: Musicology Workshop 3

When Offered: March semester

Classes: one 1hr individual lessonAvk

Assessment: Two papers, demonstrated initiative and research process (100%)

Please refer to Musicology 1 (Major). For further information contact Dr J. Hardie (Musicology).

MCGY 2015 Musicology 4 (Major)

6 credit points

Teacher/Coordinator: Dr. J. Hardie (Musicology)

PrerequisUe: Musicology 3 (Major)

CorequisUe: Musicology Workshop 4

When Offered: July semester

Classes: one 1hr individual lesson/wk

Assessment: Two papers, demonstrated initiative and research process (100%)

Please refer to Musicology 1 (Major). For further information contact Dr J. Hardie (Musicology).

MCGY 3020 Musicology 5 (Honours)

6 credit points

Teacher/Coordinator: Dr. J. Hardie (Musicology)

When Offered: March semester

Assessment: One major paper, demonstrated initiative and research process (100%)

Musicology Honours course details are available from Dr J. Hardie (Musicology).

MCGY 3019 Musicology 5 (Major)

6 credit points

Teacher/Coordinator: Dr. J. Hardie (Musicology)

PrerequisUe: Musicology 4 (Major)

CorequisUe: Musicology Workshop 5

When Offered: March semester

Classes: one 1hr individual lessonAvk

Assessment: One major paper, demonstrated initiative and research process (100%)

Musicology 5 (Major) and 6 (Major) 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. Students in their third and fourth year may be encouraged to present a paper to the Postgraduate Student Workshop which is held by the Musicological Society of Australia. Assessment is based primarily on a 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 in preparing the papers. For further information contact Dr J. Hardie (Musicology).

MCGY 3022 Musicology 6 (Honours)

6 credit points

Teacher/Coordinator: Dr. J. Hardie (Musicology)

When Offered: July semester

Assessment: One major paper, demonstrated initiative and research process (100%)

Musicology Honours course details are available from Dr J. Hardie (Musicology).

MCGY 3021 Musicology 6 (Major)

6 credit points

Teacher/Coordinator: Dr. J. Hardie (Musicology)

PrerequisUe: Musicology 5 (Major)

CorequisUe: Musicology Workshop 6

When Offered: July semester

Classes: one 1hr individual lessonAvk

Assessment: One major paper, demonstrated initiative and research process (100%)

Please refer to Musicology 5 (Major). For further information contact Dr J. Hardie (Musicology).

MCGY 4003 Musicology 7 (Honours)

6 credit points

Teacher/Coordinator: Dr. J. Hardie (Musicology)

When Offered: March semester

Assessment: One major paper, demonstrated initiative and research process (100%)

Musicology Honours course details are available from Dr J. Hardie (Musicology).

MCGY 4002 Musicology 7 (Major)

6 credit points

Teacher/Coordinator: Dr. J. Hardie (Musicology)

Prerequisite: Musicology 6 (Major)

Corequisite: Musicology Workshop 7

When Offered: March semester

Classes: one 1hr individual lesson/Avk

Assessment: Based primarily on research reports of work-in-progress (i. e. towards the final paper to be presented in Musicology 8 (Major))

In Musicology 7 (Major) and 8 (Major) students concentrate on the preparation of a major study relating to their own chosen area of detailed research. This will be presented in a form suitable for publication in a scholarly journal. Detailed guidelines for the preparation of this paper will be supplied by the student's supervisor. For further information contact Dr J. Hardie (Musicology).

MCGY 4005 Musicology 8 (Honours)

6 credit points

Teacher/Coordinator: Dr. J. Hardie (Musicology)

When Offered: July semester

Assessment: 16 000w final thesis to be presented in two ways: a written paper of standard and length suitable for submission to a musicological journal (for example *Musicology Australia*); and public presentation of this paper, or parts of it, in a situation replicating the presentation of a conference paper

Musicology Honours course details are available from Dr J. Hardie (Musicology).

MCGY 4004 Musicology 8 (Major)

6 credit points

Teacher/Coordinator: Dr. J. Hardie (Musicology)

Prerequisite: Musicology 7 (Major)

Corequisite: Musicology Workshop 8

When Offered: July semester

Classes: one 1hr individual lesson/Avk

Assessment: Final paper (100%); (Pass degree), or final paper (70%) and its presentation as a public lecture (30%) (Honours degree)

Please refer to Musicology 7 (Major). For further information contact Dr J. Hardie (Musicology).

MCGY 1019 Musicology Workshop 1

3 credit points

Teacher/Coordinator: Dr. J. Hardie (Musicology)

Corequisite: Musicology 1 (Major)

When Offered: March semester

Classes: one 2hr sem/wk

Assessment: Presentation of major study papers; assignments and participation in discussion (100%)

To give Musicology Majors a regular opportunity to present their current work to their peer group, and to deal with broad methodological issues. In these workshops the whole group concentrates on specific projects such as the most effective use of library resources, the appraisal and creative use of collected editions, editorial methods involved in preparing musical and literary materials for publication and techniques of public presentation of material. Workshops are sometimes conducted at an alternative time and place when there are opportunities for visiting conferences, consulting specialists, examining instrument collections, or carrying out small projects of urban ethnomusicology. For further information contact Dr J. Hardie (Musicology).

MCGY 1020 Musicology Workshop 2

3 credit points

Teacher/Coordinator: Dr. J. Hardie (Musicology)

Prerequisite: Musicology Workshop 1

Corequisite: Musicology 2 (Major)

When Offered: July semester

Classes: one 2hr sem/wk

Assessment: Presentation of major study papers, assignments and participation in discussion (100%)

Please refer to Musicology Workshop 1. For further information contact Dr J. Hardie (Musicology).

MCGY 2018 Musicology Workshop 3

3 credit points

Teacher/Coordinator: Dr. J. Hardie (Musicology)

Prerequisite: Musicology Workshop 2

Corequisite: Musicology 3 (Major)

When Offered: March semester

Classes: one 2hr sem/wk

Assessment: Presentation of major study papers; assignments and participation in discussion (100%)

Please refer to Musicology Workshop 1. For further information contact Dr J. Hardie (Musicology).

MCGY 2019 Musicology Workshop 4

3 credit points

Teacher/Coordinator: Dr. J. Hardie (Musicology)

Prerequisite: Musicology Workshop 3

Corequisite: Musicology 4 (Major)

When Offered: July semester

Classes: one 2hr sem/wk

Assessment: Presentation of major study papers; assignments and participation in discussion (100%)

Please refer to Musicology Workshop 1. For further information contact Dr J. Hardie (Musicology).

MCGY 3023 Musicology Workshop 5

3 credit points

Teacher/Coordinator: Dr. J. Hardie (Musicology)

Prerequisite: Musicology Workshop 4

Corequisite: Musicology 5 (Major)

When Offered: March semester

Classes: one 2hr sem/wk

Assessment: Presentation of major study papers; assignments and participation in discussion (100%)

Please refer to Musicology Workshop 1. For further information contact Dr J. Hardie (Musicology).

MCGY 3024 Musicology Workshop 6

3 credit points

Teacher/Coordinator: Dr. J. Hardie (Musicology)

Prerequisite: Musicology Workshop 5

Corequisite: Musicology 6 (Major)

When Offered: July semester

Classes: one 2hr sem/wk

Assessment: Presentation of major study papers; assignments and participation in discussion (100%)

Please refer to Musicology Workshop 1. For further information contact Dr J. Hardie (Musicology).

MCGY 4006 Musicology Workshop 7

3 credit points

Teacher/Coordinator: Dr. J. Hardie (Musicology)

Prerequisite: Musicology Workshop 6

Corequisite: Musicology 7 (Major)

When Offered: March semester

Classes: one 2hr sem/wk

Assessment: Presentation of major study papers; assignments and participation in discussion (100%)

Please refer to Musicology Workshop 1. For further information contact Dr J. Hardie (Musicology).

MCGY 4007 Musicology Workshop 8

3 credit points

Teacher/Coordinator: Dr. J. Hardie (Musicology)

Prerequisite: Musicology Workshop 7

Corequisite: Musicology 8 (Major)

When Offered: July semester

Classes: one 2hr sem/wk

Assessment: Presentation of major study papers; assignments and participation in discussion (100%)

Please refer to Musicology Workshop 1. For further information contact Dr J. Hardie (Musicology).

Oboe Major and Minor—Preamble

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 course content. At the beginning of all courses 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 course 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

Teacher/Coordinator: F. Celata and/or M. Walton (Woodwind)

When Offered: March semester

Classes: one 1hr individual lesson & 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

Teacher/Coordinator: the Chair (Woodwind)

When Offered: March semester

Classes: one 1hr individual lesson & concert practice/wk

Assessment: 10min technical exam, one concert practice performance (100%)

WIND 1009 Oboe 2 (Major)

6 credit points

Teacher/Coordinator: F. Celata and/or M. Walton (Woodwind)

Prerequisite: Oboe 1 (Major)

When Offered: July semester

Classes: one 1hr individual lesson & 2hr concert practice/wk

Assessment: 15minjury recital, minimum one 6min concert practice performance and/or studio class (100%)

WIND 1026 Oboe 2 (Minor)

3 credit points

Teacher/Coordinator: the Chair (Woodwind)

Prerequisite: Oboe 1 (Minor)

When Offered: July semester

Classes: one 1hr individual lesson & concert practice/wk

Assessment: 15minjury recital, one concert practice (100%)

WIND 2008 Oboe 3 (Major)

6 credit points

Teacher/Coordinator: F Celata and/or M. Walton (Woodwind)

Prerequisite: Oboe 2 (Major) or audition

When Offered: March semester

Classes: one 1hr individual lesson & 2hr concert practice/wk

Assessment: 20min technical exam, two 6min concert practice performances (100%)

WIND 2028 Oboe 3 (Minor)

3 credit points

Teacher/Coordinator: the Chair (Woodwind)

Prerequisite: Oboe 2 (Minor)

When Offered: March semester

Classes: 1hr/wk individual lesson & class instruction

Assessment: 15min technical exam, one concert practice performance (100%)

WIND 2009 Oboe 4 (Major)

6 credit points

Teacher/Coordinator: F Celata and/or M. Walton (Woodwind)

Prerequisite: BMus: Oboe 3 (Major); DipMus: Oboe 2 (Major)

When Offered: July semester

Classes: one 1hr individual lesson & 2hr concert practice/wk

Assessment: 40min junior recital, two 6min concert practice performances (100%)

WIND 2029 Oboe 4 (Minor)

3 credit points

Teacher/Coordinator: the Chair (Woodwind)

Prerequisite: Oboe 3 (Minor)

When Offered: July semester

Classes: 1hr/wk individual lesson & class instruction

Assessment: 15-20min recital, one concert practice performance (100%)

WIND 3008 Oboe 5 (Major)

6 credit points

Teacher/Coordinator: F Celata and/or M. Walton (Woodwind)

Prerequisite: Oboe 4 (Major)

When Offered: March semester

Classes: one 1hr individual lesson & 2hr concert practice/wk

Assessment: 20min technical exam, two 6min concert practice performances (100%)

WIND 3030 Oboe 5 (Minor)

3 credit points

Teacher/Coordinator: the Chair (Woodwind)

Prerequisite: Oboe 4 (Minor)

When Offered: March semester

Classes: 1hr/wk individual lesson & class instruction

Assessment: 15min technical exam, one concert practice performance (100%)

WIND 3009 Oboe 6 (Major)

6 credit points

Teacher/Coordinator: F. Celata and/or M. Walton (Woodwind)

Prerequisite: BMus: Oboe 5 (Major); DipMus: Oboe 4 (Major)

When Offered: July semester

Classes: one 1hr individual lesson & 2hr concert practice/wk

Assessment: Concerto exam, two 6min concert practice performances (100%)

WIND 3031 Oboe 6 (Minor)**3 credit points***Teacher/Coordinator: the Chair (Woodwind)**Prerequisite: Oboe 5 (Minor)**When Offered: July semester**Classes: 1hr/wk individual lesson & class instruction**Assessment: 20-25min recital, one concert practice performance (100%)***WIND 4017 Oboe 7 (Honours)****6 credit points***Teacher/Coordinator: the Chair (Woodwind)**Prerequisite: see BMus Honours regulations**When Offered: March semester**Classes: one 1hr individual lesson & 1-2hrs of masterclass or performance workshop plus concert practice/wk**Assessment: 40min honours recital (100%)***WIND 4016 Oboe 7 (Major)****6 credit points***Teacher/Coordinator: F Celata and/or M. Walton (Woodwind)**Prerequisite: Oboe 6 (Major)**When Offered: March semester**Classes: one 1hr individual lesson & 2hr concert practice/wk**Assessment: 20min technical exam, one 6min concert practice performance, one 12min lunch-time concert performance (100%)***WIND 4040 Oboe 7 (Minor)****3 credit points***Teacher/Coordinator: the Chair (Woodwind)**Prerequisite: Oboe 6 (Minor)**When Offered: March semester**Classes: 1hr/wk individual lesson & class instruction**Assessment: 15min technical exam, one concert practice performance (100%)***WIND 4019 Oboe 8 (Honours)****6 credit points***Teacher/Coordinator: the Chair (Woodwind)**Prerequisite: Oboe 7 (Honours)**When Offered: July semester**Classes: one 1hr individual lesson & 1-2hrs of masterclass or performance workshop plus concert practice/wk**Assessment: 1hr public honours recital (100%)***WIND 4018 Oboe 8 (Major)****6 credit points***Teacher/Coordinator: F Celata and/or M. Walton (Woodwind)**Prerequisite: Oboe 7 (Major)**When Offered: July semester**Classes: one 1hr individual lesson & 2hr concert practice/wk**Assessment: 50min senior recital, one 6min concert practice, one 12min lunch-time concert performance (100%)***WIND 4041 Oboe 8 (Minor)****3 credit points***Teacher/Coordinator: the Chair (Woodwind)**Prerequisite: Oboe 7 (Minor)**When Offered: July semester**Classes: 1hr/wk individual lesson & class instruction**Assessment: exam (100%)***Opera and Shakespeare—Preamble**

This course 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 well 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.

MCGY 3025 Opera and Shakespeare 1**3 credit points***Teacher/Coordinator: M. Halliwell (Vocal Studies and Opera)**When Offered: March semester**Classes: one 1hr sem/wk**Assessment: Seminar presentation (25%), 2000w essay (75%)*

Introduction to operatic adaption of Shakespeare. Plays and operas to be examined include Macbeth (Verdi); Romeo and Juliet (Bellini and Gounod); A Midsummer Night's Dream (Purcell and Britten). For further information contact M. Halliwell (Vocal Studies and Opera).

MCGY 3026 Opera and Shakespeare 2**3 credit points***Teacher/Coordinator: M. Halliwell (Vocal Studies and Opera)**When Offered: July semester**Classes: one 1hr sem/wk**Assessment: Seminar presentation (25%), 2000w essay (75%)*

Plays and operas to be examined this semester include Othello (Rossini and Verdi); Hamlet (Thomas); The Merry Wives of Windsor (Salieri, Nicolai and Verdi). For further information contact M. Halliwell (Vocal Studies and Opera).

Opera Repertoire Preamble

Students will explore the style and operatic traditions of opera from Monteverdi to the present day. Individual and ensemble coaching sessions will assist students to learn specific roles. Lectures will focus on topics including: baroque ornamentation and stylistic embellishments appropriate for da capo arias; recitatives, traditions in Donizetti and Rossini and appropriate cadenzas, and the use of portamento. Emphasis is placed on the musical and dramatic interplay of characters.

VSAO 1016 Opera Repertoire 1**3 credit points***Teacher/Coordinator: B. Holleman (Vocal Studies & Opera)**When Offered: July semester**Classes: Ensemble workshops and coaching 1.Shrs**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***Teacher/Coordinator: B. Holleman (Vocal Studies & Opera)**Prerequisite: Opera Repertoire 1**When Offered: March semester**Classes: Ensemble workshops and coaching 1hr**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

Teacher/Coordinator: B. Holleman (Vocal Studies & Opera)

Prerequisite: Opera Repertoire 2

When Offered: July semester

Classes: Ensemble workshops and coaching 1hr

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

Teacher/Coordinator: B. Holleman (Vocal Studies & Opera)

Prerequisite: Opera Repertoire 3

When Offered: March semester

Classes: Ensemble workshops and coaching 1hr

Assessment: A final grade will be compiled from continual assessment of professional demeanour and ensemble skills demonstrated during rehearsals and performances (100%)

VSAO 3013 Opera Repertoire 5

3 credit points

Teacher/Coordinator: B. Holleman (Vocal Studies & Opera)

Prerequisite: Opera Repertoire 4

When Offered: July semester

Classes: Ensemble workshops and coaching 1hr

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

Teacher/Coordinator: B. Holleman (Vocal Studies & Opera)

Corequisite: Diction for Singers 1 and Italian for Singers 1

When Offered: March semester

Classes: one 1hr individual lesson/wk

Assessment: 15min Technical exam, and attendance in Concert Practice (100%)

To develop the voice as an operatic instrument. Style, phrasing, diction, enunciation, and interpretation. For further information contact B. Holleman (Vocal Studies and Opera).

VSAO 1015 Opera Voice 2

6 credit points

Teacher/Coordinator: B. Holleman (Vocal Studies & Opera)

Prerequisite: Opera Voice 1

Corequisite: Diction for Singers 2 and Italian for Singers 2

When Offered: July semester

Classes: one 1hr individual lesson/wk

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 operatic vocal repertoire. For further information contact B. Holleman (Vocal Studies and Opera).

VSAO 2012 Opera Voice 3

6 credit points

Teacher/Coordinator: B. Holleman (Vocal Studies & Opera)

Prerequisite: Opera Voice 2

When Offered: March semester

Classes: one 1hr individual lesson/wk

Assessment: Technical examination 15min including one song, performance in two concert practices and concert practice attendance (100%)

Please refer to Opera Voice 2. For further information contact B. Holleman (Vocal Studies and Opera).

VSAO 2013 Opera Voice 4

6 credit points

Teacher/Coordinator: B. Holleman (Vocal Studies & Opera)

Prerequisite: Opera Voice 3

When Offered: July semester

Classes: one 1hr individual lesson/wk

Assessment: Jury examination of three contrasting operatic arias, in the original language, performance in two concert practices and concert practice attendance (100%)

Please refer to Opera Voice 2. For further information contact B. Holleman (Vocal Studies and Opera).

VSAO 3010 Opera Voice 5

6 credit points

Teacher/Coordinator: B. Holleman (Vocal Studies & Opera)

Prerequisite: Opera Voice 4

When Offered: March semester

Classes: one 1hr individual lesson/wk

Assessment: Technical examination 15min including one song, performance in two concert practices and concert practice attendance (100%)

Please refer to Opera Voice 1. For further information contact B. Holleman (Vocal Studies and Opera).

VSAO 3011 Opera Voice 6

6 credit points

Teacher/Coordinator: B. Holleman (Vocal Studies & Opera)

Prerequisite: Opera Voice 5

When Offered: July semester

Classes: one 1hr individual lesson/wk

Assessment: 20min recital including operatic and song repertoire, performance in two concert practices and concert practice attendance (100%)

Please refer to Opera Voice 2. For further information contact B. Holleman (Vocal Studies and Opera).

Organ Major and Minor—Preamble

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 course content. At the beginning of all courses 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 course 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

Teacher/Coordinator: D. Rumsey (Organ)

When Offered: March semester

Classes: one 1hr individual lesson & 1hr organ sem (in lieu of concert practice)/wk

Assessment: 30min technical exam, minimum 1 performance at organ seminar (100%)

ORGN 1012 Organ 1 (Minor)**3 credit points***Teacher/Coordinator: D. Rumsey (Organ Studies)**When Offered: March semester**Classes: 1hr of individual lesson and organ sem/wk**Assessment: 10min technical exam, one organ seminar performance (100%)***ORGN 1005 Organ 2 (Major)****6 credit points***Teacher/Coordinator: D. Rumsey (Organ)**Prerequisite: Organ 1 (Major)**When Offered: July semester**Classes: one 1hr individual lesson & 1hr organ sem (in lieu of concert practice)/wk**Assessment: 15min jury recital, minimum 1 performance at organ seminar (100%)***ORGN 1013 Organ 2 (Minor)****3 credit points***Teacher/Coordinator: Chair (Organ)**Prerequisite: Organ 1 (Minor)**When Offered: July semester**Classes: 1hr of individual lesson and organ sem/wk**Assessment: 15min technical exam, one organ seminar performance (100%)***ORGN 2004 Organ 3 (Major)****6 credit points***Teacher/Coordinator: D. Rumsey (Organ)**Prerequisite: Organ 2 (Major)**When Offered: March semester**Classes: one 1hr individual lesson & 1hr organ sem (in lieu of concert practice)Avk**Assessment: 30min technical exam, two 6min performances at organ seminar (100%)***ORGN 2007 Organ 3 (Minor)****3 credit points***Teacher/Coordinator: Chair (Organ)**Prerequisite: Organ 2 (Minor)**When Offered: March semester**Classes: 1hr/wk individual lesson & class instruction**Assessment: 15min technical exam, one organ sem performance (100%)***ORGN 2005 Organ 4 (Major)****6 credit points***Teacher/Coordinator: D. Rumsey (Organ)**Prerequisite: Organ 3 (Major)**When Offered: July semester**Classes: one 1hr individual lesson & 1hr organ sem (in lieu of concert practice)/wk**Assessment: 40min junior recital, two 6min performances at organ seminar (100%)***ORGN 2012 Organ 4 (Minor)****3 credit points***Teacher/Coordinator: Chair (Organ)**Prerequisite: Organ 3 (Minor)**When Offered: July semester**Classes: 1hr/wk individual lesson & class instruction**Assessment: 15-20min recital, one organ seminar performance (100%)***ORGN 4001 Organ 5 (Major)****6 credit points***Teacher/Coordinator: D. Rumsey (Organ)**Prerequisite: Organ 4 (Major)**When Offered: March semester**Classes: one 1hr individual lesson & 1hr organ sem (in lieu of concert practice)/wk**Assessment: 30min technical exam, two 6min performances at organ seminar (100%)***ORGN 3006 Organ 5 (Minor)****3 credit points***Teacher/Coordinator: Chair (Organ)**Prerequisite: Organ 4 (Minor)**When Offered: March semester**Classes: 1hr/wk individual lesson & class instruction**Assessment: 15min technical exam, one organ seminar performance (100%)***ORGN 4002 Organ 6 (Major)****6 credit points***Teacher/Coordinator: D. Rumsey (Organ)**Prerequisite: Organ 5 (Major)**When Offered: July semester**Classes: one 1hr individual lesson & 1hr organ sem (in lieu of concert practice)/wk**Assessment: 30min concerto or equivalent (100%), two 6min performances at organ seminar, a substantial ensemble performance may be approved***ORGN 3007 Organ 6 (Minor)****3 credit points***Teacher/Coordinator: Chair (Organ)**Prerequisite: Organ 5 (Minor)**When Offered: July semester**Classes: 1hr/wk individual lesson & class instruction**Assessment: 15min technical exam, one organ seminar performance (100%)***ORGN 4004 Organ 7 (Honours)****6 credit points***Teacher/Coordinator: Chair (Organ)**Prerequisite: see BMus Honours regulations**When Offered: March semester**Classes: 2hrs of individual lessons and concert practice/wk**Assessment: 40min honours recital (100%)***ORGN 4001 Organ 7 (Major)****6 credit points***Teacher/Coordinator: D. Rumsey (Organ)**Prerequisite: Organ 6 (Major)**When Offered: March semester**Classes: one 1hr individual lesson & 1hr organ sem (in lieu of concert practice)/wk**Assessment: 30min technical exam, minimum one 6min performance at organ seminar (100%), minimum three 12min performances during either Organ 7 (Major) or Organ 8 (Major)***ORGN 4003 Organ 7 (Minor)****3 credit points***Teacher/Coordinator: Chair (Organ)**Prerequisite: Organ 6 (Minor)**When Offered: March semester**Classes: 1hr/wk individual lesson & class instruction**Assessment: 15min technical exam, one organ seminar performance (100%)*

ORGN 4006 Organ 8 (Honours)

6 credit points

Teacher/Coordinator: Chair (Organ)

Prerequisite: Organ 7 (Honours)

When Offered: July semester

Classes: 2hrs of individual lessons and concert practice/wk

Assessment: 1hr public honours recital (100%)

ORGN 4002 Organ 8 (Major)

6 credit points

Teacher/Coordinator: D. Rumsey (Organ)

Prerequisite: Organ 7 (Major)

When Offered: July semester

Classes: one 1hr individual lesson & 1hr organ sem (in lieu of concert practice)/wk

Assessment: 50min senior recital (100%), minimum 1 performance at organ seminar, minimum of three 11min performances during either Organ 7 (Major) or Organ 8 (Major)

ORGN 4005 Organ 8 (Minor)

3 credit points

Teacher/Coordinator: Chair (Organ)

Prerequisite: Organ 7 (Minor)

When Offered: July semester

Classes: 1hr/wk individual lesson & class instruction

Assessment: exam (100%)

Organ Repertoire—Preamble

To supplement the practical aspects of organists' training with historical and theoretical knowledge about the instrument, its repertoire, construction, design, history, tuning and simple maintenance procedures. The history of the organ is surveyed from 226 BC to the present day together with the associated repertoire. The following topics will be studied in a specific historical context during each of the four courses: organ building, tuning, musical style and performance practices.

ORGN 1006 Organ Repertoire 1

3 credit points

Teacher/Coordinator: D. Rumsey (Organ)

When Offered: March semester

Classes: one 1hr class tuition/wk

Assessment: 1000w essay (100%)

The organ from its origin to the late Renaissance. Acoustical and mechanical principles, construction, development of pipe scaling and wind-systems. For further information contact D. Rumsey (Organ).

ORGN 1007 Organ Repertoire 2

3 credit points

Teacher/Coordinator: D. Rumsey (Organ)

Prerequisite: Organ Repertoire 1

When Offered: July semester

Classes: one 1hr class tuition/wk

Assessment: 1000w essay (100%)

The Baroque organ, especially Germany (north and south) and France, its repertoire, registration and performance practice. For further information contact D. Rumsey (Organ).

ORGN 2006 Organ Repertoire 3

3 credit points

Teacher/Coordinator: D. Rumsey (Organ)

Prerequisite: Organ Repertoire 2

When Offered: March semester

Classes: one 1hr class tuition/wk

Assessment: 1000w essay

The organ from the late 18th century through to about 1980; repertoire, construction, specification and registration. For further information contact D. Rumsey (Organ).

ORGN 2015 Organ Repertoire 4

3 credit points

Teacher/Coordinator: D. Rumsey (Organ)

Prerequisite: Organ Repertoire 3

When Offered: July semester

Classes: one 1hr class tuition/wk

Assessment: 1000w essay

The 20th century — organ reform movement, design of new organs, electronic organs. For further information contact D. Rumsey (Organ).

ORGN 3000 Organ Research Project 1

3 credit points

Teacher/Coordinator: D. Rumsey (Organ)

Prerequisite: Organ Repertoire 4

When Offered: March semester

Classes: one 1hr tut/wk

Assessment: Research report/essay in advanced draft form (100%)

To give students scope for in-depth research into a specialised area of the organ repertoire. The topic chosen will be approved by the Chair of Unit and supervised by staff from Musicology and/or Organ and Church Music Units. For further information contact D. Rumsey (Organ).

ORGN 3001 Organ Research Project 2

3 credit points

Teacher/Coordinator: D. Rumsey (Organ)

Prerequisite: Organ Research Project 1

When Offered: July semester

Classes: one 1hr tut/wk

Assessment: Presentation of approved research topic as a 90min public lecture/recital (100%)

Continuation of individual research project begun in Organ Research Project 1. For further information contact D. Rumsey (Organ).

ORGN 4007 Organ Research Project 3

3 credit points

Teacher/Coordinator: D. Rumsey (Organ)

Prerequisite: Organ Research Project 2

When Offered: March semester

Classes: one 1hr tut/wk

Assessment: Research report/essay in advanced draft form (100%)

To give students scope for in-depth research into a specialised area of the organ repertoire other than that studied in Organ Research Project 1 and 2. For further information contact D. Rumsey (Organ).

ORGN 4008 Organ Research Project 4

3 credit points

Teacher/Coordinator: D. Rumsey (Organ)

Prerequisite: Organ Research Project 3

When Offered: July semester

Classes: one 1hr tut/wk

Assessment: Presentation of approved research topic as a 90min public lecture/recital (100%)

Continuation of individual research project begun in Organ Research Project 3. For further information contact D. Rumsey (Organ).

ORGN 1008 Organ Resources 1

3 credit points

Teacher/Coordinator: D. Rumsey (Organ)
When Offered: March semester
Classes: one 1hr tut/wk
Assessment: Prac tests (100%)

The course will focus on the introduction and development of concepts and skills including: keyboard harmony; continuo playing and basic accompaniment technique; Baroque and Classical ornamentation and embellishment. For further information contact D. Rumsey (Organ).

ORGN 4009 Organ Resources 7

3 credit points

Teacher/Coordinator: D. Rumsey (Organ)
Prerequisite: Organ Resources 6
When Offered: March semester
Classes: one 1hr tut/wk
Assessment: Prac tests (details to be supplied by Chair)

This course will provide opportunities for students to acquire and develop improvisation and extemporisation skills. For further information contact D. Rumsey (Organ).

ORGN 1009 Organ Resources 2

3 credit points

Teacher/Coordinator: D. Rumsey (Organ)
Prerequisite: Organ Resources 1
When Offered: July semester
Classes: one 1hr tut/wk
Assessment: Prac tests (100%)

Consolidation of concepts and skills introduced in Organ Resources 1. For further information contact D. Rumsey (Organ).

ORGN 4010 Organ Resources 8

3 credit points

Teacher/Coordinator: D. Rumsey (Organ)
Prerequisite: Organ Resources 7
When Offered: July semester
Classes: one 1hr tut/wk
Assessment: Prac tests (100%)

Consolidation of concepts and skills introduced in Organ Resources 7. For further information contact D. Rumsey (Organ).

ORGN 2008 Organ Resources 3

3 credit points

Teacher/Coordinator: D. Rumsey (Organ)
Prerequisite: Organ Resources 2
When Offered: March semester
Classes: one 1hr tut/wk
Assessment: Prac tests (100%)

The course will focus on the introduction and development of concepts and skills including: liturgical organ-playing; clef-reading, hymn and choral accompaniment and transposition. For further information contact D. Rumsey (Organ).

Organ/Church Music Seminar— Preamble

The material taught varies according to the availability of local and visiting lecturers. The course 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 2009 Organ Resources 4

3 credit points

Teacher/Coordinator: D. Rumsey (Organ)
Prerequisite: Organ Resources 3
When Offered: July semester
Classes: one 1hr tut/wk
Assessment: Prac tests (100%)

Consolidation of concepts and skills introduced in Organ Resources 3. For further information contact D. Rumsey (Organ).

ORGN 1010 Organ/Church Music Seminar 1

3 credit points

Teacher/Coordinator: D. Rumsey (Organ)
Corequisite: Organ 1 (Major)
When Offered: March semester
Classes: one 1hr sem/wk, includes organ Concert Practice

ORGN 1011 Organ/Church Music Seminar 2

3 credit points

Teacher/Coordinator: D. Rumsey (Organ)
Corequisite: Organ 2 (Major)
When Offered: July semester
Classes: one 1hr sem/wk, includes organ Concert Practice

ORGN 2010 Organ/Church Music Seminar 3

3 credit points

Teacher/Coordinator: D. Rumsey (Organ)
Corequisite: Organ 3 (Major)
When Offered: March semester
Classes: one 1hr sem/wk, includes organ Concert Practice

ORGN 2011 Organ/Church Music Seminar 4

3 credit points

Teacher/Coordinator: D. Rumsey (Organ)
Corequisite: Organ 4 (Major)
When Offered: July semester
Classes: one 1hr sem/wk, includes organ Concert Practice

ORGN 3002 Organ Resources 5

3 credit points

Teacher/Coordinator: D. Rumsey (Organ)
Prerequisite: Organ Resources 4
When Offered: March semester
Classes: one 1hr tut/wk
Assessment: Prac tests (100%)

The course will focus on the introduction and development of concepts and skills including: acoustics of registration, essentials of organ building and consulting, organ tuning, tempering and basic instrument maintenance and historic registration practices. For further information contact D. Rumsey (Organ).

ORGN 3003 Organ Resources 6

3 credit points

Teacher/Coordinator: D. Rumsey (Organ)
Prerequisite: Organ Resources 5
When Offered: July semester
Classes: one 1hr tut/wk
Assessment: Prac tests (details to be supplied by Chair)

Consolidation of concepts and skills introduced in Organ Resources 5. For further information contact D. Rumsey (Organ).

ORGN 3004 Organ/Church Music Seminar 5

3 credit points

Teacher/Coordinator: D. Rumsey (Organ)

Corequisite: Organ 5 (Major)

When Offered: March semester

Classes: one 1hr sem/wk, includes organ Concert Practice

ORGN 3005 Organ/Church Music Seminar 6

3 credit points

Teacher/Coordinator: D. Rumsey (Organ)

Corequisite: Organ 6 (Major)

When Offered: July semester

Classes: one 1hr sem/wk, includes organ Concert Practice

ORGN 4011 Organ/Church Music Seminar 7

3 credit points

Teacher/Coordinator: D. Rumsey (Organ)

Corequisite: Organ 7 (Major)

When Offered: March semester

ORGN 4012 Organ/Church Music Seminar 8

3 credit points

Teacher/Coordinator: D. Rumsey (Organ)

Corequisite: Organ 8 (Major)

When Offered: July semester

Classes: one 1hr sem/wk, includes organ Concert Practice

MCGY 3027 Palaeography 1

3 credit points

Teacher/Coordinator: Dr. J. Hardie (Musicology)

When Offered: March semester

Classes: one 1hr sem/wk

Assessment: End of semester submission of accumulated weekly assignments and take-home examination (100%)

This course will address issues relating to the preparation of modern editions of works in notations other than those in use today. It will look at structures and conventions relating to manuscript and early printed books of music. Examples for transcription may include works from the 13th to the 16th centuries, and will be drawn predominantly from the vocal repertoire. In addition to providing an introduction to techniques of transcription of selected works, this course will address matters concerning the application of musica ficta, and underlay of text. Specific works selected for study will change from year to year. For further information contact Dr J. Hardie (Musicology).

Textbooks:

Willi A. Apel *The Notation of Polyphonic Music* (The Medieval Academy of America, Cambridge, Mass., 1953)

MCGY 3028 Palaeography 2

3 credit points

Teacher/Coordinator: Dr. J. Hardie (Musicology)

Prerequisite: Palaeography 1

When Offered: July semester

Classes: one 1hr sem/wk

Assessment: End of semester submission of accumulated weekly assignments and take-home examination (100%)

Continuation of material introduced in Palaeography 1. While some vocal works will be studied, this semester will also address tablatures of lute and keyboard music. For further information contact Dr J. Hardie (Musicology).

BRSS 3006 Pedagogy Brass and Percussion 1

3 credit points

Teacher/Coordinator: BMus Course Coordinator

When Offered: March semester

Classes: one 1hr tut/wk

Assessment: Written assignment (50%), prac demonstration (50%)

To provide students with knowledge of educational approaches and strategies for teaching brass and percussion instruments to individuals and small groups. Topics for brass will include: breathing and breath control, basic anatomical details, balance and economical usage of the body. Percussion students will focus on rudimentary stick technique and mallets, keyboard, snare drum and timpani. For further information contact BMus Course Coordinator.

BRSS 3007 Pedagogy Brass and Percussion 2

3 credit points

Teacher/Coordinator: BMus Course Coordinator

Prerequisite: Pedagogy Brass and Percussion 1

When Offered: July semester

Classes: one 1hr tut/wk

Assessment: Written assignment (50%), prac demonstration (50%)

Students will begin to be able to articulate concepts learned in Brass Pedagogy 1; will practise lesson presentation in a class and will examine left and right brain learning modes and their impact on instrumental instruction. Students will also investigate the role of memory, and work on remedial teaching and performance stress. For further information contact BMus Course Coordinator.

STRG 3010 Pedagogy Guitar 1

3 credit points

Teacher/Coordinator: P. Andrews (Strings)

When Offered: March semester

Classes: one 1hr tut/wk

Assessment: Regular class presentations (50%) and exam (50%).

This course introduces players to the art and craft of instrumental teaching through the analysis of various pedagogical methods and approaches. Topics covered include: philosophies underlying some important and innovative teaching methods; repertoire and resources for beginning students; integration of aural training, note reading and memory training. For further information contact G. Pikler (Strings).

STRG 3011 Pedagogy Guitar 2

3 credit points

Teacher/Coordinator: P. Andrews (Strings)

Prerequisite: Pedagogy Guitar 1

When Offered: July semester

Classes: one 1hr tut/wk

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

Teacher/Coordinator: E. Powell (Keyboard).

When Offered: March semester

Classes: one 1hr tut/wk

Assessment: Regular class presentations (100%)

The study of approaches to teaching the piano with particular attention to posture, technical development including suitable exercises and studies, repertoire from the 18th to the 20th century including performance practices and psychology and child development. For further information contact E. Powell (Keyboard).

KEYB 3003 Pedagogy Keyboard 2

3 credit points

Teacher/Coordinator: E. Powell (Keyboard)

Prerequisite: Pedagogy Keyboard 1

When Offered: July semester

Classes: one 1hr tut/wk

Assessment: Regular class presentations (100%)

Consolidation and extension of concepts and skills introduced in Pedagogy 1. For further information contact E. Powell (Keyboard).

Pedagogy Strings—Preamble

This course introduces players to the art and craft of instrumental teaching through the analysis of various pedagogical methods and approaches. Topics covered include: philosophies underlying some important and innovative teaching methods: repertoire and resources for beginning students: integration of aural training, note reading and memory training with the development of fine motor skills: use of good motion patterns: evaluating repertoire: composing exercises and appropriate teaching music.

STRG 3012 Pedagogy Strings 1

3 credit points

Teacher/Coordinator: G. Richter (Strings)

When Offered: March semester

Classes: one 1hr tut/wk

Assessment: 2 class presentations (50 % each)

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 will be provided and will form part of the semester workload.

STRG 3013 Pedagogy Strings 2

3 credit points

Teacher/Coordinator: G. Richter (Strings)

Prerequisite: Pedagogy Strings 1

When Offered: July semester

Classes: one 1hr tut/wk

Assessment: 2 class presentations (50% each)

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. Some of the technical issues covered in detail include shifting, vibrato, martele, spiccato and staccato, practice techniques and development of advanced interpretative skills. Students will be expected to present one demonstration lesson.

VSAO 3014 Pedagogy Voice 1

3 credit points

Teacher/Coordinator: B. Holleman (Vocal Studies & Opera)

When Offered: March semester

Classes: one 2hrs/wk

Details of this course are available from B. Holleman, Chair (Vocal Studies and Opera).

VSAO 3015 Pedagogy Voice 2

3 credit points

Teacher/Coordinator: B. Holleman (Vocal Studies & Opera)

Prerequisite: Pedagogy Voice 1

When Offered: July semester

Classes: one 2hrs/wk

Details of this course are available from B. Holleman, Chair (Vocal Studies and Opera).

WIND 3010 Pedagogy Woodwind 1

3 credit points

Teacher/Coordinator: F. Celata and/or M. Walton (Woodwind)

When Offered: March semester

Classes: one 1hr tut/wk

Assessment: Written assignment (50%), prac demonstration (50%)

To provide students with knowledge about educational approaches and strategies for teaching wind instruments to individuals and small groups. Topics will include aspects of breathing and breath control; basic anatomical details; balance and economical usage of the body; playing exercises and the principles of Kodaly and Suzuki teaching methods and Alexander Technique. For further information contact Chair (Woodwind).

WIND 3011 Pedagogy Woodwind 2

3 credit points

Teacher/Coordinator: F. Celata and/or M. Walton (Woodwind)

Prerequisite: Pedagogy Woodwind 1

When Offered: July semester

Classes: one 1hr tut/wk

Assessment: Written assignment (50%), prac demonstration (50%)

Students will begin to be articulate with concepts learned in Pedagogy Woodwind 1. They will practise lesson presentation in a class and will examine left and right brain learning modes and their impact on instrumental instruction. Studies will also investigate the role of memory, work on remedial teaching and consider performance stress. For further information contact Chair (Woodwind).

Percussion Major and Minor—Preamble

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 course content. At the beginning of all Percussion courses 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 course descriptions and works (by composer listed in brackets) should be read as a guide to the minimum requirements of the major and minor levels of study in Percussion.

PRCN 1000 Percussion 1 (Major)

6 credit points

Teacher/Coordinator: D. Pratt (Percussion)

When Offered: March semester

Classes: one 1hr 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

Teacher/Coordinator: D. Pratt (Percussion)

Prerequisite: Audition

When Offered: March semester

Classes: one 1hr individual lesson & concert practice/wk

Assessment: 10min technical exam, one concert practice performance (100%)

PRCN 1001 Percussion 2 (Major)**6 credit points**

Teacher/Coordinator: D. Pratt (Percussion)
Prerequisite: Percussion 1 (Major)
When Offered: July semester
Classes: one 1hr individual lesson and concert practice/wk
Assessment: 15min jury recital, minimum one 6min concert practice performance and/or studio class (100%)

PRCN 1005 Percussion 2 (Minor)**3 credit points**

Teacher/Coordinator: D. Pratt (Percussion)
Prerequisite: Percussion 1 (Minor)
When Offered: July semester
Classes: one 1hr individual lesson & concert practice/wk
Assessment: 15min technical exam, one concert practice performance (100%).

PRCN 2000 Percussion 3 (Major)**6 credit points**

Teacher/Coordinator: D. Pratt (Percussion)
Prerequisite: Percussion 2 (Major)
When Offered: March semester
Classes: one 1hr individual lesson and concert practice/wk
Assessment: 30min technical exam, two 6min concert practice performances (100%)

PRCN 2004 Percussion 3 (Minor)**3 credit points**

Teacher/Coordinator: D. Pratt (Percussion)
Prerequisite: Percussion 2 (Minor)
When Offered: March semester
Classes: 1hr/wk individual lesson & class instruction
Assessment: 15min technical exam, one concert practice performance (100%)

PRCN 2001 Percussion 4 (Major)**6 credit points**

Teacher/Coordinator: D. Pratt (Percussion)
Prerequisite: BMus: Percussion 3 (Major), DipMus: Percussion 2 (Major)
When Offered: July semester
Classes: one 1hr individual lesson & concert practice/wk
Assessment: 40min junior recital, two 6min concert practice performances (100%)

PRCN 2005 Percussion 4 (Minor)**3 credit points**

Teacher/Coordinator: D. Pratt (Percussion)
Prerequisite: Percussion 3 (Minor)
When Offered: July semester
Classes: 1hr/wk individual lesson & class instruction
Assessment: 15-20min recital, one concert practice performance (100%)

PRCN 3000 Percussion 5 (Major)**6 credit points**

Teacher/Coordinator: D. Pratt (Percussion)
Prerequisite: Percussion 4 (Major)
When Offered: March semester
Classes: one 1hr individual lesson & concert practice/wk
Assessment: 30min technical exam, two 6min concert practice performances (100%)

PRCN 3005 Percussion 5 (Minor)**3 credit points**

Teacher/Coordinator: D. Pratt (Percussion)
Prerequisite: Percussion 4 (Minor)
When Offered: March semester
Classes: 1hr/wk individual lesson & class instruction
Assessment: 15min technical exam, one concert practice performance (100%)

PRCN 3001 Percussion 6 (Major)**6 credit points**

Teacher/Coordinator: D. Pratt (Percussion)
Prerequisite: BMus: Percussion 5 (Major), DipMus: Percussion 4 (Major)
When Offered: July semester
Classes: one 1hr individual lesson & concert practice/wk
Assessment: Concerto exam, two 6min concert practice performances (100%)

PRCN 3006 Percussion 6 (Minor)**3 credit points**

Teacher/Coordinator: D. Pratt (Percussion)
Prerequisite: Percussion 5 (Minor)
When Offered: July semester
Classes: 1hr/wk individual lesson & class instruction
Assessment: 20-25min recital 20 to 25, one concert practice performance (100%)

PRCN 4002 Percussion 7 (Honours)**6 credit points**

Teacher/Coordinator: D. Pratt (Percussion)
Prerequisite: see BMus Honours regulations
When Offered: March semester
Classes: one 1hr individual lesson & 1-2hrs of masterclass or performance workshop plus concert practice/wk
Assessment: 40min honours recital (100%)

PRCN 4001 Percussion 7 (Major)**6 credit points**

Teacher/Coordinator: D. Pratt (Percussion)
Prerequisite: Percussion 6 (Major)
When Offered: March semester
Classes: one 1hr individual lesson & concert practice/wk
Assessment: 30min technical exam, one 6min concert practice performance, one 12min lunch-time concert performance (100%)

PRCN 4007 Percussion 7 (Minor)**3 credit points**

Teacher/Coordinator: D. Pratt (Percussion)
Prerequisite: Percussion 6 (Minor)
When Offered: March semester
Classes: 1hr/wk individual lesson & class instruction
Assessment: 15min technical exam, one concert practice performance (100%)

PRCN 4004 Percussion 8 (Honours)**6 credit points**

Teacher/Coordinator: D. Pratt (Percussion)
Prerequisite: Percussion 7 (Honours)
When Offered: July semester
Classes: one 1hr individual lesson & 1-2hrs of masterclass or performance workshop plus concert practice/wk
Assessment: 1hr public honours recital (100%)

PRCN 4003 Percussion 8 (Major)**6 credit points***Teacher/Coordinator: D. Pratt (Percussion)**Prerequisite: Percussion 7 (Major)**When Offered: July semester**Classes: one 1 hr individual lesson & concert practice/wk**Assessment: 50min senior recital, one 6min concert practice performance, one 12min lunch-time concert performance (100%)***PRCN 4008 Percussion 8 (Minor)****3 credit points***Teacher/Coordinator: D. Pratt (Percussion)**Prerequisite: Percussion 7 (Minor)**When Offered: July semester**Classes: 1hr/wk individual lesson & class instruction**Assessment: exam (100%)***PRCN 3002 Percussion Ensemble 5****3 credit points***Teacher/Coordinator: D. Pratt (Percussion)**Prerequisite: Percussion Ensemble 4**When Offered: March semester**Classes: one 2hr rehearsal/wk**Assessment: Demonstrated personal commitment to improve skills, weekly preparation and disciplined and cooperative behaviour***PRCN 3003 Percussion Ensemble 6****3 credit points***Teacher/Coordinator: D. Pratt (Percussion)**Prerequisite: Percussion Ensemble 5**When Offered: July semester**Classes: one 2hr rehearsal/wk**Assessment: Demonstrated personal commitment to improve skills, weekly preparation and disciplined and cooperative behaviour***PRCN 4005 Percussion Ensemble 7****3 credit points***Teacher/Coordinator: D. Pratt (Percussion)**Prerequisite: Percussion Ensemble 6**When Offered: March semester**Classes: one 2hr rehearsal/wk**Assessment: Demonstrated personal commitment to improve skills, weekly preparation and disciplined and cooperative behaviour***PRCN 4009 Percussion Ensemble 8****3 credit points***Teacher/Coordinator: D. Pratt (Percussion)**Prerequisite: Percussion Ensemble 7**When Offered: July semester**Classes: one 2hr rehearsal/wk**Assessment: Demonstrated personal commitment to improve skills, weekly preparation and disciplined and cooperative behaviour***CMPN 1000 Performance Practice 1****3 credit points***Teacher/Coordinator: Judy Bailey (Composition)**When Offered: March semester**Classes: 1hr session p/wk**Assessment: Weekly assignments (70%), final recorded composition (30%)*

The course 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***Teacher/Coordinator: Judy Bailey (Composition)**Prerequisite: Performance Practice 1**When Offered: July semester**Classes: 1hr session p/wk**Assessment: Weekly assignments (70%) final recorded composition (30%).*

The course 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***Teacher/Coordinator: D. Pratt (Percussion)**Prerequisite: Performance Practice 2**When Offered: March semester**Classes: 1hr session p/wk**Assessment: Weekly assignments (20%), 2 exams (20% each), solo work (40%)*

The course aims to introduce students to the instruments and techniques required for composition and performance in percussion. The course will also focus on the fundamentals of rhythm in order to develop solo and ensemble performance skills.

Percussion Ensemble—Preamble

This sequence of courses 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***Teacher/Coordinator: D. Pratt (Percussion)**Prerequisite: Audition**When Offered: March semester**Classes: one 2hr rehearsal/wk**Assessment: Demonstrated personal commitment to improve skills, weekly preparation and disciplined and cooperative behaviour***PRCN 1003 Percussion Ensemble 2****3 credit points***Teacher/Coordinator: D. Pratt (Percussion)**Prerequisite: Percussion Ensemble 1**When Offered: July semester**Classes: one 2hr rehearsal/wk**Assessment: Demonstrated personal commitment to improve skills, weekly preparation and disciplined and cooperative behaviour***PRCN 2002 Percussion Ensemble 3****3 credit points***Teacher/Coordinator: D. Pratt (Percussion)**Prerequisite: Percussion Ensemble 2**When Offered: March semester**Classes: one 2hr rehearsal/wk**Assessment: Demonstrated personal commitment to improve skills, weekly preparation and disciplined and cooperative behaviour***PRCN 2003 Percussion Ensemble 4****3 credit points***Teacher/Coordinator: D. Pratt (Percussion)**Prerequisite: Percussion Ensemble 3**When Offered: July semester**Classes: one 2hr rehearsal/wk**Assessment: Demonstrated personal commitment to improve skills, weekly preparation and disciplined and cooperative behaviour*

CMPN 2001 Performance Practice 4

3 credit points

Teacher/Coordinator: D. Pratt (Percussion)

Prerequisite: Performance Practice 3

When Offered: July semester

Classes: 1hr session p/wk

Assessment: Weekly assignments/classroom participation (50%), composition and performance of a piece for percussion ensemble (50%)

The course aims to introduce students to the instruments and techniques required for composition and performance in percussion. The course 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

Teacher/Coordinator: Judy Bailey (Composition)

Prerequisite: Performance Practice 4

When Offered: March semester

Classes: 1hr session p/wk

Assessment: Weekly assignments (70%), final recorded composition (30%)

The course 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

Teacher/Coordinator: Judy Bailey (Composition)

Prerequisite: Performance Practice 5

When Offered: July semester

Classes: 1hr session p/wk

Assessment: Weekly assignments (70%), final recorded composition (30%)

The course 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 4008 Performance Practice 7

3 credit points

Teacher/Coordinator: Judy Bailey (Composition)

Prerequisite: Performance Practice 6

When Offered: March semester

Classes: 1hr session p/wk

Assessment: Creative work (50%), participation (25%), and performance (25%).

The course aims through performance to develop ensemble and compositional skills. Students may produce individual compositions/ or be involved with contributing to collectively devised pieces. The course will continue to work with skills introduced in Performance Practice 1-6, eg, improvisation and percussion.

CMPN 4009 Performance Practice 8

3 credit points

Teacher/Coordinator: Judy Bailey (Composition)

Prerequisite: Performance Practice 6

When Offered: July semester

Classes: 1hr session p/wk

Assessment: Creative work (50%), participation (25%), and performance (25%).

The course aims through performance to develop ensemble and compositional skills. Students may produce individual compositions/ or be involved with contributing to collectively devised pieces. The course will continue to work with skills introduced in Performance Practice 1-6, eg, improvisation and percussion.

Pianoforte Major and Minor- Preamble

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 course content. At the beginning of all courses 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 course descriptions which follow should be read as a guide to the minimum requirements of the major and minor levels of study in Pianoforte.

KEYS 1008 Pianoforte 1 (Major)

6 credit points

Teacher/Coordinator: E. Powell (Keyboard)

When Offered: March semester

Classes: one 1hr individual lesson & 2hr concert practice/wk

Assessment: 15min technical exam or equivalent, minimum one 6min concert practice performance and/or studio class (100%)

KEYB 1013 Pianoforte 1 (Minor)

3 credit points

Teacher/Coordinator: E. Powell (Keyboard)

When Offered: March semester

Classes: one 1hr individual lesson & concert practice/wk

Assessment: 10min technical exam, one concert practice performance (100%)

KEYB 1009 Pianoforte 2 (Major)

6 credit points

Teacher/Coordinator: E. Powell (Keyboard)

Prerequisite: Pianoforte 1 (Major)

When Offered: July semester

Classes: one 1hr individual lesson & 2hr concert practice/wk

Assessment: 15min recital, minimum one 6min concert practice performance and/or studio class (100%)

KEYB 1014 Pianoforte 2 (Minor)

3 credit points

Teacher/Coordinator: E. Powell (Keyboard)

Prerequisite: Pianoforte 1 (Minor)

When Offered: July semester

Classes: one 1hr individual lesson & concert practice/wk

Assessment: 15min recital of 3 pieces, one concert practice performance (100%)

KEYB 2007 Pianoforte 3 (Major)

6 credit points

Teacher/Coordinator: E. Powell (Keyboard)

Prerequisite: Pianoforte 2 (Major) or audition

When Offered: March semester

Classes: one 1hr individual lesson & 2hr concert practice/wk

Assessment: 15min technical exam, two 6min concert practice performances (100%)

KEYB 2011 Pianoforte 3 (Minor)**3 credit points***Teacher/Coordinator: E. Powell (Keyboard)**Prerequisite: Pianoforte 2 (Minor)**When Offered: March semester**Classes: 1hr/wk individual lesson & class instruction**Assessment: 15min technical exam, 2 studies, one concert practice performance (100%)***KEYB 2008 Pianoforte 4 (Major)****6 credit points***Teacher/Coordinator: E. Powell (Keyboard)**Prerequisite: Pianoforte 3 (Major); DipMus: Pianoforte 2 (Major)**When Offered: July semester**Classes: one 1hr individual lesson & 2hr concert practice/wk**Assessment: 40min junior recital, two 6min concert practice performances (100%)***KEYB 2012 Pianoforte 4 (Minor)****3 credit points***Teacher/Coordinator: E. Powell (Keyboard)**Prerequisite: Pianoforte 3 (Minor)**When Offered: July semester**Classes: 1hr/wk individual lesson & class instruction**Assessment: 15-20min recital, one concert practice performance (100%)***KEYB 3004 Pianoforte 5 (Major)****6 credit points***Teacher/Coordinator: E. Powell (Keyboard)**Prerequisite: Pianoforte 4 (Major)**When Offered: March semester**Classes: one 1hr individual lesson & 2hr concert practice/wk**Assessment: 15min technical exam, two 6min concert practice performances (100%)***KEYB 3008 Pianoforte 5 (Minor)****3 credit points***Teacher/Coordinator: E. Powell (Keyboard)**Prerequisite: Pianoforte 4 (Minor)**When Offered: March semester**Classes: 1hr/wk individual lesson & class instruction**Assessment: 15min technical exam, 2 studies, one concert practice performance (100%)***KEYB 3005 Pianoforte 6 (Major)****6 credit points***Teacher/Coordinator: E. Powell (Keyboard)**Prerequisite: Pianoforte 5 (Major); DipMus: Pianoforte 4 (Major)**When Offered: July semester**Classes: one 1hr individual lesson & 2hr concert practice/wk**Assessment: Concerto exam, two 6min concert practice performances (100%)***KEYB 3009 Pianoforte 6 (Minor)****3 credit points***Teacher/Coordinator: E. Powell (Keyboard)**Prerequisite: Pianoforte 5 (Minor)**When Offered: July semester**Classes: 1hr/wk individual lesson & class instruction**Assessment: 20-25min recital, one concert practice performance (100%)***KEYB 4003 Pianoforte 7 (Honours)****6 credit points***Teacher/Coordinator: E. Powell (Keyboard)**Prerequisite: see BMus Honours regulations**When Offered: March semester**Classes: one 1hr individual lesson & 1-2hrs of masterclass or performance workshop plus concert practice/wk**Assessment: 40min honours recital (100%)***KEYB 4002 Pianoforte 7 (Major)****6 credit points***Teacher/Coordinator: E. Powell (Keyboard)**Prerequisite: Pianoforte 6 (Major)**When Offered: March semester**Classes: one 1hr individual lesson & 2hr concert practice/wk**Assessment: 15min technical exam, one 6min concert practice performance, one 12min lunch-time concert performance (100%)***KEYB 4008 Pianoforte 7 (Minor)****3 credit points***Teacher/Coordinator: E. Powell (Keyboard)**Prerequisite: Pianoforte 6 (Minor)**When Offered: March semester**Classes: 1hr/wk individual lesson & class instruction**Assessment: 15min technical exam, 2 studies, one concert practice performance (100%)***KEYB 4005 Pianoforte 8 (Honours)****6 credit points***Teacher/Coordinator: E. Powell (Keyboard)**Prerequisite: Pianoforte 7 (Honours)**When Offered: July semester**Classes: one 1hr individual lesson & 1-2hrs of masterclass or performance workshop plus concert practice/wk**Assessment: 1hr public honours recital (100%)***KEYB 4004 Pianoforte 8 (Major)****6 credit points***Teacher/Coordinator: E. Powell (Keyboard)**Prerequisite: Pianoforte 7 (Major)**When Offered: July semester**Classes: one 1hr individual lesson & 2hr concert practice/wk**Assessment: 50min senior recital, one 6min concert practice performance, one 12min lunch-time concert performance (100%)***KEYB 4009 Pianoforte 8 (Minor)****3 credit points***Teacher/Coordinator: E. Powell (Keyboard)**Prerequisite: Pianoforte 7 (Minor)**When Offered: July semester**Classes: 1hr/wk individual lesson & class instruction**Assessment: exam (100%)***GENS 2002 Practical Stagecraft****3 credit points***Teacher/Coordinator: Dr. R. Gilbert (General Studies)**When Offered: July semester**Classes: one 1hr lec & one 1hrprac tut/wk**Assessment: 1hr open book exam (35%), 2000w essay (35%), prac assignment (30%)*

This course 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 lectures, practical experiences, excursions and research. A General Studies course. For further information contact the Chair (General Studies).

The Practicum Program—Preamble

Practicum is pivotal in the Bachelor of Music (Music Education) program. It is pivotal in that it provides meaning and purpose to the courses at the Conservatorium and it also serves as a focus for these courses. A feature of the Conservatorium Practicum is the close relationship between Education, Music Education and school experiences. In Semester 2 of the second year of the award the practicum takes place alongside course work. In Semester 2 of Years 3 and 4 course work precedes and follows the practicum. The content of the course work is closely aligned to the requirements of practicum. Students who fail a Practicum unit may not continue in the Bachelor of Music (Music Education) award until they have passed that unit. There are four major aims of practice teaching.

1. To afford students the opportunity to observe children, teachers, classrooms and schools as a framework for the Conservatorium courses.
2. To enable students to put into practice, under the guidance of experienced teachers, principles and methods presented in Conservatorium courses.
3. To enable students to analyse and reflect upon the teaching role and to acquire those skills needed for this role.
4. To assist students to develop commitment and professional attitudes towards teaching in general and music teaching in particular.

Details of the content, organisation, procedures and evaluation of the program are to be found in the Conservatorium Practicum Handbook.

GENS 2002 Practicum 1

3 credit points

Teacher/Coordinator: Dr. R. Gilbert (General Studies)

Prerequisite: Music Education 1, Education 2

Corequisite: Music Education 1, Education 2

When Offered: July semester

Classes: See course description

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.

GENS 2002 Practicum 2

3 credit points

Teacher/Coordinator: Dr. R. Gilbert (General Studies)

Prerequisite: Practicum 1, Music Education 2, Education 4

Corequisite: Practicum 1, Music Education 2, Education 4

When Offered: July semester

Classes: 5wk block between the end of Semester 3 and the beginning of Semester 4

Assessment: Fulfilment of criteria in Practicum Handbook - Pass/Fail scale.

This first secondary practicum is a seven week block which takes place from Week 4 to Week 10 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.

GENS 2002 Practicum 3

3 credit points

Teacher/Coordinator: Dr. R. Gilbert (General Studies)

Prerequisite: Practicum 2, Music Education 4, Education 7

Corequisite: Practicum 2, Music Education 4, Education 7

When Offered: July semester

Classes: 5wk block between the end of Semester 5 and the beginning of Semester 6

Assessment: Fulfilment of criteria in Practicum Handbook - High Distinction to Fail

This second secondary practicum is a seven week block which takes place from Week 4 to Week 10 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.

VSAO1001 Production 1

3 credit points

Teacher/Coordinator: B. Holleman (Vocal Studies & Opera)

Prerequisite: Production 2

When Offered: March semester

Classes: 35-45hrs/sem, consisting of acting classes, workshops, rehearsals, encounters and conversations. As this is a production based course, students must understand that as performances/special programs approach additional hours may be involved

Assessment: Progressive assessment based on class/workshop activities

Continuation of areas studied in Production 2, developed and pursued at more advanced levels, with particular development in character and role building, movement and gestures, emotional content, and texts other than English. For further information contact B. Holleman (Vocal Studies and Opera).

VSAO 1001 Production 2

3 credit points

Teacher/Coordinator: B. Holleman (Vocal Studies & Opera)

Prerequisite: Production 3

When Offered: July semester

Classes: 35-45hrs/sem, consisting of acting classes, workshops, rehearsals, encounters and conversations. As this is a production based course, students must understand that as performances/special programs approach additional hours may be involved

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 B. Holleman (Vocal Studies and Opera).

VSAO 1001 Productions

6 credit points

Teacher/Coordinator: B. Holleman (Vocal Studies & Opera)

Prerequisite: Production 4

When Offered: March semester

Classes: 35-45hrs/sem, consisting of acting classes, workshops, rehearsals, encounters and conversations. As this is a production based course, students must understand that as performances/special programs approach additional hours may be involved

Assessment: Progressive assessment based on class/workshop activities

The experience students have gained in 2 years of course work enables them to continue their development and consolidate their competencies. For further information contact B. Holleman (Vocal Studies and Opera).

VSAO 1001 Production 4

6 credit points

Teacher/Coordinator: B. Holleman (Vocal Studies & Opera)

Prerequisite: Production 5

When Offered: July semester

Classes: 35-45hrs/sem, consisting of acting classes, workshops, rehearsals, encounters and conversations. As this is a production based course, students must understand that as performances/special programs approach additional hours may be involved

Assessment: Progressive assessment based on class/workshop

In this final semester the student continues to work in character and role building, acting and performance styles with more challenging and complex tasks. For further information contact B. Holleman (Vocal Studies and Opera).

Recorder Major and Minor— Preamble

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 course content. At the beginning of all courses 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 course 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

Teacher/Coordinator: H. Oberg (Woodwind)

When Offered: March semester

Classes: one 1hr individual lesson & 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

Teacher/Coordinator: F. Celata and/or M. Walton (Woodwind)

When Offered: March semester

Classes: one 1hr individual lesson & concert practice/wk

Assessment: 10min technical exam, one concert practice performance (100%)

WIND 1013 Recorder 2 (Major)

6 credit points

Teacher/Coordinator: F. Celata and/or M. Walton (Woodwind)

Prerequisite: Recorder 1 (Major)

When Offered: July semester

Classes: one 1hr individual lesson & concert practice/wk

Assessment: 15minjury recital, minimum one 6min concertpractice performance and/or studio class (100%)

WIND 1028 Recorder 2 (Minor)

3 credit points

Teacher/Coordinator: F. Celata and/or M. Walton (Woodwind)

Prerequisite: Recorder 1 (Minor)

When Offered: July semester

Classes: one 1hr individual lesson & concert practice/wk

Assessment: 15minjury recital, one concert practice (100%)

WIND 2012 Recorder 3 (Major)

6 credit points

Teacher/Coordinator: H. Oberg (Woodwind)

Prerequisite: Recorder 2 (Major) or audition

When Offered: March semester

Classes: one 1hr individual lesson & concert practice/wk

Assessment: 20min technical exam, two 6min concert practice performances (100%)

WIND 2030 Recorder 3 (Minor)

3 credit points

Teacher/Coordinator: F. Celata and/or M. Walton (Woodwind)

Prerequisite: Recorder 2 (Minor)

When Offered: March semester

Classes: 1hr/wk individual lesson & class instruction

Assessment: 15min technical exam, one concert practice performance (100%)

WIND 2013 Recorder 4 (Major)

6 credit points

Teacher/Coordinator: F. Celata and/or M. Walton (Woodwind)

Prerequisite: BMus: Recorder 3 (Major), DipMus: Recorder 2 (Major)

When Offered: July semester

Classes: one 1hr individual lesson & concert practice/wk

Assessment: 40min junior recital, two 6min concert practice performances (100%)

WIND 2031 Recorder 4 (Minor)

3 credit points

Teacher/Coordinator: F. Celata and/or M. Walton (Woodwind)

Prerequisite: Recorder 3 (Minor)

When Offered: July semester

Classes: 1hr/wk individual lesson & class instruction

Assessment: 15-20min recital, one concert practice performance (100%)

WIND 3014 Recorder 5 (Major)

6 credit points

Teacher/Coordinator: H. Oberg (Woodwind)

Prerequisite: Recorder 4 (Major)

When Offered: March semester

Classes: one 1hr individual lesson & concert practice/wk

Assessment: 20min technical exam, two 6min concert practice performances (100%)

WIND 3032 Recorder 5 (Minor)

3 credit points

Teacher/Coordinator: F. Celata and/or M. Walton (Woodwind)

Prerequisite: Recorder 4 (Minor)

When Offered: March semester

Classes: 1hr/wk individual lesson & class instruction

Assessment: 15min technical exam, one concert practice performance (100%)

WIND 3015 Recorder 6 (Major)

6 credit points

Teacher/Coordinator: H. Oberg (Woodwind)

Prerequisite: BMus: Recorder 5 (Major), DipMus: Recorder 4 (Major)

When Offered: July semester

Classes: one 1hr individual lesson & concert practice/wk

Assessment: Concerto exam, two 6min concert practice performances (100%)

WIND 3033 Recorder 6 (Minor)

3 credit points

Teacher/Coordinator: F Celata and/or M. Walton (Woodwind)

Prerequisite: Recorder 5 (Minor)

When Offered: July semester

Classes: 1hr/wk individual lesson & class instruction

Assessment: 20-25min recital, one concert practice performance (100%)

WIND 4023 Recorder 7 (Honours)

6 credit points

Teacher/Coordinator: F Celata and/or M. Walton (Woodwind)

Prerequisite: see BMus Honours regulations

When Offered: March semester

Classes: one 1hr individual lesson & 1-2hrs of masterclass or performance workshop plus concert practice/wk

Assessment: 40min honours recital (100%)

WIND 4022 Recorder 7 (Major)

6 credit points

Teacher/Coordinator: F. Celata and/or M. Walton (Woodwind)

Prerequisite: Recorder 6 (Major)

When Offered: March semester

Classes: one 1hr individual lesson & concert practice/wk

Assessment: 20min technical exam, one 6min concert practice performance, one 12min lunch-time concert performance (100%)

WIND 4042 Recorder 7 (Minor)

3 credit points

Teacher/Coordinator: F. Celata and/or M. Walton (Woodwind)

Prerequisite: Recorder 6 (Minor)

When Offered: March semester

Classes: 1hr/wk individual lesson & class instruction

Assessment: 15min technical exam, one concert practice performance (100%)

WIND 4025 Recorder 8 (Honours)

6 credit points

Teacher/Coordinator: F. Celata and/or M. Walton (Woodwind)

Prerequisite: Recorder 7 (Honours)

When Offered: July semester

Classes: one 1hr individual lesson & 1-2hrs of masterclass or performance workshop plus concert practice/wk

Assessment: 1hr public honours recital (100%)

WIND 4024 Recorder 8 (Major)

6 credit points

Teacher/Coordinator: H. Oberg (Woodwind)

Prerequisite: Recorder 7 (Major)

When Offered: July semester

Classes: one 1hr individual lesson & concert practice/wk

Assessment: 50min senior recital, one 6min concert practice performance, one 12min lunch-time concert performance (100%)

WIND 4043 Recorder 8 (Minor)

3 credit points

Teacher/Coordinator: F. Celata and/or M. Walton (Woodwind)

Prerequisite: Recorder 7 (Minor)

When Offered: July semester

Classes: 1hr/wk individual lesson & class instruction

Assessment: exam (100%)

PRCN 2006 Resource Class Percussion

3 credit points

Teacher/Coordinator: D. Pratt (Percussion)

When Offered: March semester

Classes: one 1hr lec/wk

Assessment: Weekly assignments and class participation (50%), viva voce exam (20%), prac assignment (30%)

This course provides students with an introduction and performance experience on a wide range of percussion instruments. The aim of this course 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).

Saxophone Major and Minor-Preamble

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 course content. At the beginning of all courses 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 course 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

Teacher/Coordinator: F. Celata and/or M. Walton (Woodwind)

When Offered: March semester

Classes: one 1hr individual lesson & 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

Teacher/Coordinator: F. Celata and/or M. Walton (Woodwind)

When Offered: March semester

Classes: one 1hr individual lesson and concert practice/wk

Assessment: 10min technical exam, one concert practice performance (100%)

WIND 1015 Saxophone 2 (Major)

6 credit points

Teacher/Coordinator: F. Celata and/or M. Walton (Woodwind)

Prerequisite: Saxophone 1 (Major)

When Offered: July semester

Classes: one 1hr individual lesson & 1hr concert practice/wk

Assessment: 15min jury recital, minimum one 6min concert practice performance and/or studio class (100%)

WIND 1030 Saxophone 2 (Minor)**3 credit points**

Teacher/Coordinator: F. Celata and/or M. Walton (Woodwind)
Prerequisite: Saxophone 1 (Minor)
When Offered: July semester
Classes: one 1hr individual lesson and concert practice/wk
Assessment: 15min jury recital, one concert practice (100%)

WIND 2014 Saxophone 3 (Major)**6 credit points**

Teacher/Coordinator: F. Celata and/or M. Walton (Woodwind)
Prerequisite: Saxophone 2 (Major) or audition
When Offered: March semester
Classes: one 1hr individual lesson & 2hr concert practice/wk
Assessment: 20min technical exam, two 6min concert practice performances (100%)

WIND 2032 Saxophone 3 (Minor)**3 credit points**

Teacher/Coordinator: F. Celata and/or M. Walton (Woodwind)
Prerequisite: Saxophone 2 (Minor)
When Offered: March semester
Classes: 1hr/wk individual lesson & class instruction
Assessment: 15min technical exam, one concert practice performance (100%)

WIND 2015 Saxophone 4 (Major)**6 credit points**

Teacher/Coordinator: F. Celata and/or M. Walton (Woodwind)
Prerequisite: BMus: Saxophone 3 (Major), DipMus: Saxophone 2 (Major)
When Offered: July semester
Classes: one 1hr individual lesson & 2hr concert practice/wk
Assessment: 40min junior recital, two 6min concert practice performances (100%)

WIND 2033 Saxophone 4 (Minor)**3 credit points**

Teacher/Coordinator: F. Celata and/or M. Walton (Woodwind)
Prerequisite: Saxophone 3 (Minor)
When Offered: July semester
Classes: 1hr/wk individual lesson & class instruction
Assessment: 15-20min recital, one concert practice performance (100%)

WIND 3016 Saxophone 5 (Major)**6 credit points**

Teacher/Coordinator: F. Celata and/or M. Walton (Woodwind)
Prerequisite: Saxophone 4 (Major)
When Offered: March semester
Classes: one 1hr individual lesson & 2hr concert practice/wk
Assessment: 20min technical exam, two 6min concert practice performances (100%)

WIND 3034 Saxophone 5 (Minor)**3 credit points**

Teacher/Coordinator: F. Celata and/or M. Walton (Woodwind)
Prerequisite: Saxophone 4 (Minor)
When Offered: July semester
Classes: 1hr/wk individual lesson & class instruction
Assessment: 15min technical exam, one concert practice performance (100%)

WIND 3017 Saxophone 6 (Major)**6 credit points**

Teacher/Coordinator: F. Celata and/or M. Walton (Woodwind)
Prerequisite: BMus: Saxophone 5 (Major), DipMus: Saxophone 3 (Major)
When Offered: July semester
Classes: one 1hr individual lesson & 2hr concert practice/wk
Assessment: Concerto exam, two 6min concert practice performances (100%)

WIND 3035 Saxophone 6 (Minor)**3 credit points**

Teacher/Coordinator: F. Celata and/or M. Walton (Woodwind)
Prerequisite: Saxophone 5 (Minor)
When Offered: July semester
Classes: 1hr/wk individual lesson & class instruction
Assessment: 20-25min recital, one concert practice performance (100%)

WIND 4027 Saxophone 7 (Honours)**6 credit points**

Teacher/Coordinator: F. Celata and/or M. Walton (Woodwind)
Prerequisite: see BMus Honours regulations
When Offered: March semester
Classes: one 1hr individual lesson & 1-2hrs of masterclass or performance workshop plus concert practice/wk
Assessment: 40min honours recital (100%)

WIND 4026 Saxophone 7 (Major)**6 credit points**

Teacher/Coordinator: F. Celata and/or M. Walton (Woodwind)
Prerequisite: Saxophone 6 (Major)
When Offered: March semester
Classes: one 1hr individual lesson & 2hr concert practice/wk
Assessment: 20min technical exam, one 6min concert practice performance, one 12min lunch-time concert performance (100%)

WIND 4044 Saxophone 7 (Minor)**3 credit points**

Teacher/Coordinator: F. Celata and/or M. Walton (Woodwind)
Prerequisite: Saxophone 6 (Minor)
When Offered: March semester
Classes: 1hr/wk individual lesson & class instruction
Assessment: 15min technical exam, one concert practice performance (100%)

WIND 4029 Saxophone 8 (Honours)**6 credit points**

Teacher/Coordinator: F. Celata and/or M. Walton (Woodwind)
Prerequisite: Saxophone 7 (Honours)
When Offered: July semester
Classes: one 1hr individual lesson & 1-2hrs of masterclass or performance workshop plus concert practice/wk
Assessment: 1hr public honours recital (100%)

WIND 4028 Saxophone 8 (Major)**6 credit points**

Teacher/Coordinator: F. Celata and/or M. Walton (Woodwind)
Prerequisite: Saxophone 7 (Major)
When Offered: July semester
Classes: one 1hr individual lesson & 2hr concert practice/wk
Assessment: 50min senior recital, one 6min concert practice performance, one 12min lunch-time concert performance (100%)

WIND 4045 Saxophone 8 (Minor)

3 credit points

Teacher/Coordinator: F. Celata and/or M. Walton (Woodwind)

Prerequisite: Saxophone 7 (Minor)

When Offered: July semester

Classes: 1hr/wk individual lesson & class instruction

Assessment: exam (100%)

Saxophone Orchestra—Preamble

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

Teacher/Coordinator: F. Celata and/or M. Walton (Woodwind)

When Offered: March semester

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

Teacher/Coordinator: F. Celata and/or M. Walton (Woodwind)

When Offered: July semester

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 2016 Saxophone Orchestra 3

3 credit points

Teacher/Coordinator: F. Celata and/or M. Walton (Woodwind)

When Offered: March semester

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 2017 Saxophone Orchestra 4

3 credit points

Teacher/Coordinator: F. Celata and/or M. Walton (Woodwind)

When Offered: July semester

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 3018 Saxophone Orchestra 5

3 credit points

Teacher/Coordinator: F. Celata and/or M. Walton (Woodwind)

When Offered: March semester

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 3019 Saxophone Orchestra 6

3 credit points

Teacher/Coordinator: F. Celata and/or M. Walton (Woodwind)

When Offered: July semester

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 4030 Saxophone Orchestra 7

3 credit points

Teacher/Coordinator: F. Celata and/or M. Walton (Woodwind)

When Offered: March semester

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 4031 Saxophone Orchestra 8

3 credit points

Teacher/Coordinator: F. Celata and/or M. Walton (Woodwind)

When Offered: July semester

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%)

Second Study—Preamble

The Second Study enables Musicology majors to gain experience in the interpretation of standard repertoire. All Musicology majors are also required to acquire a basic keyboard facility; if they can demonstrate on entry or at some later stage that this requirement has been met, they may be able, subject to audition requirements and teacher availability, to pursue their Second Study on another instrument (or voice).

PERF 1036 Second Study 1

3 credit points

Teacher/Coordinator: R. Toop (Musicology)

When Offered: March semester

Classes: one 30min individual lesson/wk

Assessment: Teacher's report to appropriate Chair of Unit

PERF 1037 Second Study 2

3 credit points

Teacher/Coordinator: F. Celata and/or M. Walton (Woodwind)

When Offered: July semester

Classes: one 30min lesson/wk

Assessment: 10min exam (100%)

PERF 2024 Second Study 3

3 credit points

When Offered: March semester

Classes: one 30min lesson/wk

Assessment: Teacher's report to appropriate Chair of Unit

PERF 2025 Second Study 4

3 credit points

When Offered: July semester

Classes: one 30min lesson/wk

Assessment: Wmin exam (100%)

JAZZ 4016 Sound Enhancement and Recording 1 **3 credit points**

Teacher/Coordinator: D. Montz (Jazz Studies)
Prerequisite: Jazz Performance 4
When Offered: March semester
Classes: one 2hr tut/wk
Assessment: 2hr theoretical exam (100%)

Students will be expected to learn the characteristics of basic microphone types and their uses, with special emphasis on microphone techniques for the various acoustic instruments plus an understanding of recording media currently in use (analogue, digital, hard-disk) along with differing editing possibilities and the advantages of each. In addition students will learn the various techniques of mixing for recording and onstage sound enhancement, including the qualities of different monitor speaker systems, their importance to the final mix result and the uses of various sound contouring devices including: equalisation, reverb, compression, and limiting. The vital importance of planning will be stressed throughout the course. Students will be expected to bring their instruments to class as directed by the teacher. For further information contact D. Montz (Jazz Studies).

JAZZ 4017 Sound Enhancement and Recording 2 **3 credit points**

Teacher/Coordinator: D. Montz (Jazz Studies)
Prerequisite: Jazz Performance 5
When Offered: July semester
Classes: one 2hr tut/wk
Assessment: Recording project (100%)

The focus of this course is on the practical application of theoretical concepts and skills acquired in Sound Enhancement and Recording 1. For further information contact D. Montz (Jazz Studies).

Strings Performance Class - Preamble

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 further develop analytical, diagnostic and problem solving skills which they can use to improve their own practise and rehearsal skills and which can assist them to fully understand 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 in which they explore a topic (selected in consultation with the class co-ordinator) relevant to performers such as practise 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 Chair (Strings).

STRG 1015 Strings Performance Class 1 **3 credit points**

Teacher/Coordinator: G. Richter (Strings)
When Offered: March semester
Classes: one 2hr class/wk
Assessment: One presentation and two performances (100%)

STRG 1016 Strings Performance Class 2 **3 credit points**

Teacher/Coordinator: G. Richter (Strings)
When Offered: July semester
Classes: one 2hr class/wk
Assessment: One presentation and two performances (100%)

STRG 2014 Strings Performance Class 3 **3 credit points**

Teacher/Coordinator: G. Richter (Strings)
When Offered: March semester
Classes: one 2hr class/wk
Assessment: One presentation and two performances (100%)

STRG 2015 Strings Performance Class 4 **3 credit points**

Teacher/Coordinator: G. Richter (Strings)
When Offered: July semester
Classes: one 2hr class/wk
Assessment: One presentation and two performances (100%)

STRG 3018 Strings Performance Class 5 **3 credit points**

Teacher/Coordinator: G. Richter (Strings)
When Offered: March semester
Classes: one 2hr class/wk
Assessment: One presentation and two performances (100%)

STRG 3019 Strings Performance Class 6 **3 credit points**

Teacher/Coordinator: G. Richter (Strings)
When Offered: July semester
Classes: one 2hr class/wk
Assessment: One presentation and two performances (100%)

STRG 4016 Strings Performance Class 7 **3 credit points**

Teacher/Coordinator: G. Richter (Strings)
When Offered: March semester
Classes: one 2hr class/wk
Assessment: One presentation and two performances (100%)

STRG 4017 Strings Performance Class 8 **3 credit points**

Teacher/Coordinator: G. Richter (Strings)
When Offered: July semester
Classes: one 2hr class/wk
Assessment: One presentation and two performances (100%)

Trombone and Bass Trombone Major and Minor—Preamble

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 course content. At the beginning of all courses 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 course 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***Teacher/Coordinator: A. Buddie (Brass)**When Offered: March semester**Classes: one 1hr individual lesson & 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***Teacher/Coordinator: A. Buddie (Brass)**When Offered: March semester**Classes: 1hr individual lesson & concert practice/wk**Assessment: 10min technical exam, one concert practice performance (100%)***BRSS 1005 Trombone 2 (Major)****6 credit points***Teacher/Coordinator: A. Buddie (Brass)**Prerequisite: Trombone 1 (Major)**When Offered: July semester**Classes: one 1hr individual lesson & 2hr concert practice/wk**Assessment: 15min recital, minimum one 6min concert practice performance and/or studio class (100%)***BRSS 1013 Trombone 2 (Minor)****3 credit points***Teacher/Coordinator: A. Buddie (Brass)**Prerequisite: Trombone 1 (Minor)**When Offered: July semester**Classes: 1hr individual lessons & concert practice/wk**Assessment: 15min recital exam, one concert practice (100%)***BRSS 2006 Trombone 3 (Major)****6 credit points***Teacher/Coordinator: A. Buddie (Brass)**Prerequisite: Trombone 2 (Major) or audition**When Offered: March semester**Classes: one 1hr individual lesson & 2hr concert practice/wk**Assessment: 30min technical exam, two 6min concert practice performances (100%)***BRSS 2012 Trombone 3 (Minor)****3 credit points***Teacher/Coordinator: A. Buddie (Brass)**Prerequisite: Trombone 2 (Minor)**When Offered: March semester**Classes: 1hr/wk individual lesson & class instruction**Assessment: 15min technical exam, one concert practice performance (100%)***BRSS 2007 Trombone 4 (Major)****6 credit points***Teacher/Coordinator: A. Buddie (Brass)**Prerequisite: BMus: Trombone 3 (Major), DipMus: Trombone 2 (Major)**When Offered: July semester**Classes: one 1hr individual lesson & 2hr concert practice/wk**Assessment: 40min junior recital, two 6min concert practice performances (100%)***BRSS 2013 Trombone 4 (Minor)****3 credit points***Teacher/Coordinator: A. Buddie (Brass)**Prerequisite: Trombone 3 (Minor)**When Offered: July semester**Classes: 1hr/wk individual lesson & class instruction**Assessment: 15-20min recital, one concert practice performance (100%)***BRSS 3010 Trombone 5 (Major)****6 credit points***Teacher/Coordinator: A. Buddie (Brass)**Prerequisite: Trombone 4 (Major)**When Offered: March semester**Classes: one 1hr individual lesson & 2hr concert practice/wk**Assessment: 30min technical exam, two 6min concert practice performances (100%)***BRSS 3016 Trombone 5 (Minor)****3 credit points***Teacher/Coordinator: A. Buddie (Brass)**Prerequisite: Trombone 4 (Minor)**When Offered: March semester**Classes: 1hr/wk individual lesson & class instruction**Assessment: 15min technical exam, one concert practice performance (100%)***BRSS 3011 Trombone 6 (Major)****6 credit points***Teacher/Coordinator: A. Buddie (Brass)**Prerequisite: BMus: Trombone 5 (Major), DipMus: Trombone 4 (Major)**When Offered: July semester**Classes: one 1hr individual lesson & 2hr concert practice/wk**Assessment: Concerto exam, two 6min concert practice performances (100%)***BRSS 3017 Trombone 6 (Minor)****3 credit points***Teacher/Coordinator: A. Buddie (Brass)**Prerequisite: Trombone 5 (Minor)**When Offered: July semester**Classes: 1hr/wk individual lesson & class instruction**Assessment: 20-25min recital, one concert practice performance (100%)***BRSS 4011 Trombone 7 (Honours)****6 credit points***Teacher/Coordinator: A. Buddie (Brass)**Prerequisite: see BMus Honours regulations**When Offered: March semester**Classes: 2hrs individual lessons & concert practice/wk**Assessment: 40min honours recital (100%)***BRSS 4010 Trombone 7 (Major)****6 credit points***Teacher/Coordinator: A. Buddie (Brass)**Prerequisite: Trombone 6 (Major)**When Offered: March semester**Classes: one 1hr individual lesson & 2hr concert practice/wk**Assessment: 30min technical exam, one 6min concert practice performance, one 12min lunch-time concert performance (100%)*

BRSS 4008 Trombone 7 (Minor)**3 credit points**

Teacher/Coordinator: A. Buddie (Brass)
Prerequisite: Trombone 6 (Minor)
When Offered: March semester
Classes: 1hr/wk individual lesson & class instruction
Assessment: 15min technical exam, one concert practice performance (100%)

BRSS 4013 Trombone 8 (Honours)**6 credit points**

Teacher/Coordinator: A. Buddie (Brass)
Prerequisite: Trombone 7 (Honours)
When Offered: July semester
Classes: 2hrs individual lessons & concert practice/wk
Assessment: 1hr public honours recital (100%)

BRSS 4012 Trombone 8 (Major)**6 credit points**

Teacher/Coordinator: A. Buddie (Brass)
Prerequisite: Trombone 7 (Major)
When Offered: July semester
Classes: one 1hr individual lesson & 2hr concert practice/wk
Assessment: 50min senior recital, one 6min concert practice performance, one 11min lunch-time concert performance (100%)

BRSS 4009 Trombone 8 (Minor)**3 credit points**

Teacher/Coordinator: A. Buddie (Brass)
Prerequisite: Trombone 7 (Minor)
When Offered: July semester
Classes: 1hr/wk individual lesson & class instruction
Assessment: exam (100%)

Trumpet Major and Minor — Preamble

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 strengths and weaknesses, will enable regular clarification of specific learning objectives and course content. At the beginning of all courses 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 course 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**

Teacher/Coordinator: A. Buddie (Brass)
When Offered: March semester
Classes: one 1hr individual lesson & 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**

Teacher/Coordinator: A. Buddie (Brass)
When Offered: March semester
Classes: one 1hr individual lesson & concert practice/wk
Assessment: 10min technical exam, one concert practice performance (100%)

BRSS 1007 Trumpet 2 (Major)**6 credit points**

Teacher/Coordinator: A. Buddie (Brass)
Prerequisite: Trumpet 1 (Major)
When Offered: July semester
Classes: one 1hr individual lesson & 2hr concert practice/wk
Assessment: 15min jury recital, minimum one 6min concert practice performance and/or studio class (100%)

BRSS 1015 Trumpet 2 (Minor)**3 credit points**

Teacher/Coordinator: A. Buddie (Brass)
Prerequisite: Trumpet 1 (Minor)
When Offered: July semester
Classes: one 1hr individual lesson & concert practice/wk
Assessment: 15min recital exam, one concert practice (100%)

BRSS 2008 Trumpet 3 (Major)**6 credit points**

Teacher/Coordinator: A. Buddie (Brass)
Prerequisite: Trumpet 2 (Major) or audition
When Offered: March semester
Classes: one 1hr individual lesson & 2hr concert practice/wk
Assessment: 30min technical exam, two 6min concert practice performances (100%)

BRSS 2014 Trumpet 3 (Minor)**3 credit points**

Teacher/Coordinator: A. Buddie (Brass)
Prerequisite: Trumpet 2 (Minor)
When Offered: March semester
Classes: 1hr/wk individual lesson & class instruction
Assessment: 15min technical exam, one concert practice performance (100%)

BRSS 2009 Trumpet 4 (Major)**6 credit points**

Teacher/Coordinator: A. Buddie (Brass)
Prerequisite: BMus: Trumpet 3 (Major), DipMus: Trumpet 2 (Major)
When Offered: July semester
Classes: one 1hr individual lesson & 2hr concert practice/wk
Assessment: 40min junior recital, two 6min concert practice performances (100%)

BRSS 2015 Trumpet 4 (Minor)**3 credit points**

Teacher/Coordinator: A. Buddie (Brass)
Prerequisite: Trumpet 3 (Minor)
When Offered: July semester
Classes: 1hr/wk individual lesson & class instruction
Assessment: 15-20min recital, one concert practice performance (100%)

BRSS 3012 Trumpet 5 (Major)**6 credit points***Teacher/Coordinator: A. Buddie (Brass)**Prerequisite: Trumpet 4 (Major)**When Offered: March semester**Classes: one 1hr individual lesson & 2hr concert practice/wk**Assessment: 30min technical exam, two 6min concert practice performances (100%)***BRSS 3018 Trumpet 5 (Minor)****3 credit points***Teacher/Coordinator: A. Buddie (Brass)**Prerequisite: Trumpet 4 (Minor)**When Offered: March semester**Classes: 1hr/wk individual lesson & class instruction**Assessment: 15min technical exam, one concert practice performance (100%)***BRSS 3013 Trumpet 6 (Major)****6 credit points***Teacher/Coordinator: A. Buddie (Brass)**Prerequisite: BMus: Trumpet 5 (Major), DipMus: Trumpet 4 (Major)**When Offered: July semester**Classes: one 1hr individual lesson & 2hr concert practice/wk**Assessment: Concerto exam, two 6min concert practice performances (100%)***BRSS 3019 Trumpet 6 (Minor)****3 credit points***Teacher/Coordinator: A. Buddie (Brass)**Prerequisite: Trumpet 5 (Minor)**When Offered: July semester**Classes: 1hr/wk individual lesson & class instruction**Assessment: 20-25min recital, one concert practice performance (100%)***BRSS 4015 Trumpet 7 (Honours)****6 credit points***Teacher/Coordinator: A. Buddie (Brass)**Prerequisite: see BMus Honours regulations**When Offered: March semester**Classes: one 1hr individual lesson & 1-2hrs of masterclass or performance workshop plus concert practice/wk**Assessment: 40min honours recital (100%)***BRSS 4014 Trumpet 7 (Major)****6 credit points***Teacher/Coordinator: A. Buddie (Brass)**Prerequisite: Trumpet 6 (Major)**When Offered: March semester**Classes: one 1hr individual lesson & 2hr concert practice/wk**Assessment: 30min technical exam, one 6min concert practice performance, one 12min lunch-time concert performance (100%)***BRSS 4026 Trumpet 7 (Minor)****3 credit points***Teacher/Coordinator: A. Buddie (Brass)**Prerequisite: Trumpet 6 (Minor)**When Offered: March semester**Classes: 1hr/wk individual lesson & class instruction**Assessment: 15min technical exam, one concert practice performance (100%)***BRSS 4017 Trumpet 8 (Honours)****6 credit points***Teacher/Coordinator: A. Buddie (Brass)**Prerequisite: Trumpet 7 (Honours)**When Offered: July semester**Classes: one 1hr individual lesson & 1-2hrs of masterclass or performance workshop plus concert practice/wk**Assessment: 1hr public honours recital (100%)***BRSS 4016 Trumpet 8 (Major)****6 credit points***Teacher/Coordinator: A. Buddie (Brass)**Prerequisite: Trumpet 7 (Major)**When Offered: July semester**Classes: one 1hr individual lesson & 2hr concert practice/wk**Assessment: 50min senior recital, one 6min concert practice performance, one 12min lunch-time concert performance (100%)***BRSS 4022 Trumpet 8 (Minor)****3 credit points***Teacher/Coordinator: A. Buddie (Brass)**Prerequisite: Trumpet 7 (Minor)**When Offered: July semester**Classes: 1hr/wk individual lesson & class instruction**Assessment: exam (100%)***Tuba Major and Minor—Preamble**

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 course content. At the beginning of all courses 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 course descriptions which follow should be read as a guide to the minimum requirements of the major and minor levels of study in Tuba.

BRSS 1008Tubal (Major)**6 credit points***Teacher/Coordinator: A. Buddie (Brass)**When Offered: March semester**Classes: one 1hr individual lesson & 2hr concert practice/wk**Assessment: 30min technical exam, minimum one 6min concert practice performance and/or studio class (100%)***BRSS 1016Tubal (Minor)****3 credit points***Teacher/Coordinator: A. Buddie (Brass)**When Offered: March semester**Classes: one 1hr individual lesson & concert practice/wk**Assessment: 10min technical exam, one concert practice performance (100%)*

BRSS 1009 Tuba 2 (Major)**6 credit points***Teacher/Coordinator: A. Buddie (Brass)**Prerequisite: Tuba 1 (Major)**When Offered: July semester**Classes: one 1hr individual lesson & 2hr concert practice/wk**Assessment: ISminjury recital, minimum one 6min concert practice performance and/or studio class (100%)***BRSS 3020 Tuba 5 (Minor)****3 credit points***Teacher/Coordinator: A. Buddie (Brass)**Prerequisite: Tuba 4 (Minor)**When Offered: March semester**Classes: 1hr/wk individual lesson & class instruction**Assessment: ISmin technical exam, one concert practice performance (100%)***BRSS 1017 Tuba 2 (Minor)****3 credit points***Teacher/Coordinator: A. Buddie (Brass)**Prerequisite: Tuba 1 (Minor)**When Offered: July semester**Classes: one 1hr individual lesson & concert practice/wk**Assessment: 15min recital exam, one concert practice (100%)***BRSS 3015 Tuba 6 (Major)****6 credit points***Teacher/Coordinator: A. Buddie (Brass)**Prerequisite: BMus: Tuba 5 (Major), DipMus: Tuba 4 (Major)**When Offered: July semester**Classes: one 1hr individual lesson & 2hr concert practice/wk**Assessment: Concerto exam, two 6min concert practice performances (100%)***BRSS 2010 Tuba 3 (Major)****6 credit points***Teacher/Coordinator: A. Buddie (Brass)**Prerequisite: Tuba 2 (Major) or audition**When Offered: March semester**Classes: one 1hr individual lesson & 2hr concert practice/wk**Assessment: 30min technical exam, two 6min concert practice performances (100%)***BRSS 3021 Tuba 6 (Minor)****3 credit points***Teacher/Coordinator: A. Buddie (Brass)**Prerequisite: Tuba 5 (Minor)**When Offered: July semester**Classes: 1hr/wk individual lesson & class instruction**Assessment: 20-25min recital, one concert practice performance (100%)***BRSS 2016 Tuba 3 (Minor)****3 credit points***Teacher/Coordinator: A. Buddie (Brass)**Prerequisite: Tuba 2 (Minor)**When Offered: March semester**Classes: 1hr/wk individual lesson & class instruction**Assessment: ISmin technical exam, one concert practice performance (100%)***BRSS 4019 Tuba 7 (Honours)****6 credit points***Teacher/Coordinator: A. Buddie (Brass)**Prerequisite: see BMus Honours regulations**When Offered: March semester**Classes: one 1hr individual lesson & 1-2hrs of masterclass or performance workshop plus concert practice/wk**Assessment: 40min honours recital (100%)***BRSS 2011 Tuba 4 (Major)****6 credit points***Teacher/Coordinator: A. Buddie (Brass)**Prerequisite: BMus: Tuba 3 (Major), Dip Mus: Tuba 2 (Major).**When Offered: July semester**Classes: one 1hr individual lesson & 2hr concert practice/wk**Assessment: 40min junior recital, two 6min concert practice performances (100%)***BRSS 4018 Tuba 7 (Major)****6 credit points***Teacher/Coordinator: A. Buddie (Brass)**Prerequisite: Tuba 6 (Major)**When Offered: March semester**Classes: one 1hr individual lesson & 2hr concert practice/wk**Assessment: 30min technical exam, one 6min concert practice performance, one 12min lunch-time concert performance (100%)***BRSS 2017 Tuba 4 (Minor)****3 credit points***Teacher/Coordinator: A. Buddie (Brass)**Prerequisite: Tuba 3 (Minor)**When Offered: July semester**Classes: 1hr/wk individual lesson & class instruction**Assessment: 15-20min recital, one concert practice performance (100%)***BRSS 4023 Tuba 7 (Minor)****3 credit points***Teacher/Coordinator: A. Buddie (Brass)**Prerequisite: Tuba 6 (Minor)**When Offered: March semester**Classes: 1hr/wk individual lesson & class instruction**Assessment: 15min technical exam, one concert practice performance (100%)***BRSS 3014 Tuba 5 (Major)****6 credit points***Teacher/Coordinator: A. Buddie (Brass)**Prerequisite: Tuba 4 (Major)**When Offered: March semester**Classes: one 1hr individual lesson & 2hr concert practice/wk**Assessment: 30min technical exam, two 6min concert practice performances (100%)***BRSS 4021 Tuba 8 (Honours)****6 credit points***Teacher/Coordinator: A. Buddie (Brass)**Prerequisite: Tuba 7 (Honours)**When Offered: July semester**Classes: one 1hr individual lesson & 1-2hrs of masterclass or performance workshop plus concert practice/wk**Assessment: 1hr public honours recital (100%)*

BRSS 4020 Tuba 8 (Major)**6 credit points***Teacher/Coordinator: A. Buddie (Brass)**Prerequisite: Tuba 7 (Major)**When Offered: July semester**Classes: one 1hr individual lesson & 2hr concert practice/wk**Assessment: SOmin senior recital, one 6min concert practice performance, one 12min lunch-time concert performance (100%)***BRSS 4024 Tuba 8 (Minor)****3 credit points***Teacher/Coordinator: A. Buddie (Brass)**Prerequisite: Tuba 7 (Minor)**When Offered: July semester**Classes: 1hr/wk individual lesson & class instruction**Assessment: exam (100%)***Viola Major and Minor—Preamble**

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 course content. At the beginning of all courses 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 course descriptions which follow should be read as a guide to the minimum requirements for the major and minor levels of study in Viola.

STRG 1017 Viola 1 (Major)**6 credit points***Teacher/Coordinator: G. Richter (Strings)**When Offered: March semester**Classes: one 1hr individual lesson & concert practice/wk**Assessment: 15min technical exam, one 6min concert practice performance (100%)***STRG 1023 Viola 1 (Minor)****3 credit points***Teacher/Coordinator: G. Richter (Strings)**When Offered: March semester**Classes: one 1hr individual lesson & concert practice/wk**Assessment: 10min technical exam, one concert practice performance (100%)***STRG 1018 Viola 2 (Major)****6 credit points***Teacher/Coordinator: G. Richter (Strings)**Prerequisite: Viola 1 (Major)**When Offered: July semester**Classes: one 1hr individual lesson & concert practice/wk**Assessment: 15min jury recital, one 6min concert practice performance (100%)***STRG 1024 Viola 2 (Minor)****3 credit points***Teacher/Coordinator: G. Richter (Strings)**Prerequisite: Viola 1 (Minor)**When Offered: July semester**Classes: one 1hr individual lesson & concert practice/wk**Assessment: 15min recital program, one concert practice performance (100%)***STRG 2016 Viola 3 (Major)****6 credit points***Teacher/Coordinator: G. Richter (Strings)**Prerequisite: Viola 2 (Major) or audition**When Offered: March semester**Classes: one 1hr individual lesson & concert practice/wk**Assessment: 15min technical exam, two 6min concert practice performances (100%)***STRG 2022 Viola 3 (Minor)****3 credit points***Teacher/Coordinator: G. Richter (Strings)**Prerequisite: Viola 2 (Minor)**When Offered: March semester**Classes: 1hr/wk individual lesson & class instruction**Assessment: 15min exam, one concert practice performance (100%)***STRG 2017 Viola 4 (Major)****6 credit points***Teacher/Coordinator: G. Richter (Strings)**Prerequisite: Viola 3 (Major)**When Offered: July semester**Classes: one 1hr individual lesson & concert practice/wk**Assessment: 40min junior recital, two 6min concert practice performances (100%)***STRG 2023 Viola 4 (Minor)****3 credit points***Teacher/Coordinator: G. Richter (Strings)**Prerequisite: Viola 3 (Minor)**When Offered: July semester**Classes: 1hr/wk individual lesson & class instruction**Assessment: 15min recital, one concert practice performance (100%)***STRG 3020 Viola 5 (Major)****6 credit points***Teacher/Coordinator: G. Richter (Strings)**Prerequisite: Viola 4 (Major)**When Offered: March semester**Classes: one 1hr individual lesson & concert practice/wk**Assessment: 15min technical exam, two 6min concert practice performances (100%)***STRG 3030 Viola 5 (Minor)****3 credit points***Teacher/Coordinator: G. Richter (Strings)**Prerequisite: Viola 4 (Minor)**When Offered: March semester**Classes: 1hr/wk individual lesson & class instruction**Assessment: 15min exam, one concert practice performance (100%)*

STRG 3021 Viola 6 (Major)**6 credit points***Teacher/Coordinator: G. Richter (Strings)**Prerequisite: Viola 5 (Major)**When Offered: July semester**Classes: one 1hr individual lesson & concert practice/wk**Assessment: Concerto exam, two 6min concert practice performances (100%)***STRG 3031 Viola 6 (Minor)****3 credit points***Teacher/Coordinator: G. Richter (Strings)**Prerequisite: Viola 5 (Minor)**When Offered: July semester**Classes: 1hr/wk individual lesson & class instruction**Assessment: 20min exam, one concert practice performance (100%)***STRG 4019 Viola 7 (Honours)****6 credit points***Teacher/Coordinator: G. Richter (Strings)**Prerequisite: see BMus Honours regulations**When Offered: March semester**Classes: one 1hr individual lesson & 1-2hrs of masterclass or performance workshop plus concert practice/wk**Assessment: 40min honours recital (100%)***STRG 4018 Viola 7 (Major)****6 credit points***Teacher/Coordinator: G. Richter (Strings)**Prerequisite: Viola 6 (Major)**When Offered: July semester**Classes: one 1hr individual lesson & concert practice/wk**Assessment: 20min technical exam, one 6min concert practice performance, one 12min lunch-time concert performance (100%)***STRG 4030 Viola 7 (Minor)****3 credit points***Teacher/Coordinator: G. Richter (Strings)**Prerequisite: Viola 6 (Minor)**When Offered: March semester**Classes: 1hr/wk individual lesson & class instruction**Assessment: 15min exam, one concert practice performance (100%)***STRG 4021 Viola 8 (Honours)****6 credit points***Teacher/Coordinator: G. Richter (Strings)**Prerequisite: Viola 7 (Honours)**When Offered: July semester**Classes: one 1hr individual lesson & 1-2hrs of masterclass or performance workshop plus concert practice/wk**Assessment: 1hr public honours recital (100%)***STRG 4020 Viola 8 (Major)****6 credit points***Teacher/Coordinator: G. Richter (Strings)**Prerequisite: Viola 7 (Major)**When Offered: July semester**Classes: one 1hr individual lesson & concert practice/wk**Assessment: Two 10min concert practice performances, one 50min senior recital of music***STRG 1011 Viola 8 (Minor)****3 credit points***Teacher/Coordinator: G. Richter (Strings)**Prerequisite: Viola 7 (Minor)**When Offered: July semester**Classes: 1hr/wk individual lesson & class instruction**Assessment: 20min exam, one concert practice performance***Violin Major and Minor—Preamble**

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 course content. At the beginning of all courses 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 course descriptions which follow should be read as a guide to the minimum requirements for the major and minor levels of study in Violin.

STRG 1019 Violin 1 (Major)**6 credit points***Teacher/Coordinator: G. Richter (Strings)**When Offered: March semester**Classes: one 1hr individual lesson & concert practice/wk**Assessment: 15min technical exam, minimum one 6min concert practice performance (100%)***STRG 1025 Violin 1 (Minor)****3 credit points***Teacher/Coordinator: G. Richter (Strings)**When Offered: March semester**Classes: one 1hr individual lesson & concert practice/wk**Assessment: 10min technical exam, one concert practice performance (100%)***STRG 1020 Violin 2 (Major)****6 credit points***Teacher/Coordinator: G. Richter (Strings)**Prerequisite: Violin 1 (Major)**When Offered: July semester**Classes: one 1hr individual lesson & concert practice/wk**Assessment: 15min jury recital, one 6min concert practice performance (100%)***STRG 1026 Violin 2 (Minor)****3 credit points***Teacher/Coordinator: G. Richter (Strings)**Prerequisite: Violin 1 (Minor)**When Offered: July semester**Classes: one 1hr individual lesson & concert practice/wk**Assessment: 15min recital program, one concert practice performance (100%)*

STRG 2018 Violin 3 (Major)**6 credit points***Teacher/Coordinator: G. Richter (Strings)**Prerequisite: Violin 2 (Major) or audition**When Offered: March semester**Classes: one 1hr individual lesson & concert practice/wk**Assessment: 15min technical exam, two 6min concert practice performances (100%)***STRG 2024 Violin 3 (Minor)****3 credit points***Teacher/Coordinator: G. Richter (Strings)**Prerequisite: Violin 2 (Minor)**When Offered: March semester**Classes: 1hr/wk individual lesson & class instruction**Assessment: 15min exam, one concert practice performance (100%)***STRG 2019 Violin 4 (Major)****6 credit points***Teacher/Coordinator: G. Richter (Strings)**Prerequisite: Violin 3 (Major)**When Offered: July semester**Classes: one 1hr individual lesson & concert practice/wk**Assessment: 40min junior recital, two 6min concert practice performances (100%)***STRG 2025 Violin 4 (Minor)****3 credit points***Teacher/Coordinator: G. Richter (Strings)**Prerequisite: Violin 3 (Minor)**When Offered: July semester**Classes: 1hr/wk individual lesson & class instruction**Assessment: 15min exam, one concert practice performance (100%)***STRG 3022 Violin 5 (Major)****6 credit points***Teacher/Coordinator: G. Richter (Strings)**Prerequisite: Violin 4 (Major)**When Offered: March semester**Classes: one 1hr individual lesson & concert practice/wk**Assessment: 15min technical exam, two 6min concert practice performances (100%)***STRG 3026 Violin 5 (Minor)****3 credit points***Teacher/Coordinator: G. Richter (Strings)**Prerequisite: Violin 4 (Minor)**When Offered: March semester**Classes: 1hr/wk individual lesson & class instruction**Assessment: 15min exam, one concert practice performance (100%)***STRG 3023 Violin 6 (Major)****6 credit points***Teacher/Coordinator: G. Richter (Strings)**Prerequisite: Violin 5 (Major)**When Offered: July semester**Classes: one 1hr individual lesson & concert practice/wk**Assessment: Concerto exam, two 6min concert practice performances (100%)***STRG 3027 Violin 6 (Minor)****3 credit points***Teacher/Coordinator: G. Richter (Strings)**Prerequisite: Violin 5 (Minor)**When Offered: July semester**Classes: 1hr/wk individual lesson & class instruction**Assessment: 20min recital, one concert practice performance (100%)***STRG 4023 Violin 7 (Honours)****6 credit points***Teacher/Coordinator: G. Richter (Strings)**Prerequisite: see BMus Honours regulations**When Offered: March semester**Classes: one 1hr individual lesson 1-2hrs of masterclass or performance workshop plus concert practice/wk**Assessment: 40min honours recital (100%)***STRG 4022 Violin 7 (Major)****6 credit points***Teacher/Coordinator: G. Richter (Strings)**Prerequisite: Violin 6 (Major)**When Offered: March semester**Classes: one 1hr individual lesson & concert practice/wk**Assessment: 20min technical exam, one 6min concert practice performance, one 12min lunch-time concert performance (100%)***STRG 4032 Violin 7 (Minor)****3 credit points***Teacher/Coordinator: G. Richter (Strings)**Prerequisite: Violin 6 (Minor)**When Offered: March semester**Classes: 1hr/wk individual lesson & class instruction**Assessment: 15min exam, one concert practice performance (100%)***STRG 4025 Violin 8 (Honours)****6 credit points***Teacher/Coordinator: G. Richter (Strings)**Prerequisite: Violin 7 (Honours)**When Offered: July semester**Classes: one 1hr individual lesson & 1-2hrs of masterclass or performance workshop plus concert practice/wk**Assessment: 1hr public honours recital (100%)***STRG 4024 Violin 8 (Major)****6 credit points***Teacher/Coordinator: G. Richter (Strings)**Prerequisite: Violin 7 (Major)**When Offered: July semester**Classes: one 1hr individual lesson & concert practice/wk**Assessment: 50min senior recital, one 6min concert practice performance, one 12min lunch-time concert performance (100%)***STRG 4035 Violin 8 (Minor)****3 credit points***Teacher/Coordinator: G. Richter (Strings)**Prerequisite: Violin 7 (Minor)**When Offered: July semester**Classes: 1hr/wk individual lesson & class instruction**Assessment: 20min exam, one concert practice performance*

Violoncello Major and Minor— Preamble

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 course content. At the beginning of all courses 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 course descriptions which follow should be read as a guide to the minimum requirements for the major and minor levels of study in Violoncello.

STRG 1021 Violoncello 1 (Major)

6 credit points

Teacher/Coordinator: G. Richter (Strings)

When Offered: March semester

Classes: one 1hr individual lesson & concert practice/wk

Assessment: 15min technical exam, one 6min concert practice performance (100%)

STRG 1027 Violoncello 1 (Minor)

3 credit points

Teacher/Coordinator: G. Richter (Strings)

When Offered: March semester

Classes: one 1hr individual lesson & concert practice/wk

Assessment: 10min exam, one concert practice performance (100%)

STRG 1022 Violoncello 2 (Major)

6 credit points

Teacher/Coordinator: G. Richter (Strings)

Prerequisite: Violoncello 1 (Major)

When Offered: July semester

Classes: one 1hr individual lesson & 2hr concert practice/wk

Assessment: 15min jury recital, one 6min concert practice performance and/or studio class (100%)

STRG 1028 Violoncello 2 (Minor)

3 credit points

Teacher/Coordinator: G. Richter (Strings)

Prerequisite: Violoncello 1 (Minor)

When Offered: July semester

Classes: one 1hr individual lesson & concert practice/wk

Assessment: 15min recital program, one concert practice performance (100%)

STRG 2020 Violoncello 3 (Major)

6 credit points

Teacher/Coordinator: G. Richter (Strings)

Prerequisite: Violoncello 2 (Major) or audition

When Offered: March semester

Classes: one 1hr individual lesson & concert practice/wk

Assessment: 15min technical exam, two 6min concert practice performances (100%)

STRG 2026 Violoncello 3 (Minor)

3 credit points

Teacher/Coordinator: G. Richter (Strings)

Prerequisite: Violoncello 2 (Minor)

When Offered: March semester

Classes: 1hr/wk individual lesson & class instruction

Assessment: 15min exam, one concert practice performance (100%)

STRG 2021 Violoncello 4 (Major)

6 credit points

Teacher/Coordinator: G. Richter (Strings)

Prerequisite: Violoncello 3 (Major)

When Offered: July semester

Classes: one 1hr individual lesson & concert practice/wk

Assessment: 40min junior recital, two 6min concert practice performances (100%)

STRG 2027 Violoncello 4 (Minor)

3 credit points

Teacher/Coordinator: G. Richter (Strings)

Prerequisite: Violoncello 3 (Minor)

When Offered: July semester

Classes: 1hr/wk individual lesson & class instruction

Assessment: 15min recital, one concert practice performance (100%)

STRG 3024 Violoncello 5 (Major)

6 credit points

Teacher/Coordinator: G. Richter (Strings)

Prerequisite: Violoncello 4 (Major)

When Offered: March semester

Classes: one 1hr individual lesson & 2hr concert practice/wk

Assessment: 30min technical exam, two 6min concert practice performances (100%)

STRG 3028 Violoncello 5 (Minor)

3 credit points

Teacher/Coordinator: G. Richter (Strings)

Prerequisite: Violoncello 4 (Minor)

When Offered: March semester

Classes: 1hr/wk individual lesson & class instruction

Assessment: 15min exam, one concert practice performance (100%)

STRG 3025 Violoncello 6 (Major)

6 credit points

Teacher/Coordinator: G. Richter (Strings)

Prerequisite: Violoncello 5 (Major)

When Offered: July semester

Classes: one 1hr individual lesson & concert practice/wk

Assessment: Concerto exam, two 6min concert practice performances (100%)

STRG 3029 Violoncello 6 (Minor)

3 credit points

Teacher/Coordinator: G. Richter (Strings)

Prerequisite: Violoncello 5 (Minor)

When Offered: July semester

Classes: 1hr/wk individual lesson & class instruction

Assessment: 20min recital, one concert practice performance (100%)

STRG 4027 Violoncello 7 (Honours)

6 credit points

Teacher/Coordinator: G. Richter (Strings)

Prerequisite: see BMus Honours regulations

When Offered: March semester

Classes: one 1hr individual lesson & 1-2hrs of masterclass or performance workshop plus concert practice/wk

Assessment: 40min honours recital (100%)

STRG 4026 Violoncello 7 (Major)

6 credit points

Teacher/Coordinator: G. Richter (Strings)

Prerequisite: Violoncello 6 (Major)

When Offered: March semester

Classes: one 1hr individual lesson & concert practice/wk

Assessment: 20min technical exam, one 6min concert practice performance, one 12min lunch-time concert performance (100%)

STRG 4033 Violoncello 7 (Minor)

3 credit points

Teacher/Coordinator: G. Richter (Strings)

Prerequisite: Violoncello 6 (Minor)

When Offered: March semester

Classes: 1hr/wk individual lesson & class instruction

Assessment: 20min exam, one concert practice performance (100%)

STRG 4029 Violoncello 8 (Honours)

6 credit points

Teacher/Coordinator: G. Richter (Strings)

Prerequisite: Violoncello 7 (Honours)

When Offered: July semester

Classes: one 1hr individual lesson & 1-2hrs of masterclass or performance workshop plus concert practice/wk

Assessment: 1hr public honours recital (100%)

STRG 4028 Violoncello 8 (Major)

6 credit points

Teacher/Coordinator: G. Richter (Strings)

Prerequisite: Violoncello 7 (Major)

When Offered: July semester

Classes: one 1hr individual lesson & concert practice/wk

Assessment: 50min senior recital, one 6min concert practice performance, one 12min lunch-time concert performance (100%)

STRG 1011 Violoncello 8 (Minor)

3 credit points

Teacher/Coordinator: G. Richter (Strings)

Prerequisite: Violoncello 7 (Minor)

When Offered: July semester

Classes: 1hr/wk individual lesson & class instruction

Assessment: 20min exam, one concert practice performance

VSAO 1035 Vocal Repertoire 1

3 credit points

Teacher/Coordinator: B. Holleman (Vocal Studies & Opera)

When Offered: March semester

Classes: 2hr class tuition/wk

Assessment: 15min prac exam (100%)

Students will study and perform a comprehensive repertoire of vocal literature for soloist and small ensemble. The course will comprise an historical survey of literature, style and performance practice. For further information contact B. Holleman (Vocal Studies and Opera).

VSAO 2018 Vocal Repertoire 2

3 credit points

Teacher/Coordinator: B. Holleman (Vocal Studies & Opera)

Prerequisite: Vocal Repertoire 2

When Offered: July semester

Classes: 2hrs class tuition/wk

Assessment: 15min prac exam (100%)

Please refer to Vocal Repertoire 1. For further information contact B. Holleman (Vocal Studies and Opera).

Voice Major and Minor—Preamble

Voice is offered at a Major and Minor level of study. The level of study is decided in an 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 course content. In this context the course descriptions which follow should be read as a guideline to the minimum requirements of the major and minor levels of study in voice.

VSAO 1039 Voice 1 (Major)

6 credit points

Teacher/Coordinator: B. Holleman (Vocal Studies & Opera)

Corequisite: Diction for Singers 1 and Italian for Singers 1

When Offered: March semester

Classes: one 1hr individual lesson & 2hr concert practice/wk

Assessment: 15min technical exam, minimum one 6min concert practice performance and/or studio class (100%)

VSAO 1002 Voice 1 (Minor)

3 credit points

Teacher/Coordinator: B. Holleman (Vocal Studies & Opera)

Corequisite: Diction for Singers 1

When Offered: March semester

Classes: one 1hr individual lesson and concert practice/wk

Assessment: 10min jury exam, one concert practice performance (100%)

VSAO 1040 Voice 2 (Major)

6 credit points

Teacher/Coordinator: B. Holleman (Vocal Studies & Opera)

Prerequisite: Voice 1 (Major)

Corequisite: Diction for Singers 2 and Italian for Singers 2

When Offered: July semester

Classes: one 1hr individual lesson & 2hr concert practice/wk

Assessment: In a jury recital, presentation of three pieces minimum one 6min concert practice performance and/or studio class (100%)

VSAO 1003 Voice 2 (Minor)

3 credit points

Teacher/Coordinator: B. Holleman (Vocal Studies & Opera)

Prerequisite: Voice 1 (Minor)

Corequisite: Diction for Singers 2

When Offered: July semester

Classes: one 1hr individual lesson and concert practice/wk

Assessment: 15-20minjury exam, one concert practice performance

VSAO 2020 Voice 3 (Major)**6 credit points**

Teacher/Coordinator: B. Holleman (Vocal Studies & Opera)
Prerequisite: Voice 2 (Major)
When Offered: March semester
Classes: one 1hr individual lesson & 2hr concert practice/wk
Assessment: 15min technical exam, two 6min concert practice performances (100%)

VSAO 2011 Voice 3 (Minor)**3 credit points**

Teacher/Coordinator: B. Holleman (Vocal Studies & Opera)
Prerequisite: Voice 2 (Minor)
When Offered: March semester
Classes: 1hr/wk individual lesson & class instruction
Assessment: 15min jury exam, one concert practice performance (100%)

VSAO 2021 Voice 4 (Major)**6 credit points**

Teacher/Coordinator: B. Holleman (Vocal Studies & Opera)
Prerequisite: BMus: Voice 3 (Major), DipMus: Voice 2 (Major)
When Offered: July semester
Classes: one 1hr individual lesson & 2hr concert practice/wk
Assessment: 25min junior recital, two 6min concert practice performances (100%)

VSAO 2016 Voice 4 (Minor)**3 credit points**

Teacher/Coordinator: B. Holleman (Vocal Studies & Opera)
Prerequisite: Voice 3 (Minor)
When Offered: July semester
Classes: 1hr/wk individual lesson & class instruction
Assessment: 15-20min jury exam, one concert practice performance (100%)

VSAO 3018 Voice 5 (Major)**6 credit points**

Teacher/Coordinator: B. Holleman (Vocal Studies & Opera)
Prerequisite: Voice 4 (Major)
When Offered: March semester
Classes: one 1hr individual lesson & 2hr concert practice/wk
Assessment: 15min technical exam, two 6min concert practice performances (100%)

VSAO 3017 Voice 5 (Minor)**3 credit points**

Teacher/Coordinator: B. Holleman (Vocal Studies & Opera)
Prerequisite: Voice 4 (Minor)
When Offered: March semester
Classes: 1hr/wk individual lesson & class instruction
Assessment: 15min jury exam, one concert practice performance (100%)

VSAO 3019 Voice 6 (Major)**6 credit points**

Teacher/Coordinator: B. Holleman (Vocal Studies & Opera)
Prerequisite: BMus: Voice 5 (Major), DipMus: Voice 4 (Major)
When Offered: July semester
Classes: one 1hr individual lesson & 2hr concert practice/wk
Assessment: Two 6min concert practice performances (100%)
 Presentation of a song cycle, 10-15min in duration, to be performed with piano for a panel. If a larger work is prepared only a portion will be heard

VSAO 3020 Voice 6 (Minor)**3 credit points**

Teacher/Coordinator: B. Holleman (Vocal Studies & Opera)
Prerequisite: Voice 5 (Minor)
When Offered: July semester
Classes: 1hr/wk individual lesson & class instruction
Assessment: 15min jury exam, one concert practice performance (100%)

VSAO 4003 Voice 7 (Honours)**6 credit points**

Teacher/Coordinator: B. Holleman (Vocal Studies & Opera)
Prerequisite: see BMus Honours regulations
When Offered: March semester
Classes: one 1hr individual lesson & 1-2hrs of masterclass or performance workshop plus concert practice/wk
Assessment: 30min honours recital (100%)

VSAO 4002 Voice 7 (Major)**6 credit points**

Teacher/Coordinator: B. Holleman (Vocal Studies & Opera)
Prerequisite: Voice 6 (Major)
When Offered: March semester
Classes: one 1hr individual lesson & 2hr concert practice/wk
Assessment: 15min technical exam, one 6min concert practice performance, one 12min lunch-time concert performance (100%)

VSAO 4000 Voice 7 (Minor)**3 credit points**

Teacher/Coordinator: B. Holleman (Vocal Studies & Opera)
Prerequisite: Voice 6 (Minor)
When Offered: March semester
Classes: 1hr/wk individual lesson & class instruction
Assessment: 15min jury exam, one concert practice performance (100%)

VSAO 4005 Voice 8 (Honours)**6 credit points**

Teacher/Coordinator: B. Holleman (Vocal Studies & Opera)
Prerequisite: Voice 7 (Honours)
When Offered: July semester
Classes: one 1hr individual lesson & 1-2hrs of masterclass or performance workshop plus concert practice/wk
Assessment: 30min public honours recital (100%)

VSAO 4004 Voice 8 (Major)**6 credit points**

Teacher/Coordinator: B. Holleman (Vocal Studies & Opera)
Prerequisite: Voice 7 (Major)
When Offered: July semester
Classes: one 1hr individual lesson & 2hr concert practice/wk
Assessment: 50min senior recital, one 6min concert practice performance, one 12min lunch-time concert performance (100%)

VSAO 1001 Voice 8 (Minor)**3 credit points**

Teacher/Coordinator: B. Holleman (Vocal Studies & Opera)
Prerequisite: Voice 7 (Minor)
When Offered: July semester
Classes: 1hr/wk individual lesson & class instruction
Assessment: jury exam (100%)

Wagner—Preamble

The objective of this seminar 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 Nürnberg*, and *Parsifal* (semester 2).

MCGY 3031 Wagner 1

3 credit points

Teacher/Coordinator: R. Toop (Musicology)

Prerequisite: Music History 4

When Offered: March semester

Classes: one 2hr sem/Jh

Assessment: Class report (20%), listening test (30%), essay (50%). The class report consists of a 10-12min content summary of a reading chosen by the student from a prescribed list. The listening test consists often brief excerpts from the set works and requires the identification of the opera, act, character(s), action, and noteworthy musical features. The essay, chosen by the student from a prescribed list, is 1000-1200w in length

Refer to Wagner—Preamble.

MCGY 3032 Wagner 2

3 credit points

Teacher/Coordinator: R. Toop (Musicology)

Prerequisite: Music History 4

When Offered: July semester

Classes: one 2hr sem/fn

Assessment: Class report (20%), listening test (30%), essay (50%). The class report consists of a 10-12min content summary of a reading chosen by the student from a prescribed list. The listening test consists often brief excerpts from the set works and requires the identification of the opera, act, characters, action, and noteworthy musical features. The essay, chosen by the student from a prescribed list, is 1000-1200w in length

Refer to Wagner—Preamble.

WIND 2018 Woodwind Class 1

3 credit points

Teacher/Coordinator: F. Celata and/or M. Walton (Woodwind)

When Offered: March semester

Classes: one 1hr 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

Teacher/Coordinator: F. Celata and/or M. Walton (Woodwind)

When Offered: July semester

Classes: one 1hr tut/wk

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

Teacher/Coordinator: F. Celata and/or M. Walton (Woodwind)

When Offered: March semester

Classes: one 1hr tut/wk

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

Teacher/Coordinator: F. Celata and/or M. Walton (Woodwind)

When Offered: July semester

Classes: one 1hr tut/wk

Assessment: Preparation of class material, masterclass performances, class participation (100%)

Please refer to Woodwind Class 1. For further information contact the Chair (Woodwind).

8. Associated Bodies and Supporters

Conservatorium High School

The Conservatorium High School was established to provide general education for a limited number of students possessing high musical aptitude. The Conservatorium High School curriculum is based on the requirements for the NSW School Certificate and Higher School Certificate examinations. All students engage in specially designed musical activities provided by Conservatorium staff including individual tuition, orchestra, ensembles and chamber music.

Entry to the School is by audition and interview. In the first instance enquiries should be directed to Ms Barbara Macrae, Principal, Conservatorium High School, Australian Technology Park, Garden Street Redfern, NSW 2016 (ph: 9351 1353).

Sydney Conservatorium of Music Foundation

The Sydney Conservatorium of Music Foundation was established in February 1987 and officially launched by its Vice-Regal patron, Sir James Rowland, AC KBE DFC AFC, former Governor of New South Wales at Government House on Friday 29 May 1987.

The Foundation supports the programs of the Conservatorium by providing financial and other assistance. This adds an extra dimension to the facilities presently available for students and staff and enables the Conservatorium to continue as the finest institution for music education and performance training in Australia.

As a Foundation member you will not only receive a wide range of benefits but will also play a part in the decision making processes which direct the Foundation's activities.

For more information on becoming a member of the Sydney Conservatorium of Music Foundation please phone David Ward, Development Manager on 9351 1298 or e-mail:

dward@greenway.usyd.edu.au

Foundation Council

Ms Nola Charles (President)
Mr Ken Nielsen (Deputy President)
Dr Gaston Bauer, AM
Mr Francis Cochrane
Dame Leonie Kramer, AC DBE
Ms Daphne Kok
Professor Sharman Pretty
Mr Rixon Thomas
Mr Ken Tribe, AC (Advisory Member)
Professor David Weisbrot
Sir Bruce Williams KBE

The Conservatorium Association

The Conservatorium Association aims to develop communication between the Conservatorium and the community through its membership of former students and friends of the Conservatorium.

The work of the Association includes:

- promotion of concerts and other fund-raising activities to assist talented students who are in financial need.
- organising The Scarf Foundation Awards each year which provide five awards for student excellence.
- the Association also organises the Alan Bellhouse Memorial Conducting Scholarship and the Don Banks Scholarship for original musical composition by a student of the Conservatorium.

Membership of the Association is open to those who enjoy helping musical students attain their goals. For further information contact the Conservatorium Association at the Sydney Conservatorium of Music, The University of Sydney, NSW 2006 (ph: 9351 1285), for details of Annual Membership and Life Membership.

Scholarships and bequests

For over 70 years the Conservatorium's advancement has been supported by the benefactions of far-sighted individuals and companies. In particular, many needy and talented students have been assisted towards professional careers as a result of such bequests. Funds are still needed to increase the amount of support available to such students.

The University of Sydney and the Sydney Conservatorium of Music administer funds according to the wishes of the donor and preserve the capital through conservative management and investment.

Bequests and donations by private individuals or organisations are eligible deductions for income tax purposes by the donors under the provision of Section 78 of the Income Tax Assessment Act. Further information may be obtained from the Development Office (A14), The University of Sydney or the Administration Manager at the Sydney Conservatorium of Music.

A number of scholarships and prizes are provided for students in various categories. Details are available from the Student Administration Office.

9. General Information

Admissions Office

Student Centre
Ground Floor
F07 - Carslaw
The University of Sydney
NSW 2006 Australia
Phone +612 93514117
+612 93514118
+61 2 9351 3615 — Special Admissions
(including Mature Age)
Fax +61 2 9351 4869
E-mail admissions@records.usyd.edu.au

This office services prospective local undergraduate students. Applicants without Australian citizenship or permanent residency should contact the International Office. Postgraduate students should contact the appropriate faculty.

Assessment

For matters regarding assessment, refer to the relevant Department.

Co-op Bookshop

Transient Building
F12 - Transient
The University of Sydney
NSW 2006 Australia
Phone +61293513705
+612 93512807
Fax +61 2 9660 5256
E-mail sydu@mail.coop-bookshop.com.au
Website <http://mail.coop-bookshop.com.au/coop.html>

Sells textbooks and general books. Special order services available.

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 two weeks 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. You also choose your first-year units of study, so it's important to consult the Handbook before enrolling.

All other students

The Student Information Bulletin is sent to all enrolled students in early to mid-October, and contains instructions on the procedure for pre-enrolment.

Examinations

Examinations and Exclusions Office
Student Centre
Level 1
F07 - Carslaw
The University of Sydney
NSW 2006 Australia
Phone +612 93514005
+612 93514006
Fax +61 2 9351 7330
E-mail Exams.Office@exams.usyd.edu.au

The Examinations and Exclusions Office looks after exam papers, timetables and exclusions.

Graduations

Ground Floor, Student Centre
F07 - Carslaw
The University of Sydney
NSW 2006 Australia
Phone +612 93514009
Fax +612 93515072
E-mail Naomi@records.usyd.edu.au

(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 other 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 Calendar Volume 1) 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.

Normally a matter should be resolved by discussing it with the academic staff member concerned, or with a senior member of staff within the department. However, a situation could arise where you might wish to have a decision reviewed or to draw attention to additional relevant information. In this case you should put your case in writing to the head of department and if you're still not satisfied with the result you should contact your Dean. Only after following these steps can you appeal to the Senate. In the case of examination results the appeal may be made to the department. Parking appeals should be addressed to the Manager, Campus Services. You may wish to seek assistance or advice from the SRC regarding an appeal; if so, contact the

Education/Research Officer

Level 1
Wentworth Building
Phone +612 9660 5222

HECS, fees, other charges

Phone +61 2 9351 5659, 9351 2086, 9351 5499 and 9351 5062
Fax +612 93515081
+61 2 9351 5350

Library (Fisher)

F03 - Fisher Library
The University of Sydney
NSW 2006 Australia
Phone +61 2 9351 2993 — Enquiries - Information Desk
+61 2 9351 3711 — Library Hours
+61 2 9351 7273 — Borrowers' Cards
+61 2 9351 6692 — Holds Enquiries
+61 2 9351 7277 — Inter-library Loans
+612 9351 2265 — Loans, overdue enquiries
Fax +61 2 9351 2890 — Administration
+612 93517278—Renewals
E-mail loanenq@library.usyd.edu.au—Loan and Library enquiries
regill@Library.usyd.edu.au — Inter-library Loans
Website
<http://www.Library.usyd.edu.au/> — Fisher Library Home Page
<http://www.Library.usyd.edu.au/Services/Libraries/Fisher/index.html>

Student Centre

Ground Floor
F07 - Carslaw Building
The University of Sydney
NSW 2006 Australia
Phone +612 9351 3023 — General Enquiries
+61 2 93514109 — Academic Records
+61 2 9351 3023 — Discontinuation of Enrolment
+61 2 9351 4109 — Handbooks
+612 93515060 — Prizes
Fax +612 93515081
+612 93515350
E-mail admissions@records.usyd.edu.au

Part-time, full-time

A student is normally considered as full-time if they have a HECS weighting of at least .375 per semester. Anything under this amount is considered a part-time study load. Note that some faculties have minimum study load requirements for satisfactory progress.

Privacy and Freedom of Information

The NSW Freedom of Information (FOI) Act 1989 provides the public with a legally enforceable right of access to University documents, subject to particular exemptions. In addition, the Act enables individuals to ensure that information held about them is accurate, up-to-date and complete. The University has a number of policies permitting access by individuals to information about themselves without recourse to the Freedom of Information Act.

The University necessarily accumulates a great deal of information on individuals', within the Uni, access to this is restricted to staff who need the information to carry out their duties. As regards external requests for personal information, it is policy that the University will disclose information to a third party if the subject of the information has consented in writing to the disclosure, or if the University has a legal obligation to respond to a request, including a subpoena, and the request is in the appropriate written form. Enquiries should be directed to the:

Freedom of Information Coordinator and Privacy Officer
c/- Archives A14
Phone +612 93514263
Fax +612 93517304
E-mail trobinso@mail.usyd.edu.au
Website <http://www.usyd.edu.au/su/foi>

Student Services

Room 711, Level 7
A3 5 - Education Building
The University of Sydney
NSW 2006 Australia
Website <http://www.usyd.edu.au/su/stuserv/> Student Services

Accommodation Service
Phone +612 93513312
Fax +612 93517055
E-mail larthur@mail.usyd.edu.au
Website <http://www.usyd.edu.au/su/accom/> Student Accommodation

Casual Employment
Phone +61 2 9552 2589
Fax +612 9552 2589
E-mail mross@mail.usyd.edu.au
Website http://www.usyd.edu.au/su/cas_emp/ Casual Employment

Counselling Service
Phone +61 2 9351 2228.
Fax +61 2 9351 7055
E-mail myoung@mail.usyd.edu.au

Disability and Welfare Services
Phone +612 93514554
Fax +61 2 9351 7055
E-mail cstuckin@mail.usyd.edu.au
Website <http://www.usyd.edu.au/su/disabihty/> Disability Services

Financial Assistance
Phone +612 93512416
Fax +612 93517055

Refer to the University of Sydney Calendar 1996, Volume 2, for a listing of all undergraduate and postgraduate sources, conditions and benefits or financial support funded by the University.

E-mail psweet@mail.usyd.edu.au
Website http://www.usyd.edu.au/su/fin_assist/FinancialAssistance

Learning Assistance Centre
Phone +612 93513853
Fax +612 93514865
E-mail lewalker@mail.usyd.edu.au
Website <http://www.usyd.edu.au/su/lac/>

Other student assistance

Careers Centre
Room 147, Ground Level
KOI - Mackie Building (Arundel St, Forest Lodge)
The University of Sydney
NSW 2006 Australia
Phone +612 93513481
Fax +612 93515134
E-mail rawing@careers.usyd.edu.au — General Enquiries
asharp@careers.usyd.edu.au — Library
Website
<http://www.usyd.edu.au/homepage/exterel/careers/index.htm>

Provides careers advice and information, Graduate Employment Services and graduate Labour market information to students and staff.

Centre for Continuing Education (bridging courses)
KOI-Mackie
The University of Sydney
NSW 2006 Australia
Phone +612 93512907
Fax +61 2 9351 5022
E-mail info@cce.usyd.edu.au
Website
http://www.usyd.edu.au/homepage/exterel/cont_edu/cont_edu.htm

Health service
Level 3, G01 - Wentworth
The University of Sydney
NSW 2006 Australia
Phone +61 2 9351 3484 — Wentworth
+612 93514095 — Holme
+612 93510636 — MaUett
Fax +61 2 9351 4110 — Wentworth
+612 93514338 — Holme
+612 93510580 — Mallett
E-mail P.Brown @unihealth.usyd.edu.au

Provides full general practitioner services and emergency medical care to the University community

Koori Centre
Room U201
A22 - Old Teachers' College
The University of Sydney
NSW 2006 Australia
Phone +612 9351 2046 — General Enquiries
+61 2 9351 7001 — Liaison Officer
+61 2 9351 7073 — Student Counsellor
Fax +61 2 9351 6923

E-mail adminoff@koori.usyd.edu.au

Website <http://www.koori.usyd.edu.au/centre/>

The Koori Centre runs the AEA training program, supports Aboriginal and Torres Strait Islander students on campus and during enrolment. There is also an educational unit which supports Aboriginal studies in the University.

Language Centre

Room 312, A19 - Griffith Taylor

A18 - Christopher Brennan

The University of Sydney

NSW 2006 Australia

Phone +612 93512683

Fax +612 93514724

E-mail Langcent.Enquiries@language.usyd.edu.au

Website http://www.arts.su.edu.au/language_centre/intro.html

Provides self-access course materials in over 100 languages; beginners and intermediate courses in Spanish language and Culture; beginners and advanced courses in Celtic languages and cultures.

Mathematics Learning Centre

Room 441

F07 - Carslaw

The University of Sydney

NSW 2006 Australia

Phone +612 93514061

Fax +61 2 9351 5797

E-mail MLC@mail.usyd.edu.au

Website <http://www.usyd.edu.au/su/mlc/MLC.html>

Scholarships

Research and Scholarships Office

Scholarships Administration Room N410.1, A14

A14 - Main Quadrangle

The University of Sydney

NSW 2006 Australia

Phone +612 93513250

Fax +612 93513256

E-mail scholars@reschols.usyd.edu.au

Website

<http://www.usyd.edu.au/homepage/exterel/su/reschols/index.html>

International students

International Office

Level 2

K07-Margaret Telfer

The University of Sydney

NSW 2006 Australia

Phone +612 93514161

+612 93514079

Fax +612 93514013

E-mail info@io.usyd.edu.au

International Student Services Unit

Level 2

K07 - Margaret Telfer Building

The University of Sydney

NSW 2006 Australia

Phone +612 93514749

Fax +612 93514013

E-mail info@issu.usyd.edu.au

Website

<http://www.usyd.edu.au/su/issu/> International Student Services Unit

Website

[http://www.usyd.edu.au/homepage/exterel/intemat/](http://www.usyd.edu.au/homepage/exterel/intemat/int_student_centre.html)

[int_student_centre.html](http://www.usyd.edu.au/homepage/exterel/intemat/int_student_centre.html)

Provides an advisory and counselling service to international students at The University of Sydney.

Student organisations

Students' Representative Council

Level 1, Wentworth G01

The University of Sydney

NSW 2006 Australia

Phone +61 2 9351 2871 — President, Honi Soit

+61 2 9660 4756 — Bookshop

+61 2 9660 5222 — Legal Aid

Fax +612 96604260

University of Sydney Union

Box 500 Holme Building

A09-Holme

The University of Sydney

NSW 2006 Australia

Phone +61 2 9563 6000 — Switchboard/Enquiries

+61 2 9563 6282 — Academic Dress

+61 2 9563 6103 — ACCESS Centre, Manning

+61 2 9563 6269 — Campus Store, Holme

+61 2 9563 6016 — Campus Store, Wentworth

+61 2 9563 6160 — Clubs and Societies Office

+61 2 9563 6010 — School Tutoring Co-ordinator

+61 2 9563 6032 — Union Broadcasting Studio

+6129563 6115—Welfare and Information Services Manager

Fax +61 2 9563 6239

E-mail enquiries@union.usyd.edu.au

Website <http://www.usu.usyd.edu.au/>

Provides welfare, social and recreational services to the University community.

Sydney University Sports Union

G09 - Sports and Aquatic Centre

The University of Sydney

NSW 2006 Australia

Phone +61 2 9351 4960

Fax +612 93514962

Provides services, facilities and clubs for sport, recreation and fitness.

Women's Sports Association

Room 214

A30 - Sports Centre

The University of Sydney

NSW 2006 Australia

Phone +61 2 9660 6355

+612 93512057

Fax +61 2 9660 0921

E-mail jlawler@mail.usyd.edu.au

Website <http://www.usyd.edu.au/su/suwsa/welcome.html>

Provides for students, predominantly women, to participate in sport and recreation through the provision of facilities, courses and personnel.

10. Glossary of Terms

Applying for a course

Admissions

The Admissions Office is responsible for overseeing the distribution of offers of enrolment and can advise prospective students regarding admission requirements.

Application

Prospective (intending) students must lodge an application form with the Universities Admissions Centre (UAC) by the last working day of September of the year before enrolment. Note that some faculties, such as Dentistry and Sydney College of the Arts, have additional application procedures.

Mature age

A category of Special Admission applicants who are 21 years or older on 1 March of the year in which they want to study and who do not have the high school qualifications normally required for entry into a course.

Special Admission

Certain categories of applicants, such as mature-age applicants, students who have experienced educational disadvantage or Aboriginal or Torres Strait Islander applicants, may apply for admission to the University under one of several Special Admission schemes. Contact the Special Admissions office for further information.

TER

The Tertiary Entrance Rank (TER) is the numerical expression of a student's performance in the NSW Higher School Certificate (HSC), which takes into account both assessment and examination results.

TER cut-off

The TER of the last student admitted to a course. Some courses have a minimum TER.

Universities Admissions Centre (UAC)

The organisation that processes applications for most NSW undergraduate university and TAPE courses.

Enrolment and general terms

Academic year

The period during which teaching takes place, from February to November. The academic year is divided into two semesters.

Advanced standing

(See also: Credit) Recognition of previous experience or studies, meaning that the candidate has satisfied the entry requirements for a unit. Advanced standing does not reduce the number of credit points required to complete the degree course.

Associate Diploma

The undergraduate award granted following successful completion of Associate Diploma course requirements. An Associate Diploma course usually requires less study than a Diploma course.

Assumed knowledge

The level of knowledge expected for entry to a Unit of Study. Unlike prerequisites, levels of assumed knowledge are not compulsory for entry to a Unit. Students who do not have the assumed knowledge may, however, be at a considerable disadvantage and may consider completing a bridging course prior to enrolment. Contact the Learning Assistance Centre, Mathematics Learning Centre, Language Centre or Centre for Continuing Education for further information.

Bachelor's degree

The highest undergraduate award offered at the University of Sydney (other undergraduate awards are Associate Diploma and Diploma). A Bachelor's degree course normally requires three or four years of full-time study (or the part-time equivalent).

Campus

The grounds on which the University is situated. There are eleven campuses of the University of Sydney: Burren Street (Graduate School of Business), Camperdown and Darlington ("Main campus"), Camden (Agriculture and Veterinary Science), Conservatorium (Conservatorium of Music), Cumberland (Health Sciences and Nursing), Mallett Street (Nursing), Orange Agricultural College, Rozelle (Sydney College of the Arts), St James (Law) and Surry Hills (Dentistry).

Chancellor

(See also: Vice-Chancellor) The non-resident head of the University.

Combined degree course

A program consisting of two degree courses taken together, which usually requires less time than if the courses were taken separately.

Core

(See also: Elective/Option) A Unit of Study that is compulsory for the course or subject area.

Corequisite

A Unit of Study that must be taken with a given Unit. If a corequisite is not successfully completed, it becomes a prerequisite for further study in that subject area.

Course

A complete degree or diploma program.

Credit

(See also: Advanced standing) Recognition of previous studies or studies completed at another institution. If credit is granted then the number of credit points required for completion of the degree course is reduced.

Credit point

A measure of value indicating the contribution each Unit of Study provides towards meeting course completion requirements stated as total credit point value.

Dean

The head of a faculty.

Deferment of enrolment

Persons who have not previously attended a recognised tertiary institution are normally able to defer commencement of their candidature for one year. Applications are handled by the Admissions Office of the University. Application for deferment must be made during the UAC enrolment week at the "Deferment" desk in MacLaurin Hall and be accompanied by the "offer of enrolment" card.

Degree

The award conferred following successful completion of a degree course (for example Bachelor's degree or Master's degree).

Department/School

The academic unit responsible for teaching in a given subject area.

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 for graduates only.

Doctorate

(See also: PhD) The Doctorate awards and the PhD are the highest 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 of the University of Sydney.

Elective/Option

(See also: Core) A Unit of Study that may be taken towards, but is not compulsory for, a course or subject area.

Enrolment

The process whereby an applicant officially accepts the offer of a place in a particular course. If UAC application is successful, an "offer of enrolment" card is mailed to the applicant, along with instructions for enrolment. In most cases, the applicant must attend the University on a particular enrolment day or, if unable to attend, must appoint somebody to enrol on their behalf. Units of Study must be nominated on enrolment day. Academic records and HECS liability calculations are based on the enrolment details, so students must ensure that the Faculty holds correct enrolment information (see also: Variation of enrolment).

Entry requirement

The level of knowledge and/or experience required for entry to a particular Unit of Study.

Faculty

The administrative unit responsible for overseeing satisfactory progress during a degree or diploma course.

Full-time

A study load usually defined in terms of HECS weighting of at least .375 per semester.

Intermediate

Faculty of Science: Second-year level.

Junior

First-year level.

Laboratory practical

See: Practical.

Lecture

(See also: Tutorial) A class given to a large group of students, during which the lecturer speaks or presents audiovisual material and students take notes.

Major

The subject area(s) in which a student specialises at Senior level. Students usually specialise in one (single major) or two (double major) subject areas. The major is usually recorded on the testamur.

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 undergraduate level.

Minor

Subject areas in which a student studies, but does not specialise at Senior level.

Orientation period

"O' Week" takes place during the week prior to lectures in February semester. 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

A study load usually defined in terms of HECS weighting of less than .375 per semester.

PhD

(See also: Doctorate) 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 of the University of Sydney.

Postgraduate

The term used to describe a course leading to an award such as Graduate Diploma, 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.

Practical

Similar to a tutorial, during which experiments or other relevant applied activities are carried out.

Prerequisite

A Unit of Study that must be taken prior to entry to a given Unit.

Recommended reading

Reading material that is suggested but not compulsory for a Unit of Study.

Registrar

The head of the administrative divisions of the University.

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 the Orientation period (O' Week). Note that unlike enrolment, registration is not a formal record of Units attempted by the student.

Resolutions of Senate

Regulations determined by the Senate of the University of Sydney that pertain to degree and diploma course requirements and other academic matters.

School

Similar to a large Department, otherwise a grouping of Departments.

Semester

A period of fourteen weeks during which teaching takes place. There are two semesters per year for most faculties.

Senior

Second-year level or higher.

Faculty of Science: third-year level.

Subject area

One or more Units of Study that comprise a particular field of study (eg Japanese or Chemistry).

Textbook

Reading material that the student is expected to own.

Tutorial

(See also: Lecture) A small class consisting of a tutor and up to about 25 students, during which concepts raised in lectures are discussed in detail and may be supplemented with readings, demonstrations and presentations.

Undergraduate

The 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 stand-alone component of a degree or diploma course that is recordable on the academic transcript.

Variation of enrolment

The process whereby students officially notify the Faculty of changes regarding the Units of Study they are attending. This must be done by a certain deadline in each semester, to avoid penalties such as "discontinued" results on the academic transcript (see: Results) or unnecessary HECS charges.

Vice-Chancellor

(See also: Chancellor) The administrative head of the whole University, including academic and administrative divisions.

Costs

Bursary

A sum given to a student who has limited resources or is experiencing financial hardship, ranging from \$100 to \$1,000.

Fees (full-fee undergraduate/postgraduate)

Tuition, examination or other fees payable to the University by an enrolled or enrolling student in connection with a course of study or attendance at the University and includes fees payable in respect of the granting of a degree, diploma, associate diploma or other award. It does not include annual subscription to organisations such as the union or SRC or fees payable in respect of residential accommodation.

HECS

All Australian undergraduate students are currently required to contribute to the cost of tertiary education through the Higher Education Contribution Scheme (HECS) which is administered under the Higher Education Funding Act 1988. Under HECS students pay for part of the cost of their higher education and the Commonwealth pays the rest. The amount payable is determined by the units of study a student chooses to undertake in the case of coursework awards, or the attendance (full-time or part-time) in the case of research students.

Prize

Matriculation, undergraduate and postgraduate funding automatically awarded on academic results in courses, yearly examinations or on the recommendation of the Head of Department. There are also prizes for essay writing and composition by anonymous application. Prize values range from \$100 to \$6,250.

Scholarship

Matriculation and undergraduate funding by application awarded on TER results for students enrolling in the first year of a degree course. Postgraduate funding for full-time candidates enrolled in a research degree course with scholarship conditions and benefits varying according to specific awards. The intention is to encourage and support scholarship at the University in general or in targeted areas.

Assessment, Examination, Satisfactory Progress and Graduation

Academic transcript/record

The official record of results for each student (see: Results).

Appeals

The process whereby a student may raise objections regarding results, Faculty decisions or other academic matters.

Assessment

(See also: Examination) The appraisal of a student's ability throughout the semester, by various means such as essays, practical reports or presentations, which counts towards the final mark or grade.

Candidate

Someone studying for a degree or diploma. The term may also be used to describe someone sitting for an examination.

Examination

(See also: Assessment) The appraisal of a student's ability, usually at the end of semester. Most examinations take place on campus under strictly supervised conditions but some Units make use of take-home or open-book examinations.

Exclusion

A ruling by the Faculty, which declares the student ineligible for further enrolment for reasons such as lack of satisfactory progress. Students who wish to re-enrol must show good cause why they should be allowed to re-enrol (see: Show cause and Satisfactory progress).

Grievances

See appeals

Grade

A category into which a student's final mark falls (see: Results).

Graduand

A person who has fulfilled the requirements of a degree but is yet to graduate.

Graduate

(See also: Postgraduate) A person who has graduated. Also a term used to describe a course leading to an award such as Master's degree or PhD or a student enrolled in such as course.

Graduation

The ceremony during which degrees are conferred and diplomas awarded.

Honours degree

A Bachelor's degree for which extra work (course work and/or thesis) has been completed, usually requiring an extra year of study.

Mark

(See also: Grade) The numerical result of assessments and/or examinations for a Unit of Study, which may be converted to a grade.

Pass degree

A Bachelor's degree.

Re-enrolment

The process by which continuing students enrol in Units of Study.

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:

<i>High Distinction</i>	a mark of 85% and above
<i>Distinction</i>	a mark of 75-84%
<i>Credit</i>	a mark of 65-74%
<i>Pass</i>	a mark of 50-64%
<i>Terminating Pass</i>	whereby the student is deemed to have completed Unit requirements, but is not permitted to re-enrol in order to attempt to achieve a higher grade.
<i>Fail</i>	a mark of less than 50%
<i>Withdrawn</i>	This is the same as if the candidate had not enrolled in the course concerned. Although the University has a record of the withdrawal, the course and result will not appear on the official academic transcript. There is no HECS liability either. In order to have a course recorded as "withdrawn", notice must be given by the candidate to the Faculty office on or before the deadline. Refer to the section on degree regulations.

<i>Discontinued with Permission</i>	This does not count as an attempt at the particular course, but does appear on the candidate's academic record. A candidate may have enrolment recorded as "discontinued with permission" where: 1. notice is given to the faculty office on or before the deadline or; 2. after the deadline, evidence is produced of serious illness or misadventure. Refer to the section on degree regulations for deadlines. Discontinuation with permission does not mean that the student's progress is considered to be satisfactory.
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Discontinued

This counts as an unsuccessful attempt at the course concerned and appears on the candidate's academic record. Where notice is given after the deadline for "discontinued with permission" but before the last day of lectures for the course, the result is "Disc". Refer to the section on degree regulations for deadlines.

Absent Fail

If the candidate misses the deadline for "discontinued" and does not sit the final exam, the result is "absent fail".

Satisfactory progress

A minimum standard of performance required for continuation of enrolment. Senate resolutions rule that if a student fails or discontinues a year of candidature or a Unit of Study more than once then he or she is ineligible for re-enrolment (see: Exclusion and Show cause). Note that some faculties may have alternative or additional requirements for satisfactory progress.

Show cause

The Faculty may require a student to show good cause why he or she may be allowed to continue in the degree or diploma course, where requirements for satisfactory progress have not been met (see: Exclusion and Satisfactory progress).

Special consideration

The process whereby enrolled students who have experienced significant educational disadvantage may have their assessment deadlines or grades revised.

Study Vacation (Stuvac)

The week prior to the examination period in each semester, during which no classes are held.

Supplementary examination

An extra or alternative examination taken by a student who has experienced significant educational disadvantage during semester or the examination period. Note that some faculties do not offer supplementary examinations (see also: Special consideration).

Suspension of candidature

A complete break in the studies of an enrolled student, usually for a period of one year. Applications are handled by the Faculty office. (Those wishing to postpone commencement of a course need to apply for deferment, see: Deferment of enrolment).

Testamur

The document given to the graduand at graduation.

Thesis

A piece of written work (sometimes called a dissertation) by a student, normally a candidate for an Honours degree or a higher award (such as Master's degree or PhD).

Weighted Average Mark (WAM)

A numerical expression of a student's performance throughout their degree program, usually assigning more "weight" to Senior or Honours years. Note that the WAM calculation may differ for purposes such as eligibility to various scholarships and will vary from faculty to faculty.

