



The University of Sydney

Sydney Conservatorium of Music

Handbook 2006

University dates

University semester and vacation dates 2006

Summer School

Lectures begin Tuesday 3 January
Lectures end Friday 3 March

Semester One

Lectures begin Monday 6 March
AVCC common week/non-teaching Easter period Friday 14 April to Friday 21 April
Last day of lectures Friday 9 June
Study vacation: one week beginning Friday 16 June
Examination period Monday 19 June to Saturday 1 July
Semester ends Saturday 1 July
AVCC common week/non-teaching period Monday 3 July to Friday 7 July

Semester Two

Lectures begin Monday 24 July
AVCC common week/non-teaching period Monday 25 September to Friday 29 September
Last day of lectures Friday 27 October
Study vacation Monday 30 October to Friday 3 November
Examination period Monday 6 November to Saturday 18 November
Semester ends Saturday 18 November

Last dates for withdrawal or discontinuation 2006

Semester One units of study

Last day to add a unit Friday 17 March
Last day for withdrawal Friday 31 March
Last day to discontinue without failure (DNF) Friday 28 April
Last day to discontinue (Discontinued - Fail) Friday 9 June

Semester Two units of study

Last day to add a unit Friday 4 August
Last day for withdrawal Thursday 31 August
Last day to discontinue without failure (DNF) Friday 8 September
Last day to discontinue (Discontinued - Fail) Friday 27 October
Last day to withdraw from a non standard unit of study By the census date of the non standard unit of study which must not be earlier than 20 per cent of the way through the period of time during which the unit is undertaken.

Details are in the session calendar on the timetabling website

<http://web.timetable.usyd.edu.au>

These dates (and any updates) are also available at:
www.usyd.edu.au/fstudent/undergrad/apply/scm/dates.shtml

The University of Sydney

NSW 2006

Phone: +612 93512222

Web: www.usyd.edu.au

Sydney Conservatorium of Music

Phone: +612 9351 1216

Fax: +612 9351 1200

Web: www.music.usyd.edu.au

Email: info@conmusic.usyd.edu.au

This book (and other handbooks) can also be found at:
www.usyd.edu.au/handbooks

The University of Sydney
Sydney Conservatorium of Music.

© 2006 The University of Sydney.

ISSN: 1039-5156.
CRICOS Provider Code 00026A.

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

Produced by the Publications Office, The University of Sydney.

Conservatorium calendar 2006

Semester 1 2006

Week beginning	Sydney Conservatorium of Music (undergraduate & postgraduate studies)	Conservatorium Open Academy	Conservatorium High School
9 Jan	Non-teaching period	Academy Summer School	School holidays
16 Jan	Non-teaching period	Academy Summer School	School holidays
23 Jan	Non-teaching period		School holidays
26 Jan: Australia Day	25 Jan: UG Enrolment Day		
30 Jan	Non-teaching period		Term 1 starts 30 Jan
6 Feb	Non-teaching period	11 Feb: Intro Music commences	
13 Feb	Non-teaching period		
20 Feb	Non-teaching period	Term 1 C'ty Academy commences	
	22 Feb: Annual Teaching Day	25 Feb: Jnr/Snr School commences	
1 27 Feb	Individual lessons commence ** 27 Feb: 1 st Yr Orientation Day & 1 st Yr tutorial sign-on 28 Feb: Undergraduate sign-on	28 Feb: Jazz School commences	1 Mar: Swim Carnival
2 6 Mar	Academic & Ensemble lessons commence **		
3 13 Mar			16 & 17 Mar: House Concerts
4 20 Mar		25 Mar: Jnr/Snr School concludes	
5 27 Mar	31 Mar: HECS census deadline		31 Mar: CHAOS Concert
6 3 April	Special Projects Week 1	8 Apr: Intro Music concludes 4 Apr: Jazz School concludes	4 Apr: Soloists Concert
7 10 April 14 Apr: Good Friday		13 Apr: Term 1 C'ty Academy concludes	Term 1 ends Thurs 13 Apr
- 17 Apr 17 Apr: Easter Monday	AVCC Common Week - no teaching		School Hols
8 24 Apr 25 Apr: Anzac Day	Teaching resumes Tues 26 April		School Hols
9 1 May		1 May: Vocal School commences 2 May: Jazz School resumes 6 May: >Intro Music & Jnr/Snr School resume	Term 2 commences
10 8 May		Term 2 C'ty Academy commences	9 May: Soloists Concert 2
11 15 May		20 May: Snr Sch Chamber Cone Intro to Music concludes	
12 22 May		27 May: Jnr Schl Prom concert	26 May: CHAOS Concert
13 29 May			31 May: Athletics Carnival
14 5 June	9 Jun: Academic & Ensemble lessons conclude	6 Jun: Jazz Schl concludes No Sat classes - long weekend	7-9 Jun: Level Exams
15 12 June 12 Jun: Queen's Birthday	Study Week Individual/ makeup lessons conclude Honours & Postgraduate Recitals 2 nd Year Exams Tue, Wed, Thu 1 st & 2 nd Yr Jury Exams Wed Thu & Fri	No Mon classes - long weekend	13 Jun: Soloists Concert 3 16 Jun: Chamber Concert 1
16 19 June	Written Examinations Postgraduate Recitals Auditions	Jnr/Snr School concludes 24 Jun: K-12 Gala Concert	21 Jun: Lunchbreak Concert 22 Jun: Open Day Concert 23 Jun: CHS/CHAOS Concert
17 26 June	USyd non-teaching period	26 Jun: Vocal Schl concludes Term 2 C'ty Academy concludes	27 Jun: Prom Concert 30 Jun: Composers Day Concert Term 2 concludes 30 Jun
3 July	USyd non-teaching period	Academy Winter School HSC Workshops	School Hols
10 July	USyd non-teaching period	Academy Winter School 8 weeks Vocal School 12 weeks Jazz School 12 weeks Intro Music & Jnr/Snr Schl 8 weeks Community Academy	School Hols 16 weeks practical lessons

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

** 12 weeks ensemble activities; 12 weeks individual lessons or equivalent (Minor level); 14 weeks individual lessons or equivalent (Major level).

Deferral of recitals is subject to written approval. See Rule 5.4 in Chapter 4 of the Handbook.

Conservatorium calendar 2006

Semester 2 2006

Week beginning	Sydney Conservatorium of Music (undergrad and postgrad studies)	Conservatorium Open Academy	Conservatorium High School
1 17 July	Individual lessons commence ** Academic classes commence for BMus (MusEd) 3 & 4 (double delivery)	17 Jul: Vocal School commences 22 Jul: Intro Music commences	Term 3 commences
2 24 July	Academic & Ensemble lessons commence **	29 Jul: Jnr/Snr School commence	
3 31 July		1 Aug: Jazz School commences	4 Aug: SC Concerts 1 & 2
4 7 Aug	BMus (MusEd) 3 & 4: 7 week Practicum commences	Term 3 C'ty Academy commences	8 Aug: Soloists Concert 4 11 Aug: SC Concerts 3 & 4
5 14 Aug	BMus (MusEd) 2: Monday Practicum commences		15 Aug: Chamber Concert 2 18 Aug: SC Concerts 5 & 6
6 21 Aug	26 Aug: UniLive		25 Aug: SC Concerts 7 & 8
7 28 Aug			31 Aug: SC Concerts 9 & 10 1 Sept: SC Concerts 11 & 12
8 4 Sept	Special Projects Week 2	4 Sept: Vocal School concludes	8 Sept: Chamber Concert 3
9 11 Sept			12 Sept: Soloists Concert 5
10 18 Sept	BMus (MusEd) 3 & 4: 7 week Practicum concludes	19 Sept: Jazz School concludes 23 Sept: Jnr/Snr School conclude 23 Sept: Snr Schl chamber concert	
- 25 Sept	AVCC Common Week - non teaching period	31 Sept: Intro Music concludes Term 3 C'ty Academy concludes	27 Sept: Lunchbreak Concert 28 Sept: Annual Concert Term 3 concludes 29 Sept
11 2 Oct 2 Oct: Labour Day	Teaching resumes Tues 3 October		School Hols
12 9 Oct			School Hols
13 16 Oct		21 Oct: Intro Music & Jnr/Snr School resume	Term 4 commences
14 23 Oct	27 Oct: Academic & Ensemble lessons conclude BMus (MusEd) 2: Monday Practicum concludes	24 Oct: Jazz School resumes 28 Oct: Intro Music concludes 28 Oct: Jnr Schl Prom concert	
15 30 Oct	Study Week Individual/ makeup lessons conclude 2 nd year Exams Mon, Tue, Wed 1 st & 2 nd Yr Jury exams Wed Thu & Fri Honours recitals	Term 4 C'ty Academy commences	
16 6 Nov	Written Examinations Postgraduate Recitals	Jnr/Snr school concludes 11 Nov: K-12 Gala concert	
17 13 Nov	Yrs 3 & 4 recitals	14 Nov: Jazz School concludes	14 Nov: Soloists Concert 6
18 20 Nov	BMus (MusEd) 2 block Practicum commences Yrs 3 & 4 recitals		20-24 Nov: Level Exams
19 27 Nov	Deferred recitals BMus (MusEd) 2: Practicum concludes Auditions	Term 4 C'ty Academy ends	
4 Dec	Auditions		7 Dec: CHS/CHAOS Concert 8 Dec: Orientation Day Concert
11 Dec	Non-teaching period		G&S Production
18 Dec	Non-teaching period		G&S Production
		8 weeks Vocal School 12 weeks Jazz School 12 weeks Intro Music & Jnr/Snr Schl 8 weeks Community Academy	16 weeks practical lessons

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

** 12 weeks ensemble activities; 12 weeks individual lessons or equivalent (Minor level); 14 weeks individual lessons or equivalent (Major level).

Deferral of recitals is subject to written approval. See Rule 5.4 in Chapter 4 of the Handbook.

Contents

	Page		Page
Sydney Conservatorium of Music Handbook	1	General University information	117
Message from the Dean	1	Accommodation Service	117
1. Profile of the Sydney Conservatorium	3	Admissions Office	117
Vision and Mission of the Sydney Conservatorium of Music	3	Applying for a course	117
Graduate Attributes	3	Assessment	117
List of awards	4	Careers Centre	117
2. Staff	5	Casual Employment Service	117
3. Student information	9	Centre for Continuing Education	117
4. Rules of the Sydney Conservatorium	13	Centre for English Teaching (CET)	118
Definitions	13	Child care	118
Rules	14	Client Services, Information & Communications Technology	118
5. Undergraduate courses	21	The Co-op Bookshop	118
Bachelor of Music	21	Counselling Service	118
Bachelor of Music (Performance)	23	Disability Services	119
Bachelor of Music (Composition)	25	Enrolment	119
Bachelor of Music (Musicology)	26	Environmental Policy	119
Bachelor of Music (Music Education)	27	Examinations	119
Bachelor of Music Studies	30	Fees	119
Bachelor of Arts/Bachelor of Music Studies	32	Financial Assistance Office	119
Diploma of Music	34	Freedom of Information	119
Diploma of Opera	35	Graduations Office	120
Public examination recitals (undergraduate)	35	(Grievances) Appeals	120
Transfer from Minor to Major Principal Study	36	HECS and Fees Office	120
Transfer between undergraduate awards	36	International Student Centre	120
Undergraduate units of study by area	36	International Student Services Unit	120
Degree regulations	38	Koori Centre and Yooroang Garang	120
6. Undergraduate units of study	49	Learning Centre	121
7. Postgraduate courses	91	Library	121
Conservatorium graduate degree programs	91	Mathematics Learning Centre	121
Master's preliminary course	91	Multimedia and Educational Technologies in Arts (META)	121
Public examination recitals (graduate)	91	MyUni Student Portal	122
Doctor of Philosophy	91	Part-time, full-time	122
Master of Applied Science (Music Performance)	92	Privacy	122
Master of Music (Applied Research in Music Performance)	92	Scholarships for undergraduates	122
Master of Music (Composition)	92	Student Centre	122
Master of Music (Music Education)	93	Student Identity Cards	122
Master of Music (Musicology)	93	Student Services	122
Master of Music (Performance)	94	The Sydney Summer School	123
Coursework degrees	95	Timetabling Unit	123
Resolutions of the Senate	98	University Health	123
8. Postgraduate units of study	105	Student organisations	125
University (Coursework) Rule 2000 (as amended)	113	Students' Representative Council	125
Preliminary	113	Sydney University Postgraduate Representative Association	125
Rules relating to coursework award courses	113	Sydney University Sport	125
Division 1: Course requirements, credit points & assessment	114	University of Sydney Union	125
Division 2: Enrolment	114	Abbreviations	127
Division 3: Credit and cross-institutional study	114	Glossary	129
Division 4: Progression	114	Index	141
Division 5: Discontinuation of enrolment	115		
Division 6: Unsatisfactory progress and exclusion	115	Maps	160
Division 7: Exceptional circumstances	116	Camperdown/Darlington campus map	160
Division 8: Award of degrees, diplomas and certificates	116		
Division 9: Transitional provisions	116		

Conservatorium of Music Handbook

The following information is a printed version of the information available through Handbooks Online, on the University of Sydney website. Please visit "<http://www.usyd.edu.au/handbooks/>".

Message from the Dean

Welcome to the Sydney Conservatorium

Auspicious, Bold, Creative, Daring

The Sydney Conservatorium of Music is a place for artists and scholars – a magical and wonderful place. I am extremely privileged to serve as the Dean. Since its inception, the Sydney Conservatorium has been reinventing the musical experience. As a forum for interpreting culture through music and the arts, our talented international students and visitors engage with the dynamic music and ideas of our time, as well as the great masters and musical traditions dating back to the ancient tones of antiquity. The Conservatorium is a distinctive part of the arts and educational nucleus that celebrates all that is unique to New South Wales while contributing to music worldwide.



The strength and heart of the Sydney Conservatorium's rise to excellence, lies with its faculty and their significant contributions: their research, their creative activity and the courses they teach. Sydney is a city of boundless energy and astonishing diversity; qualities that I think are reflected in the offerings of the Conservatorium. The spirit of great music lives in Sydney, in every room and stage at the Conservatorium of Music.

The auspicious foyer, a showplace of the University, invites audiences to enter some of the finest performance spaces in Sydney where musicians of all ages bring vitality, energy, intimacy and passion for music. This extraordinary commitment to music and its future is the constant vein in the conservatorium's history, a pulse shared by every student who has studied or faculty member who has taught here. The extraordinary building pieces together the enormous jigsaw puzzle of people and music, works and composers, programs and performances that comprise the Sydney Conservatorium of Music. The Conservatorium complex includes an extraordinary concert hall, two recital halls, and opera teaching and performance centre with flexible seating and staging configurations, a music technology suite, an excellent library, research centre and numerous teaching and practice studios. Lorin Maazel and Zubin Mehta are among those who have chosen the venue.

The most comprehensive selections of chamber music, a distinguished list of artists and scholars, we are delighted to introduce some of the brightest talents in the international music world. We continue to be grateful to all who contributed to the exquisite building and facilities to complement the beauty of the music making. It places us in a unique position worldwide where one can enjoy unusual works of music in such splendid settings.

As a gathering place for experiencing contemporary music performance, scholarship and culture – by individuals who push the boundaries of innovation, creativity, cognition and expression. The Conservatorium of Music's alumni enjoy exceptional careers worldwide as performers and scholars in the finest musical company. Alumni include: conductors Richard Bonyngne and Simone Young, violinists Richard Tognetti and Kirsten Williams, cellists Nathan Waks and David Pereira, pianists Roger Woodward and Michael Kieran Harvey, jazz virtuoso James Morrison, composers Gerard Brophy, Elena Kats-Chernin, Michael Smetanin and countless others. Additionally the Conservatorium has in place international student exchange agreements with highly regarded music institutions such as the Royal College of Music and the Royal Academy of Music in London, the Hochschule für Musik in Detmold, and the Musikhochschule, Freiburg in Breisgau, Germany. I welcome you to explore and share the excitement that results from uniquely talented professional musicians of tomorrow whose virtuosity will define the future of music.

The Conservatorium of Music brought the first String Quartet and the first Symphony Orchestra to Australia early in the early 1900s. The historical involvement with famous artists such as Nellie Melba, Jascha Heifetz and Fritz Kreisler continues today with regular visits from world-class performers and conductors.

Competitive scholarships and awards are available for the top talent in all realms. While places are limited, there is emphasis on recruiting the finest artists and scholars of tomorrow.

Music is the most universal language ever developed, and nowhere is it spoken more eloquently than here in Sydney. I invite you to join the conversation and hope to welcome you to our venue.

Professor Kim Walker
Dean

1. Profile of the Sydney Conservatorium

The following information is a printed version of the information available through Handbooks Online, on the University of Sydney website. Please visit <http://www.usyd.edu.au/handbooks/>.

The Sydney Conservatorium of Music, established in 1915, is one of the oldest music schools in Australia.

Vision and Mission of the Sydney Conservatorium of Music

Vision

The Conservatorium of Music, University of Sydney seeks to be the foremost school of music in Australasia and one of the world leaders, achieving pre-eminence in performance, scholarship and pedagogy, and through its graduates promoting and shaping the cultural identity of Australia and music worldwide.

Mission

The mission of the Sydney Conservatorium of Music is to provide distinguished instruction in music and music-related fields as well as outstanding opportunities for performance, composition, research and teacher training for music and cultural studies. These opportunities are designed to meet the following purposes within the framework of the University of Sydney and Australia:

1. To prepare students for careers as performers, composers, scholars, teachers, musicians and administrators in higher education, pre-tertiary settings, the professional music world, the private sector and supporting fields.
2. To provide musicians and university non-music majors the opportunity to develop their knowledge, understanding and ability in all aspects of music at a level appropriate to their needs and interests.
3. To broaden and deepen the knowledge and understanding of all aspects of music through research and publication.
4. To enrich the lives of students, faculty, community, the state, the nation and the world with performances of a wide variety of music. The excellence, authenticity, and originality of these performances also serve as models for future performances by students and as criteria for future listening experiences.

Graduate Attributes

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

SCHOLARSHIP - *an attitude or stance towards knowledge:*

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

GLOBAL CITIZENSHIP - *an attitude or stance towards the world:*

Graduates will be global citizens, who will aspire to contribute to society in a full and meaningful way through their roles as members of local, national and global communities.

LIFELONG LEARNING - *an attitude or stance towards themselves:*

Graduates will be lifelong learners committed to and capable of continuous learning and reflection for the purpose of furthering their understanding of the world and their place in it.

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

Research and Inquiry

Graduates of the University will be able to develop new knowledge and understanding through the process of research and inquiry. For example, students will:

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

Information Literacy

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

For example, students will:

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

Personal and Intellectual Autonomy

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

For example, students will:

- be intellectually curious and able to sustain intellectual interest
- be capable of rigorous and independent thinking
- be open to new ideas, methods and ways of thinking
- be able to respond effectively to unfamiliar problems in unfamiliar contexts
- be able to identify processes and strategies to learn and meet new challenges in scholarly work, composition, teaching or performance

1. Profile of the Sydney Conservatorium

- be independent learners who take responsibility for their own learning
- recognise and be able to undertake lifelong learning through reflection, self-evaluation and self-improvement
- have a personal vision and goals, and be able to work towards these in a sustainable way by establishing good work practices in music scholarship, composition, teaching or performance

Ethical, Social and Professional Understanding

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

For example, students will:

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

Communication

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

For example, students will:

- use oral, aural, written and visual communication to further their own learning
- make effective use of appropriate forms of communication to critique, negotiate and create understanding
- use spoken, audiovisual, written media and music performance as communicative tools for interacting with and relating to others

List of awards

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

Undergraduate courses

Diploma of Music

DipMus - *Two years full-time*

Diploma of Opera

DipOp - *Three years full-time*

Bachelor of Music (Composition)

BMus(Comp) - *Four years full-time*

Bachelor of Music (Music Education)

BMus(MusEd) - *Four years full-time*

Bachelor of Music (Musicology)

BMus(Musicol) - *Four years full-time*

Bachelor of Music (Performance)

BMus(Perf) - *Four years full-time*

Bachelor of Music Studies

BMusStudies - *Three years full-time*

Bachelor of Arts/Bachelor of Music Studies

BA/BMus Studies - *Five years full-time*

Postgraduate courses

By coursework

Graduate Certificate in Music (Pedagogy)

GradCertMus(Ped) - *One semester full-time*

Graduate Certificate in Music (Creative Sound Production)

GradCertMus(CrSoundProd) - *One semester full-time*

Graduate Diploma in Music (Pedagogy)GradDipMus(Ped) - One year full-time

Graduate Diploma in Music (Creative Sound Production)

GradDipMus(CrSoundProd) - *Two semesters full-time*

Graduate Diploma in Music (Accompaniment)

GradDipMus(Accomp) - *One year full-time*

Graduate Diploma in Music (Performance)

GradDipMus(Perf) - *One year full-time*

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

Master of Music Studies (Pedagogy)MMusStudies (Ped) - Three semesters full-time

Master of Music Studies (Creative Sound Recording)

MMusStudies (CrSoundProd) - *Two semesters full-time*

Master of Music Studies (Performance)

MMusStudies (Perf) - *Three semesters full-time*

Master of Music Studies (Opera)MMus Studies (Opera) - Two years full-time

By research

Master of Music (Composition)

MMus(Comp) - *Two years full-time*

Master of Music (Music Education)

MMus(MusEd) - *Two years full-time*

Master of Music (Musicology)

MMus(Musicol) - *Two years full-time*

Master of Music (Performance)

MMus(Perf) - *Two years full-time*

Master of Music (Applied Research in Music Performance)

MMus(AppResMusPerf) - *Two years full-time*

Master of Applied Science (Music Performance)

MAppSc(MusPerf) - *Two years full-time*

Doctor of Philosophy

PhD - *Three years full-time*

Disclaimer

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

2. Staff

The following information is a printed version of the information available through Handbooks Online, on the University of Sydney website. Please visit <http://www.usyd.edu.au/handbooks/>.

Dean

Kim Walker, ENPL *Stan Premier Prix de Virtuosite Conservatoire de Musique de Geneve, Curtis Inst Music*

Pro-Dean/Head of School

Michael Halliwell, BA (Hons) DipEd *Witw BA(Hons) SA MA PhD Natal DipOp Lond OpCtr GradCertHigherEd*

Associate Dean (Graduate Studies)

Peter Dunbar-Hall, BA(Hons), DipEd MMus *UNSW PhD UNSW*

Associate Dean (Undergraduate Studies)

Jennifer Shaw, MA PhD *SUNYStony Brook BA(Hons) LLB(Hons)*

Associate Dean (Research)

Professor Allan Marret, PhD *Camb BA Well MA Lond*

Associate Dean (Learning and Teaching)

Diane Collins, BA(Hons) *UNSW PhD*

Associate Dean (Information and Communication Technology)

Lewis Cornwell, BMus(Hons)

Executive Assistant to the Dean

Gloria Holland

School of Performance and Academic Studies

Arts & Cultural Inquiry Unit

Chair/Senior Lecturer

Diane Collins, BA(Hons) *UNSW PhD*

Part-time staff

Leigh Beaton, BA (Hons) *Murdoch*
Marianne Delaney, Dip Mus Ed *DalCert GradDipSpecEd Melb MMus(MusEd)*
Ross Gilbert, BA *NE MEd PhD ///*
Margie McCrae, *MCreativeArts Woll*
Sharon Tindall-Ford

Arts/Music Unit

Chair

Anne Boyd AM, *DPhil York BA*

Professors

Richard Charteris, BA MA PhD *FAHA FRHistS ATCL*
Allan Marett, PhD *Camb BA Well MA Lond*

Associate Professors

Winsome Evans OAM, BEM *BMus LTCL*
Nicholas Routley, PhD *Camb MA MusB*

Lecturers

Linda Barwick, BA PhD *Flin*
Aaron Corn, PhD
Charles Fairchild, BA *// MA York Tor PhD NY Buffalo*
Matthew Hindson, *BMus MMus Melb PhD*
Cecilia Sun PhD

Brass Unit

Chair/Lecturer

Andrew Evans (Trumpet), *BMus Tas*

Lecturers

Andrew Bain (French Horn), *BMus Elder GradDip (Karlsruhe)*
Ben Jacks (French Horn)

Scott Kinmont (Trombone), *BMus ANU MMus Northwestern*

Steve Rosse (Tuba)

Part-time staff

Nigel Crocker (Trombone)
John Foster (Trumpet), *BMus*
Paul Goodchild (Trumpet)
Christopher Harris (Bass Trombone), *BMus ANU*
Bruce Hellmers (Trumpet)
Roslyn Jorgensen (Trombone), *BAMus £LT GradDipPerf CSM MPerf*
Saul Lewis (French Horn), *ASCM MMus*
Peter Miller (Trumpet)
Gerard Patacca (French Horn), *BMus ANU GradDip Essen*
Ronald Prussing (Trombone), *DipMusEd*
Marnie Sebire (French Horn), *BMus(Hons)*
Leanne Sullivan (Trumpet), *BMus*
Matthew Walmsley (Tuba)

Composition & Music Technology Unit

Chair/Senior Lecturer

Michael Smetanin, *BMus*

Lecturers

Donna Hewitt, BSc *Syd BA(Music)(Hons) UWS*
Anthony Hood, MSc *DPhil York BMus(Hons)*
Trevor Pearce, BA *BMus(Hons) PhD*
Ivan Zavada, *MMus(ElectroacousticComp) Montreal*

Part-time staff

Judy Bailey OAM, *ATCL*
Nigel Butterley AM, *HonDMus N'cle(NSW)*
Amanda Cole, *BMus*
Roslyn Dunlop, *BMus*
Simone East, *BMus*
Mary Finsterer, PhD *Melb*
Bradley Gill, *BMus(Hons)*
Terumi Narushima, *GradDipEd(Sec) BMus(Hons) MMus*
Rosalind Page
Anna Pimokhova, *MA(Composition) MA(Conducting) NatAcad-Music, KievMMusPhD*
Damien Ricketson, *BMus PGradCert RoyalConsHague*

Conducting

Professor in Conducting

Imre Pallo

Part-time staff

Neil McEwan, *Cert(Cond) Meistersinger Kon Nürnberg MMus UNSW PhD*
Henryk Pisarek, *MA Warsaw*

Ensemble Studies Unit

Chair/Senior Lecturer

David Miller AM (Piano/Accompaniment), *B A (Hons)*

Senior Lecturer

Gerard Willems (Piano), *DSCM(Performer)(Hon) DSCM(Teacher)(Hons)*

Associate Lecturers

Josephine Allan (Piano Accompaniment), *PGDip SCMBMus ANU*
Jeanell Carrigan (Piano/Accompaniment), *BA(Mus) Kiinstlerische Straatsdiplom Munich MMus Qld DCA W'gong*
David Howie (Piano/Accompaniment), *BMus GradDipMus(Acc)*
Clemens Leske (Piano/Accompaniment), *BMus Juilliard*
Natalia Ricci (Piano/Accompaniment), *BMus Cine MMus RNCM*

Jazz Studies Unit

Chair/Lecturer

Craig Scott (Double Bass), MMus ANU GradCertHigherEd

Lecturer

William Motzing, BMus Eastm MMus Manhattan

Part-time staff

Warwick Alder

Judy Bailey OAM (Piano), ATCL

Dale Barlow (Saxophone)

Kerrie Biddell (Voice)

Steve Brien (Guitar)

Andrew Dickeson (Drums)

John Harkins (Piano)

Kevin Hunt (Piano)

Colin Loughnan (Saxophone)

Matt McMahon (Piano), ADJS BA

Mike Nock, ONZM (Piano)

David Panichi (Trombone)

Ron Philpott (Bass-Electric)

Phillip Slater (Trumpet), BCA *W'gong* MMus ANU GradDipIn-foMngt

Julie Spithill (Piano Class), DSCM BA(Music) BA(Ed)

MMus(MusEd)

David Theak (Saxophone), MMus(Perf)

Keyboard Unit

Chair

Gerard Willems (Piano), DS CM (Performer) (Hons) DSCM(Teacher)(Hons)

Senior Lecturers

Daniel Herscovitch (Piano), DSCM(Performer), DSCM(Teacher)(Hons) Reifeprüfung Meisterklassendiplom *Munich*

Stephanie McCallum (Piano), DSCM (Performer) with Merit

DSCM(Teacher) ARCM LRAM

Elizabeth Powell (Piano), ARCM Premier Prix *ParisConservatoire*

Lecturer

Neal Peres da Costa (Harpsichord), DipEarlyMus *Guildhall* MMus *City Uni London* PhD *Leeds* BMus(Hons)

Part-time staff

Lyall Duke (Piano)

Nikolai Evrov (Piano), DipMus *Sofia*

Neta Maughan (Piano)

Paul Rickard-Ford (Piano), BMus (Hons) *Melb*, PGCAS *RCM*

Natalia Sheludiakova (Piano), DipMus (Teach) BMus *Ukraine* MMus *Moscow*

Phillip Shovk (Piano), MA *Moscow*

Joshua Tsai (Piano), BMus *Johns H Bait* LRSM

Alexandra Vinokurov (Piano), DipMus *SCMMoscow*

Katie Zhukov (Piano), BMus *Adel* MMus *Juillard*

Music Education Unit

Chair/Senior Lecturer

Kathryn Marsh, BA(Hons) DipEd *SydTeachColl* PhD

Associate Dean, Postgraduate Studies/Senior Lecturer

Peter Dunbar-Hall, BA(Hons) DipEd MMus *UNSW PhD UNSW*

Lecturer

Anthony Hood, MSc DPhil *York* BMus(Hons)

Part-time staff

Pauline Beston, DipMus(Ed) *BE'd N'cle(NSW)* MMus *UNSW PhD*

Bronwyn Irvine BMusEd, Australian Kodaly Certificate of Music Education *Q'land*

Suzanne Oyston BMusEd *St George Institute*

Gary Watson, RSA Cert TEFLA MMus

Musicology Unit

Chair/Lecturer

Jennifer Shaw, MA PhD *SUNYStonyBrook* BA(Hons) LLB(Hons)

Reader

Richard Toop, BA(Mus) *Hull*

Associate Professor

Peter McCallum, DSCM BMus(Hons) *Dunelm* MMus *Lond* PhD

Lecturers

Lewis Cornwell, BMus(Hons)

Alan Maddox, BA(Hons)

Kathleen Nelson, MMus PhD *Adel*

Neal Peres da Costa (Harpsichord), DipEarlyMus *Guildhall* MMus

City Uni London PhD *Leeds* BMus(Hons)

Part-time staff

Rachel Campbell

Scott Davie, BMus MMus(Perf)

Megan Evans, BMus

Marcus Hartstein, BA(Mus) GSM MMus *UNSW PhD*

Stephen Loy, LMusA AMusA DipABRSM BMus(Hons)

Anna Maslowiec

Peter McNamara

Brett Mullins, BMus

Jason Noble, BMus(Hons)

Damien Ricketson, BMus PGradCert *RoyalConsHague*

John Wallace

Katie Zhukov (Piano), BMus *Adel* MMus *Juillard*

Organ Studies

Part-time staff

Philip Swanton DSCM, Dip fur alte Musik *Basel*

Percussion Unit

Chair/Lecturer

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

Part-time staff

Alison Eddington, DipMus BMus

Steve Machamer

Kevin Man

Richard Miller

Performance Outreach and Communication Unit

Chair/Lecturer

Mark Walton

Strings Unit

Chair/Associate Professor

Goetz Richter (Violin), Kuenstl Staatsdiplom *Munich* B A (Hons)

Senior Lecturers

Georg Pedersen (Violoncello), Deuxieme Prix *ParisCons*

Roger Benedict (Viola), GRNCM *Royal Northern College of Music*

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

Gregory Pikler (Guitar)

Part-time staff

Raffaele Agostino (Guitar)

Tommie Andersson (Lute) BMus MMus(Perf) *Goteborg*

Kees Boersma (Double Bass), DipMus *VCA*

Janet Davies (Violin)

Julien Dupont (Violin/Viola)

Jane Hazelwood (Viola)

Alex Henery (Double Bass)

Jennifer Hoy (Violin) MMus (Hons)

Mark Ingwersen (Violin)

Louise Johnson (Harp)

Beryl Kimber (Violin)

Christopher Kimber (Violin)

Stan Kornel (Violin), MA *Poland*

Faina Krel (Violin), MMus *NovosibirskRussia*

Maria Lindsay (Violin)

Jemima Littlemore (Violin), BMus

Justine Marsden (Violin)

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

Anna McDonald (Violin)

Elisabeth Mitchelmore (Violin)

Phillipa Paige (Violin), LRAM (Teach) *Lond* BMus(Perf)

Julian Smiles (Cello)

Ronald Thomas (Violin)

Alexandru Todicescu (Viola/Violin), DipMus *Buch*, Dip(Spec) *Brus*

Thomas Tsai (Cello), DSCM SCM PerfDip *Sth Calif*
 Emma West (Violin)
 Uzi Wiesel (Cello)
 Wanda Wilkomirska (Violin), MMus *Budapest*
 Peter (Shi-Xiang) Zhang (Violin)

Vocal and Opera Studies Unit

Chair/Lecturer

Maree Ryan, DSCM LMusA

Associate Professor

Michael Halliwell, BA (Hons) DipEd *Witw* BA(Hons) SA MA PhD
Natal DipOp Lond OpCtr GradCertHigherEd

Senior Lecturer

Sharolyn Kimmorley (Vocal Coach), DipMusEd DSCM

Lecturers

Rowena Cowley (Voice), BMus DipEd GradDipOp GradDipMus
Griffith DMA Manhattan SM
 Andrew Dalton (Voice)
 Nicole Dorigo (Italian/French), BA(Hons)(Italian) MPhil(Italian)
 Jane Edwards (Voice), BMus *Tas*
 Barry Ryan
 Pierre St Just (Opera Coordinator)

Part-time staff

Robert Allman (Voice)
 Michael Black (Vocal Coach), MMus GradDipAcc BMusEd
 Phoebe Briggs (Vocal Coach)
 Eun-Jung Byun MMus (Accomp) BMus(Perf) LMusA
 Anna Coghill-Sweeney (Movement and Stagecraft)
 Vincent Colagiuri (Vocal Coach)
 Janice Eliovson (Yoga)
 Francis Greepe (Vocal Coach)
 Elisabeth Henderson-Pilgrab (German) MA(MusEd) *Vienna* PhD
Klagenfurt GradDipMusicTherapy *UTS*
 Kate Johnson (Vocal Coach)
 Simon Kenway BMus GradDipOpera *Qld* GradDipOpera *RCMLtw-*
don
 Jennifer Marten-Smith (Vocal Coach)
 Nadia Piave, MPerf
 Patricia Price (Voice)
 Johanna Puglisi (Dance)
 Graham Pushee
 Ingrid Sakurovs (Repetiteur), ADMT BAComm GradDipMus (Rep)
 Robyn Wells (Voice), BA(Hons) Dip Ed
 Stephen Yalouris

Woodwind Unit

Chair/Lecturer

Andrew Barnes (Bassoon), Perf Dip Perf Cert *Indiana*, Perfection-
 nement *Geneva*, BEc *Macq*

Senior Lecturer

Alexa Still (Flute)

Lecturers

Diana Doherty (Oboe)
 James Kortum (Flute), BMus(Hons) *Depaul Uni CHIC*
 Catherine McCorkill (Clarinet), BA Music, Grad Dip Mus *Canberra*
 1984 Churchill Fellow
 Alexandre Oguey (Oboe), Konzertreifeidiplom, Lehrdiplom *Zurich*
 Mark Walton AM (Saxophone & Clarinet)

Part-time staff

Bridget Bolliger (Flute)
 Francesco Celata (Clarinet), BMus *VCA*
 Geoff Collins (Flute)
 John Cran (Bassoon)
 Deborah de Graaff (Clarinet), BMus
 Ngage de Korte (Oboe)
 Roslyn Dunlop (Clarinet), BMus
 Jocelyn Fazzone (Flute)
 Peter Jenkin (Clarinet), BMus *Adel*
 Emma Knott (Flute), BA(Mus) MCA(MusPerf)
 Christina Leonard (Saxophone), MMus
 Elizabeth Lim (Clarinet), ASCM BMus (Merit) MMus
 Conall McClure (Oboe)

Hans-Dieter Michatz (Recorder/ Baroque Flute), Exam "Schulmusik"
 (flute, piano) Staatl Musiklehrerrufung (Recorder) *Hannover UM-*
 Dip(Performance)(Baroque Flute) *The Hague*
 Sue Newsome (Clarinet), BMus GradDip *Rotterdam*
 James Nightingale (Saxophone), BMus MMus
 Rosamund Plummer (Flute)
 Noelene Poole (Flute), BA(Mus) *ANU*
 Elizabeth Pring (Flute)
 Margery Smith (Clarinet/Saxophone)
 Janet Webb (Flute) BA(Mus)
 Matthew Wilkie (Bassoon)

Many of the Conservatorium's teaching staff listed above perform
 with the Sydney Symphony Orchestra, the Australian Chamber Or-
 chestra, the Australian Opera and Ballet Orchestra, or Opera Aus-
 tralia.

Australian Centre for Applied Research in Musical Performance (ACARMP)

Director/Associate Professor

Dianna T Kenny, MA PhD *Macq* DipEd *SydTeachColl* BA

Library

Librarian-in-Charge

Jonathan Wood (Acting), BA Hons *Bristol* PG Cert Ed *NELP London*
 Dip Lib&Info Sci *Riverina-Murray THE*

Deputy Librarian

Claire McCoy, MA *UNSW DipLib Riverina CAE*

Library Staff

Marie Chellos, BAppSc (InformationStudies) *UTS LibTechCertSyd*
TAFEALIA
 Bligh Glass, GradDipArtsLib&InfoSc *CSU (Riverina)* BA
 Jackie Luke, BA *VUW(NZ)* GradDipEd *CTC (NZ)* GradDipLib&In-
 foSc *CSU (Riverina)*
 Wendy Patten, BA *Macq*, DipLib&InfoStudies *SIT*
 Amanda Pile, BA *Adel* DipDramArts *Vic College of the Arts* Grad-
 DipEd *Hawthorn Inst* GradDipInfoServ *tM/rGradDipWriting SUT*
 Jenny Raby, DipLib&InfoStudies *SITU (Con High School)*
 Katherine Rowell, AssocDipLibPrac *SITU* BA
 Eve Salinas, BA *Cant* DipLib *NZLS*
 Murray Scott, BSc *UNE GradDipAdulEd SCAE* DipLib&InfoStudies
SIT
 Ludwig Sugiri, BA *Trisakti (Indonesia)*
 Vic Walker
 Alan Wood, BA DipEd *UNSW DipTeachLib Kuring-Gai CAE* Dip-
 GalleryMgmt *City Art Institute*

Administration

Manager, Administration

Kylie Mayes, AssDipBus BBus *USQ*

Faculty Administration Officers

Jodie Clifton, AssDipLaw(Para-legal Studies) *UNE-NR*
 Cathy-Anne Jones
 Adrienne Sach, BMus

Administrative Assistants

Sanchia Osborn, BA *ANU* GradCertArts Management *Deakin*
 Stephen Yates

Space and Timetable Coordinator

Jodie Lancashire

Computer/Music Studio Technician

Peter Loxton
 Peter Thomas, BA (TV Sound Production) *CSU* Electronics Cert
 (TAFE), Cert (Audio Engineering and Production) *JMC*

Piano Technician

Geoffrey Pollard, Cert (Piano Tuning) *SCM*

2. Staff

Communications and Marketing Unit

Manager
Elizabeth Rogers

Venue Manager
Steven Burns/Louisa OToole

Concerts Coordinator
Louise Cantello

Ensembles Coordinator
Paige Shipway, GradDipArtsM UTS BMus

Development Unit

Manager
To be appointed

Student Administration

Manager
Robyn Longhurst, BA

Student Administration Officers/Assistants
Richard Gibbons
Savita Sanderson, BA
Rene Tsiknas/Paxton Chmara

Finance Office

Finance Manager
Lynn Greenwood (Acting)

Finance Staff
Norma Dunn
Henrietta Holden

Attendants

Senior Attendant
Geoff Kelly

Attendants
Alex Norwich
Alex Virdun
Gary Wirth
Adam Withers

Conservatorium Open Academy

Director
Susanne James, BMusEd

Community Program Manager
Pierre St Just

Regional Program Coordinator
Appointment to be confirmed

Youth Programs Administrator
Appointment to be confirmed

3. Student information

The following information is a printed version of the information available through Handbooks Online, on the University of Sydney website. Please visit <http://www.usyd.edu.au/handbooks/>.

Introduction

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

Academic Misconduct

Academic honesty is a core value of the University of Sydney and the Sydney Conservatorium of Music. The University is committed to the basic academic right that students receive due credit for work submitted for assessment. Deliberate breaches of academic honesty constitute academic misconduct and may include:

- plagiarism
- fabrication of data
- recycling previously submitted material
- engaging someone else to complete an assessment task or examination on one's behalf
- misconduct during examinations
- submitting a fraudulent special consideration application

Plagiarism can be broadly defined as presenting another person's ideas, findings or work as one's own by copying or reproducing the work without due acknowledgment of the source. The most common form of plagiarism is where a student presents written work, including sentences, paragraphs or longer extracts from published work without attribution of its source. Work submitted for assessment may also be regarded as plagiarised where significant proportions of an assignment have been reproduced from the work of another student, since this exceeds the boundaries of legitimate cooperation.

Misconduct during examinations involves any actions not permitted during the exam, including communicating with others, attempting to read another student's work, and bringing unauthorised material or equipment into the exam room.

Students with any queries should consult the policy - Student Plagiarism: Coursework and can be found at: <http://www.usyd.edu.au/senate/policies/Plagiarism.pdf>

Steps to follow:

- Students must submit original, non-plagiarised work. In developing original work, students will commonly draw on the words and ideas of others. It is vitally important that such words and ideas be fully referenced.
- Students who require assistance with academic writing and referencing skills are strongly advised to participate in the support programs offered by the Learning Centre in Student Services:

room 722 Level 2, Education Building
phone: +612 93513853
email: lc@stuserv.usyd.edu.au

Appeals

Students who have a complaint about an academic decision must first attempt to discuss the matter with the academic staff member who assigned the mark (if the appeal concerns a particular assessment task) or the unit of study coordinator (if the appeal concerns the final assessment for a whole unit of study). If the matter is not resolved in the course of the initial discussion, students can ask for the assignment to be re-marked by another academic staff member. (This is organised by the unit of study coordinator). If this approach is unsatisfactory, students may write a formal appeal letter to the Chair of Unit.

Where the Chair of Unit is the subject of complaint, reports should be made to the Pro-Dean/Head of School. Students should contact the Student Administration Office for further avenues for appeal or if they require guidance.

In cases of alleged harassment or discrimination, of professional misconduct, or the failure of a staff member to attend to teaching or supervisory duties, the student should first approach the lecturer in charge. However, given the nature of such complaints, this may be difficult. In such situations, students are advised to contact the Student Administration Office for guidance. Students should refer to the University Policy on Appeals for further information on the appeals process.

Commonwealth-supported students

If students withdraw from a unit of study prior to the census date, the unit of study does not appear on their academic transcript and they are not charged for this unit. If students discontinue a unit of study after the census date, the unit will appear on their transcript along with the date the unit was discontinued.

In some circumstances the Faculty may consider that a unit of study be discontinued with permission after the relevant date if there is evidence of serious illness or misadventure. Students should contact the Student Administration Office for further information.

Conservatorium Library

Library hours during semester are:

Monday to Thursday from 8.00am to 8.00pm
Friday from 8.00am-6.00pm, and
Saturday from 10.00am-5.00pm.

Any variations will appear on noticeboards and the Conservatorium webpage.

Undergraduate and postgraduate students can borrow from all University of Sydney Libraries. Postgraduates can request items from other libraries to be picked up at the Conservatorium Library by using the inter-library loans interface. Both undergraduate and postgraduates can place holds on material currently on loan.

To find out all about the Library, attend Library tours and Information Literacy classes at the beginning of each semester.

Conservatorium Students' Association (CSA)

The Conservatorium Students' Association represents the student body. Its aim is to promote student morale and to encourage communication amongst students and between students and staff. It also acts as a liaison organisation between Conservatorium students and the University of Sydney student organisations. The Student Council meets monthly to consider student needs and requirements. The Executive Committee of the Association meets weekly.

The CSA Annual General Meeting is held in September or October each year when office bearers, year and course representatives are elected. The CSA offices are located on Level 4 adjacent to the Student Administration and Finance Offices.

An Administrative Assistant is available on Tuesdays, Wednesdays and Thursdays to assist with student matters.
Phone+61 2 9351 1291.

This position is provided courtesy of the Students' Representative Council (SRC).

Email accounts

Students of the University have access to electronic mail facilities.

The University's Information and Communications Technology (ICT) provides all students with an email account free of charge. At the beginning of each academic year the ICT will allocate you an email account, details of which will be printed on your Confirmation of Enrolment. As some students may not have computers of their

3. Student information

own, ICT has installed an extra email interface which is convenient for use in computer laboratories. This basic, web-based email client can be used from any Web browser which can read pages on the University's network.

If you have your own computer or subscribe to additional options on the extro system, you will be able to choose from a number of different mechanisms for reading your email. The Web interface is intended to provide basic functionality only.

Fees for non-award courses

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

Graduation

All students enrolled in the final year of their course are strongly advised to confirm that the selection of units in which they have pre-enrolled will enable them to complete all requirements for the award.

Along with other enrolment variations, changes to enrolment to establish potential graduand status must be made before the end of March for Semester 1 and before the end of August for Semester 2. Students should apply to the Student Administration Office for a graduation check well before the end of March or August.

Hiring of instruments

The Conservatorium has a limited stock of instruments for loan to enrolled students. Hirers pay a modest hire fee and are to arrange relevant insurance cover. Hirers are liable for the cost of lost or damaged instruments, as well as incidental items such as strings. Please consult your teacher or Chair of Unit in the first instance for information on instruments available. Hire agreement forms, including terms and conditions are available on the Conservatorium website.

Information on the Web

The Conservatorium maintains a website and some information is included for internal use only for example course outlines for units of study, Conservatorium policies, and other resources to assist student learning.

The web address is <http://www.music.usyd.edu.au/CS/index.shtml>.

Noticeboards

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

Official correspondence

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

Performance examinations

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

Performance Workshop

All performance students are required to participate in and attend Performance Workshop. Programs must be presented by the due date on an appropriate form.

Information about Performance Workshop is displayed on the Performance Workshop notice board on Level 1 (opposite the Percussion Studios).

Practice facilities

The Conservatorium has a generous supply of acoustically treated practice rooms (approximately 70) for the use of enrolled students. These rooms are located on the Level 1 inner corridor at the rear of the building and near the Percussion studios (percussion only), on Levels 2 and 3 in the corridors around the recital halls, and in the front turrets of Level 4 in the Greenway building. Enrolled students may use these facilities at any time when the building is open without booking and are encouraged to make maximum use of the facility. The efficient management and sharing of this resource requires that students using practice facilities adhere to the following code of conduct:

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

Principal Study - Assessment requirements

Students must pass all assessed components of Principal Study. Students will not normally progress if they have failed an assessed component of Principal Study.

Principal Study MAJOR 1

Teacher Grade 100%.

Principal Study MAJOR 2

Jury exam assessed by Panel: 15 mins (instrument specific).
Teacher Grade 50%, Panel Grade 50%.

Principal Study MAJOR 3

Teacher Grade 100%.

Principal Study MAJOR 4

Qualifying Exam: 25 mins (instrument specific).
Teacher Grade 20%, Panel Grade 80%.

Dip Mus

Recital at Junior level assessed by Panel: 40 mins.
Teacher Grade 20%, Panel Grade 80%.

Principal Study MAJOR 5

Teacher Grade 100%.

Principal Study MAJOR 6

Recital at Junior level assessed by Panel: 40 mins.
Teacher Grade 20%, Panel Grade 80%.

Principal Study MAJOR 7

Teacher Grade 100%.

Principal Study MAJOR 8

Recital at Senior level assessed by Panel: 50mins.
Teacher Grade 20%, Panel Grade 80%.

Principal Study minor 1

Teacher Grade 100%.

Principal Study minor 2

Jury exam: 10 mins (instrument specific). Teacher Grade 50%, Panel Grade 50%.

Principal Study minor 3

Teacher Grade 100%.

Principal Study minor 4

Jury exam: 15 mins (instrument specific). Teacher Grade 20%, Panel Grade 80%.

Principal Study minor 5

Teacher Grade 100%.

Principal Study minor 6

Jury exam: 20 mins (instrument specific). Teacher Grade 20%, Panel Grade 80%.

Principal Study minor 7

Teacher Grade 100%.

Principal Study minor 8

Jury exam: 25 mins (instrument specific). Teacher Grade 20%, Panel Grade 80%.

Public performances

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

Scholarships

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

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

Students or prospective students wishing to be considered for the award of a scholarship on the basis of financial need, should submit a separate Application for Scholarship form to the Faculty Administration Office (Room 2140). These applicants should be prepared to submit confidential information about their financial circumstances to assist the Conservatorium in awarding scholarships.

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

The University also has Scholarships available. Please refer to the following website: <http://www.usyd.edu.au/fstudent/scholarships.shtml>

Special Consideration

The Conservatorium recognises that the work of students may be adversely affected by illness or misadventure which leads to absence from lectures, inability to perform at a recital, failure to hand in an assignment, poor performance in an examination, etc. In simple cases occurring during the semester, such problems can be handled by discussing the issue with a member of academic staff or the Chair of Unit.

In the event of serious illness or misadventure, provision is made for special consideration. Any student who believes that his/her performance has been or may be adversely affected by an occurrence of serious illness or misadventure may request the Conservatorium to grant special consideration. All such requests must:

- include the completion of a special consideration application form available from the Student Administration Office,

http://www.music.usyd.edu.au/CS/forms/special_consideration_form.pdf or the main Student Centre located in the Carlaw Building at the Camperdown Campus;

- be supplied within one week of the occurrence; and
- be accompanied by an appropriate Professional Practitioner's Certificate or other relevant documentary evidence apart from the student's own submission. For guidelines on what constitutes satisfactory documentation, please refer to the Special Consideration section at http://www.music.usyd.edu.au/staff/special_consideration_policy.html

The Conservatorium intends to compensate for sub-standard performance only in assessments that do not reflect a student's true competence in a unit of study, and such provisions must not act to the disadvantage of other students. It is important for students to understand that non-attendance at an examination, together with submission of any accompanying Professional Practitioner's Certificate or documentary evidence of misadventure, does not guarantee that a deferred assessment will take place.

Students with serious disabilities which are likely to affect a high proportion of the end-of-semester examinations are advised to discuss the situation with the appropriate Chair of Unit.

Student administration and enquiries

The Student Administration Office in Room 4023 (Greenway Building, Macquarie St) is the initial point of contact for administrative enquiries. Students can obtain information and advice, as well as various forms relating to their candidature, including change of address notification, application for transfer, scholarships, leave of absence and other student related matters. The office is open 10am-4pm.

Student Exchange Opportunities

Both the Conservatorium and the University of Sydney have a range of Student Exchange Programs with universities and music schools throughout the United States, Canada, Europe and Asia. The exchange programs allow students to complete a semester or a year of their degree overseas and have the results credited towards their degree at the University of Sydney. The Conservatorium has special exchange agreements with the Royal Academy of Music, the Royal College of Music, Birmingham Conservatoire, the Staatliche Hochschule für Musik, Freiburg and the Hochschule für Musik, Detmold, both in Germany, and the Norwegian Academy of Music.

Student files

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

Student identification cards

All undergraduate and postgraduate students will be issued with a student identification card upon enrolment. Each student will be assigned an individual student number that 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 \$20 (plus GST) is levied.

Student lockers

A limited number of instrument and bag lockers are available in the Conservatorium building. Students should apply at the Finance Office, Room 4026 (Greenway Building). The charge is \$30 per annum (including GST) + a refundable deposit of \$15. (A refund of \$15 will be given when keys are returned on completion of the academic year).

Student responsibilities

Each student is responsible for ensuring that their enrolment is correct and that their progress in the award course is in accordance with the Resolutions of the Senate. While the Faculty makes every effort to provide advice and information, the onus is on students to ensure that deadlines and award course requirements are met. Each student is required to check prerequisites and co-requisites for each unit of study. If a student is enrolled in a unit that they have not met the prerequisites for, they must withdraw immediately from the unit in question.

3. Student information

There are many University procedures (such as special consideration, student counselling) to accommodate students who experience personal problems, illness and misadventure. It is important for students to familiarise themselves with the regulations for their chosen award course and with the services available at the University.

Terminology

There are a number of different terms which are used throughout this handbook that students may be unfamiliar with. Students should consult the Glossary located at the back of the handbook if they require clarification of the terms used.

Timetable

The Conservatorium Timetable is prepared twice a year. Students should check class and rehearsal times at the beginning of each semester. Timetable information will be available on the web: <http://www.music.usyd.edu.au/CS/courseinfo/timetables.shtml>

University correspondence

It is important that students read all information sent to them by the University, via both postal mail and email. Students must ensure that they keep their contact details up to date and should check their student email account on a regular basis.

Variations of enrolment

The key dates at the beginning of this handbook set out the deadlines by which variations of enrolment must be made. The key dates are based on University policies.

Local fee-paying students

If students withdraw from a unit of study prior to the census date, the unit of study does not appear on their academic transcript. If students discontinue a unit of study after the census date, the unit will appear on their transcript along with the date the unit was discontinued. Students who withdraw will receive a full refund of the fee for the unit. Students who discontinue will receive no refund. In some circumstances the Faculty may consider that a unit of study be discontinued with permission after the relevant date if there is evidence of serious illness or misadventure. Students should contact the Student Administration Office for further information.

International students

If students withdraw from a unit of study prior to the census date, the unit of study does not appear on their academic transcript. If students discontinue a unit of study after the census date, the unit will appear on their transcript with the date the unit was discontinued. Students are advised to contact the International Office to determine if financial penalty will apply due to a variation of enrolment. In some circumstances the Faculty may consider that a unit of study be discontinued with permission after the relevant date if there is evidence of serious illness or misadventure. Students should contact the Student Administration Office for further information.

Withdrawal and Discontinuation for first-year students

First Year students who discontinue totally (either "DNF" or "DF") will be asked to show cause why they should be permitted to re-enrol. First Year students who withdraw totally must reapply for admission through UAC.

4. Rules of the Sydney Conservatorium

The following information is a printed version of the information available through Handbooks Online, on the University of Sydney website. Please visit <http://www.usyd.edu.au/handbooks/>.

All candidates should read these rules in conjunction with the University of Sydney (Coursework) Rule 2000, and the relevant Resolutions of Senate and the Sydney Conservatorium of Music Resolutions, where enacted, (see chapter 5 of this handbook) for the particular course in which they are enrolled.

The Conservatorium Assessment Policy is available from the Conservatorium website: <http://www.music.usyd.edu.au>

The Academic Board policy on Academic Honesty (Plagiarism) in Coursework is available on the <http://fmweb01.ucc.usyd.edu.au/FMPro>.

Definitions

Admission

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

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

Admission restrictions

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

Advanced standing

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

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

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

Award

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

Board

The College Board of the Sydney Conservatorium of Music.

Census dates

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

Credit

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

Credit is the recognition of prior work successfully undertaken by the student in an approved academic institution and allowing its contribution towards a Conservatorium award. Specific credit may be given as recognition of prior work as directly equivalent to a unit of study at the Conservatorium or as non-specific credit when it is not linked to a Conservatorium unit of study. Generally, the same unit of study cannot be counted towards the requirements for two different awards.

Graduates, however, may be given a limited amount of credit for units of study already counted in a completed qualification. The Academic Board policy on Advanced Standing, Credit and Exemption states that the maximum credit granted in such cases will be determined by the requirement that a graduate who is admitted to candidature for a degree of bachelor with credit for completed units of study shall attend units of study for the equivalent of at least two full-time years in that course, unless additional credit from an uncompleted course or courses has also been granted.

Application forms are available from the Student Administration Office.

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. The requirements for each course are expressed as a minimum total number of credit points. Students earn an approved number of credit points for each unit of study which is successfully completed.

Concurrent enrolments

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

Conservatorium

The Sydney Conservatorium of Music.

Corequisite

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

Course transfer

Students wishing to transfer from one Conservatorium course to another [possible only at the beginning of a semester] must submit an application form at least two weeks prior to the commencement of semester to the Manager, Student Administration, who will submit the application to the Chair, Undergraduate or Graduate Studies Committee for determination.

Deferment of enrolment

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

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

Enrolment

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

Exemption

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

Application forms are available from the Student Administration Office.

Full-time student

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

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

Major and minor level of study

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

Principal Study

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

Except with the approval of the Board, students will normally be enrolled in a Principal Study in each semester of their course, until they have completed the minimum requirements in Principal Study for their award.

Part-time student

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

Prerequisite

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

Unit of study

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

Rules

1. Admission

1.1 Admission to undergraduate courses

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

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

Applicants from New South Wales:

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

Applicants from interstate:

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

- (b) *Admission on the basis of equivalent qualifications*

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

- (c) *Admission on the basis of having undertaken other tertiary studies*

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

- (d) *Admission as a Mature Age entrant*

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

- (e) *Special admission*

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

- (f) *Admission of overseas applicants*

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

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

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

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

1.2 Admission to postgraduate courses

1.2.1 An applicant may be admitted to a graduate course:

- (a) upon successful completion of a Conservatorium undergraduate degree program or an undergraduate degree program at another institution deemed by the Board to be equivalent to a Conservatorium undergraduate degree program; **or**
(b) in respect of the graduate diploma where specific rules so provide, upon successful completion of a Conservatorium undergraduate diploma program or an undergraduate award program at another institution deemed by the Board to be equivalent to a Conservatorium undergraduate diploma; **or**
(c) in exceptional circumstances, if the Board determines that such applicant, although not meeting the requirements of (a) or (b), has exceptional qualifications and experience and has the aptitude required for undertaking the courses of study.

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

1.2.3 An applicant must also achieve satisfactory results in:

- (a) an audition/interview, **or**
(b) submitted compositions, **or**
(c) submitted musicology papers, **or**
(d) submitted music education papers, as required, **and**

- (e) must meet such other requirements as are specified in the Conservatorium Resolutions of the award program.
- 1.2.4 An applicant for admission to a performance course may be conditionally accepted on a tape audition, but final acceptance will only occur following 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.

1.3 Transfers from one Conservatorium course to another

- 1.3.1 A student may apply to transfer from one Conservatorium course to another. Students wishing to transfer from one Conservatorium course to another [possible only at the beginning of a semester] must submit an application form at least two weeks prior to the commencement of semester to the Manager, Student Administration
- 1.3.2 A student who wishes to transfer must meet the qualifications for admission prescribed in rule 1 and must have completed all procedures and requirements that are published from time to time.
- 1.3.3 Notwithstanding 1.4.3, students transferring between the Bachelor of Music course and Bachelor of Music Studies course may also transfer **all** units of study which have been successfully completed and which partially fulfil the requirements for the course into which they are transferring.

1.4 Admission with credit and advanced standing

- 1.4.1 An applicant may be admitted to a course with advanced standing or credit and/or may be granted exemption from one or more prescribed units of study.
- 1.4.2 Credit or advanced standing shall normally be on the basis of prior tertiary study in a recognised institution deemed to be equivalent. In exceptional cases, credit or advanced standing may be given in a student's Principal Study on the basis of equivalent experience or exceptional ability.
- 1.4.3 *Credit or advanced standing on the basis of prior tertiary study in incomplete awards* Unless the rules of the course state otherwise, and subject to the provisions in 1.3.3, the maximum amount of advanced standing or credit given for undergraduate and postgraduate coursework awards on the basis of prior tertiary study in a recognised institution, where that study did not lead to a completed award, shall be as follows:

Four-years courses: a maximum of 96 credit points
 Three-year courses: a maximum of 72 credit points
 Two-year courses: a maximum of 48 credit points.

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

Four-years courses: a maximum of 64 credit points including a maximum of 28 credit points for study in disciplines other than music
 Three-year courses: a maximum of 48 credit points including a maximum of 28 credit points for study in disciplines other than music
 Two-year courses: a maximum of 32 credit points

- 1.4.5 Applications for advanced standing in Principal Study shall be made at the time of application for admission; applications for credit or advanced standing in other areas made at other times may be considered.
- 1.4.6 Applications for advanced standing shall include certified copies of the applicant's academic record and copies of outlines for the units of study for which advanced is being sought.

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

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

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

1.5 Exemption

In addition to rule 1.4, students may apply for exemption from individual units of study which are mandatory within their award course on the basis of previous study in an approved academic institution or on the basis of demonstrated ability. Applications for Exemption may be approved by the Assistant Principal on the recommendation of the relevant Chair of Unit. In cases where exemption is granted, students are exempted from the requirement but do not receive credit points towards the award in which they are enrolled.

1.6 Admission of international applicants

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

2. Applications for admission

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

3. Enrolment

3.1 Enrolment and re-enrolment

- 3.1.1 A person shall be deemed to be an enrolled student of the Conservatorium in a particular course following:
- (a) acceptance of an offer of admission;
 - (b) completion of the appropriate enrolment form;
 - (c) payment of the prescribed fees.
- 3.1.2 A person shall be required to enrol/re-enrol at a time identified by the Conservatorium.
- 3.1.3 A person who 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, shall a person be permitted to enrol/re-enrol more than two weeks after the commencement of the semester.
- 3.1.5 A student shall remain an enrolled student of the Conservatorium until the period specified by the Conservatorium for re-enrolment unless the student:
- (a) completes the course; or
 - (b) withdraws from the course; or
 - (c) is excluded from the course; or
 - (d) is deemed to have abandoned enrolment in the course.
- 3.1.6 In order to be eligible for election to or to retain membership of committees and/or boards of the Conservatorium, a student must be enrolled as a candidate for an approved award of the Conservatorium.
- 3.1.7 The enrolment of a student shall be cancelled if the qualifications upon which admission was based cannot be supported by documentary evidence.
- 3.1.8 Deferment of enrolment shall normally only be available for school-leavers.

3.2 Enrolment

- 3.2.1 A student will not be considered enrolled in a unit of study and will not receive a result in that unit of study unless the following requirements are met:
- (a) nomination on the required form (including, where appropriate, authorised electronic forms) of the units to be studied in the year or the semester; and
 - (b) submission of the form (including, where appropriate, authorised electronic submission) to Student Administration for validation of a correct enrolment; or submission of an approved *variation of enrolment* form, and
 - (c) inclusion of that unit of study in the list of units in which the student is enrolled on the University's student system.
- 3.2.2 It shall be the responsibility of an enrolled student to enrol in each unit of study to be undertaken in a given semester or year of a course as specified in the requirements for that course.
- 3.2.4 Permission to add new units of study shall not normally be granted following the conclusion of the second week of the semester in which the unit of study is offered.
- 3.2.3 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 Assistant Principal before enrolling in those units.
- 3.2.5 A student who changes from one unit to another but who fails to obtain the written approval of the Assistant Principal [where required] or who fails to complete and lodge the appropriate form for variation of registration by the nominated date shall be awarded failure in a unit of study abandoned and shall not be awarded a result in a unit of study substituted.
- 3.2.6 A student shall be ineligible to enrol in a unit of study where a published prerequisite for the course has not been met unless the Assistant Principal, for exceptional reasons, approves the enrolment
- 3.2.7 A student who registers in a unit of study shall also register in any corequisite for that unit unless the Assistant Principal, for exceptional reasons, has approved advanced standing or another special arrangement.

4. Progression

4.1 Preamble

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

- (a) comply with all applicable Conservatorium rules; and
- (b) successfully complete the prescribed course of study as detailed for the course.

4.2 Normal progression

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

4.3 Variation of normal progression

- 4.3.1 Permission to vary the normal pattern of progression as defined in rule 4.2 may be granted at the discretion of the Assistant Principal.
- 4.3.2 Except with approval of the Assistant Principal, a student shall not be permitted to undertake a load that exceeds the norm as defined in rule 4.2 by more than one-quarter in any semester.
- 4.3.3 A student who is permitted to undertake a minimum of three-quarters of the full number of units prescribed for a course in any semester or year shall be regarded as a full-time student for that semester or year.
- 4.3.4 A student who wishes to undertake a course on a part-time basis shall make application to the Assistant Principal. A student who is granted approval to undertake a course on a part-time basis shall undertake those units determined by the Assistant Principal.

4.4 Attendance

- 4.4.1 Students are required to attend all lectures, tutorials and performance-related activities prescribed for the units registered.
- 4.4.2 A student who has been absent without approved leave from more than ten per cent of the classes in any one semester in a particular unit of study, or has a continuing record of poor punctuality in attendance at lectures, tutorials or performance-related activities prescribed for a unit may:
- (a) have the result in the unit of study lowered; or
 - (b) be required to show cause why the student should be allowed to continue in the unit of study; or
 - (c) be deemed to have abandoned the unit of study and may be awarded a "discontinued with failure" result for that unit of study.
- 4.4.3 Notwithstanding the requirements for attendance stated in 4.4.2 and in the Statutes and Resolutions of the University of Sydney, full (100 per cent) and punctual attendance is a requirement in all activities where students have a role as active participants in the class or activity. Active participation, for the purpose of this rule, includes situations where the student's contribution is to perform, rehearse or direct rehearsals in a small or large ensemble, or to give seminar and tutorial papers or presentations or undertake assessment tasks. Active participation also includes all one-to-one studio teaching and supervision. Except in cases of illness or misadventure, failure to attend activities or classes where a student is an active participant will be seen as failure to meet the requirements of the unit of study.

4.5 Leave of absence

4.5.1 Notification of absence

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

4.5.2 Sick leave

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

4.5.3 Special leave

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

- (a) An Application for Special Leave of four weeks' duration or less may be approved by the Assistant Principal.
- (b) An Application for Special Leave of more than four weeks' duration shall be submitted to the Board for consideration.
- (c) A student who is granted Special Leave of four weeks' duration or less shall be required to meet all requirements for assignments, activities and examinations for the units of study in which the student is enrolled.
- (d) A student who is unable to fulfil the requirements of clause 4.5.3(c) may submit an application for Withdrawal without Penalty for consideration by the Board, under the provisions of rule 4.6.

4.5.4 Professional activity leave

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

- (a) An Application for Professional Activity Leave shall be submitted by the student to the Student Administration Office at least four weeks prior to the activity in which the student wishes to participate.
- (b) Retrospective approval for Professional Activity Leave shall be granted only in exceptional circumstances.
- (c) A student who is granted Professional Activity Leave shall be required to make up any work required during the period of Professional Activity Leave, other than attendance at lectures, tutorials and other requirements during that period.

4.5.5 Extended leave of absence

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

- (b) An Application for Extended Leave of Absence shall be submitted to the Manager, Student Administration for recommendation to the Assistant Principal.
- (c) Extended Leave of Absence shall not normally be granted to a student who has not completed the first year of a course.
- (d) Extended Leave of Absence shall only be granted to a student enrolled in the second year or later of a course if that student has a satisfactory academic record and demonstrates the potential to complete the program at a satisfactory level.
- (e) Extended Leave of Absence shall not normally be granted for a period exceeding 12 months.
- (f) A student resuming a course after Extended Leave of Absence shall be subject to the course requirements in effect at the time of resumption, shall be required to re-enrol as directed by the Assistant Principal and shall be required to pass a re-audition at a level determined by the Assistant Principal.

4.6 Withdrawal from a course or unit of study

- 4.6.1 A student may withdraw without penalty from a course or unit of study up to the last dates for withdrawal or discontinuation published annually by the University of Sydney and set out at the front of this Handbook. Students withdrawing from a course or unit of study after the HECS census dates (31 March (Semester 1) or 31 August (Semester 2)) will incur a HECS liability as set out in government policy
- 4.6.2 A student who withdraws from a course after these dates shall be awarded the grade "Discontinued - Fail" for all units of study of the course in which the student is enrolled.
- 4.6.3 A student who is absent without leave, and who has failed to respond within 14 days to a request in writing from the Manager, Student Administration, to the student's registered address to explain the absence and to confirm the student's intention to continue in the course, shall be deemed to have abandoned the course and shall cease to be an enrolled student, in terms of rule 3.1.5, from the expiration of the 14th day.
- 4.6.4 A student who is deemed to have abandoned a course shall be awarded the grade of "Discontinued - Fail" for all units of the course in which the student is enrolled and may be required to show cause why the student should be re-admitted.
- 4.6.5 A student who wishes to withdraw from a course or unit of study after the dates shown in 4.6.1 for health reasons, may submit an Application for Withdrawal without Penalty, accompanied by a medical certificate, for consideration by the Assistant Principal.
- 4.6.6 A student who wishes to withdraw from a course or unit of study after the dates shown in 4.6.1 for good reasons such as family difficulties, financial difficulties or misadventure, may submit an Application for Withdrawal without Penalty, accompanied by appropriate evidence from a counsellor, registered medical practitioner or a statutory declaration as to those reasons, for consideration by the Assistant Principal.
- 4.6.7 An Application for Withdrawal or an Application for Withdrawal without Penalty is to be submitted to the Manager, Student Administration and, if granted, shall have effect from the date of receipt, and such student shall cease to be enrolled in the nominated unit or course, in terms of 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 Conservatorium Resolutions; and

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

5.2 Courses and assessment

- 5.2.1 Student progress shall be reported at the end of a semester or year, in accordance with the requirements of each unit of study.
- 5.2.2 Student achievement in a unit of study shall be assessed progressively and/or by final examinations, as approved by the Board, with regard to:
 - (a) attendance at and participation in the activities of the unit; **and**
 - (b) completion of assignments, practical work, tests and examinations; **and**
 - (c) the achievement of a satisfactory overall standard in participation, assignments, practical work, tests and examinations.
- 5.2.3 Credit may be given for course related activities approved by the Board that may be undertaken outside normal semester periods.
- 5.2.4 Items presented for assessment in a unit of study **should be** work done while enrolled in that unit of study. Students may not present the same work, or substantially similar work for assessment in more than one unit of study, nor should they present work for assessment which is the same, or substantially similar to work previously submitted for assessment at the Conservatorium or at another institution.

5.3 Examination results, assessment grades and status notations

- 5.3.1 Student performance shall be graded and student status shall be noted in accordance with the following codes. (*See table below.*)
- 5.3.2 *Supplementary examinations*
There are three reasons for the award of a supplementary examination:
 - (a) illness or misadventure on the day of the examination; or
 - (b) illness or misadventure in the period leading up to the examination; or
 - (c) where a student has failed the examination but has a good record in other assessments in a course which is based on cumulative assessment. In such a case the student will be awarded a grade no higher than a "Pass" as a final result in the course.
 NB: Supplementary examinations will be conducted at the Sydney Conservatorium of Music by arrangement with the lecturer who awarded the grade. Advice regarding supplementary examinations on the Result Notice issued by the University of Sydney does not apply to Conservatorium students.

5.4 Examination performance adversely affected

- 5.4.1 A student who considers that his or her performance at an examination will be adversely affected by a serious illness during the semester or year or by some other occurrence beyond control and who wishes such to be taken into account, shall submit an application in writing, supported by a medical certificate, or a recommendation provided by a University Student Counsellor or some other appropriate professional person or a statutory declaration, as the case may require, to the Manager, Student Administration prior to the date of the examination.
- 5.4.2 A student who, through illness or other occurrence beyond the student's control, has been unable to attend an examination shall submit notification in writing, supported by a medical certificate, or a recommendation provided by a University Student Counsellor or some other appropriate professional person or a statutory declaration, as the case may require, to the Manager, Student Administration within 48 hours of the examination.
- 5.4.3 A student who attempts an examination but considers that his/her performance has been affected adversely by sickness or some other occurrence on the day of the examination or during the examination, and who wishes such to be taken into account, shall submit notification in writing, supported by a medical certificate, or a recommendation provided by the Conservatorium or University Student Counsellor or some other appropriate professional person or a statutory declaration, as the case may require, to the Manager, Student Administration within 48 hours of the examination.

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

5.5 Disqualification from an examination

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

5.6 Notification of examination results, assessment grades and status codes

5.6.1. Examination results may be accessed via the University web site. Examination result notices will be mailed to students shortly thereafter. Result notices will be mailed to the student's semester postal address (or to the long vacation address if it has been provided).

Students are advised to keep their Result Notices because they progressively constitute an academic record. Complete Transcripts of Academic Records (two copies) are issued free at graduation. At any other time a request for a transcript should be made to the Student Centre, the University of Sydney or the Student Administration Office at the Conservatorium.

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

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

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

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

5.8 Requirement to show cause

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

- (a) A Failure in a major component of any course of study such as Principal Study in all courses or Practicum in the Bachelor of Music (Music Education); **or**
- (b) Failure to pass more than 50 per cent of the enrolled units of study; **or**
- (c) Failure or Discontinued - Fail for a second time in a unit of study;

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

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

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

5.8.5 Normally only reasons related to the following circumstances shall be considered by the Board to constitute adequate grounds

upon which to allow a student to re-enrol in a course, in terms of rule 5.8.4. These are:

- (a) medical circumstances;
- (b) family circumstances, in respect of the student's immediate family (e.g. mother/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 the power to exclude a student from a course is exercised, the Assistant Principal shall consult with relevant staff.

5.9 Exclusion

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

- (a) A student who does not show cause, to the satisfaction of the Assistant Principal, why he/she should be allowed to re-enrol in the course, shall be excluded from that course.
- (b) A student who fails to submit a reply in accordance with rule 5.8.4 shall automatically be excluded from the course.
- (c) A student who is excluded from a course shall not be eligible for re-admission to that course for a period of two years.
- (d) A student who is excluded from a course may be admitted to another course during the period of exclusion.
- (e) A student who is unable to complete a course in the prescribed time shall be automatically excluded from the course.
- (f) A student who applies for re-admission to a course upon the expiration of a period of exclusion shall be subject to normal admission requirements as prescribed in rule 2.0 and shall not be entitled to any priority over other applicants on the ground of previous enrolment in the course.
- (g) Except with the express approval of the Assistant Principal, a student re-admitted to a unit of study or a course after exclusion shall not be given credit for any work completed in another Faculty, College or Board of Studies or another University during the period of exclusion.
- (h) In cases where the Assistant Principal permits the re-enrolment of a student whose progress is deemed unsatisfactory, the Assistant Principal may require the completion of specified units of study in a specified time, and if the student does not comply with these conditions the student may again be called upon to show good cause why he or she should be allowed to re-enrol in the Conservatorium.

5.9.2 Notification of exclusion

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

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 major component of the award program as outlined in 5.8.1(a) above, shall be issued with a Letter of Warning at the end of the First Semester.

5.11 Appeals

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

5.11.1 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 maximum period from commencement of enrolment, as specified in the Course Resolutions.

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

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

7. Eligibility for an award

7.1 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 Conservatorium Resolutions for the Bachelor of Music.

5. Undergraduate courses

The following information is a printed version of the information available through Handbooks Online, on the University of Sydney website. Please visit <http://www.usyd.edu.au/handbooks/>.

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

Bachelor of Music (BMus)

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

The goals of the Bachelor of Music are:

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

A more detailed explanation of the aims and objectives of the Bachelor of Music and its specialisations can be found at www.music.usyd.edu.au (<http://www.usyd.edu.au/http://www.music.usyd.edu.au>) and follow the links to future students / courses.

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

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

- have gained a Universities Admission Index (UAI) at the Higher School Certificate or equivalent, including English and Music at the level of the Music 2 syllabus (or equivalent), and
- undertake a practical audition or interview or submit work according to the proposed specialisation as set out below:

(a) *BMus (Performance)* [including Jazz Studies] - a practical audition for Major level study in the nominated instrument or voice

(b) *BMus (Composition)* - submission of at least three compositions in different performance media to demonstrate the level of achievement as composers, and an interview

(c) *BMus (Musicology)* - submission of an example of recent written work and an interview

(d) *BMus (Music Education)* - an interview and an audition, submission and/or further interview for either Major or Minor level of study in instrument or voice, composition or musicology, and

- undertake a written Music Skills test or Jazz Aptitude Test.

Course structure

The course is structured to allow students to:

- achieve a high standard in their area of specialisation;
- undertake core musical studies central to the development of the professional musician; and

- pursue other studies in an area of their choice, either within their area of specialisation, in another area of musical study at the Conservatorium or in another faculty of the University of Sydney.

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

- (a) requirements for their specialisation, including a Principal Study,
- (b) core requirements, and
- (c) other units of the student's choice.

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

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

Bachelor of Music - honours grade

Honours is begun in the different specialisations as follows:

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

Eligibility for admission to honours

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

(a) *BMus (Performance)*

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

(b) *BMus (Composition)*

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

(c) *BMus (Music Education)*

a Distinction average in Music Education and Education units of study, a credit average in all other units in the first two years of the course and a proven capacity to write extended essays of quality;

(d) *BMus (Musicology)*

a Distinction in Musicology 3 and 4 and a credit average in all other units in the first two years of the course.

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

Honours enrolment requirements

Honours candidates complete a research project in their area of specialisation. 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:

5. Undergraduate courses

(a) *BMus (Performance)*

Enrol in Principal Study (Honours) 7 and Principal Study (Honours) 8 in place of Principal Study 7 and 8 (Major) and successfully complete those units of study.

(b) *BMus (Composition)*

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

(c) *BMus (Music Education)*

Complete Music Education Honours 1: Research Methods 1, Music Education Honours 2: Research Methods 2, Music Education Honours 3: Special Study 1, Music Education Honours 4: Special Study 2.

(d) *BMus (Musicology)*

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

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

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

Honours mark and class

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

Performance

Recitals with accompanying research notes in *Principal Study (Honours) 7*: 50%, and
Principal Study (Honours) 8: 50%.

Musicology

Submission of a thesis (70%) in *Musicology 8 (Honours)* and public presentation of a paper (30%) associated with the thesis: 100%.

Composition

Submission of a folio of compositions and a minor thesis in *Composition 8 (Honours)*: 100%.

Music Education

Submission of a thesis in *Music Education Honours 4 Special Study 2*: 100%.

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

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

Bachelor of Music (Performance)

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

For Performance specialists, Major level study is available in:

- Brass: French horn, trombone, trumpet, tuba
- Jazz Performance: areas of bass, brass, drums, guitar, piano, vibraphone, voice, woodwind
- Keyboard: harpsichord, piano
- Organ
- Percussion
- Strings: cello, double bass, guitar, harp, lute, viola, violin
- Voice
- Woodwind: bassoon, clarinet, flute, baroque flute, oboe, recorder, saxophone.

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

Students should complete at least the minimum number of credit points in each area throughout their course, and reach the minimum levels of achievement, as outlined in Table 5.3. units of study in each area are listed in Tables 5.20 to 5.26 at the end of this chapter.

Typical enrolment pattern

Tables 5.2 and 5.3 show typical enrolment patterns with the appropriate credit points. These patterns are for guidance and are not mandatory as the course structure is designed to allow considerable choice in the units of study taken and flexibility over when units are taken.

Table 5.1 Core Requirements for BMus(Perf)

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

* *Foundation and Advanced units of Studies in the History and Analysis of Music are listed in Table 5.23 at the end of this chapter.*

Table 5.2: Typical enrolment pattern - Bachelor of Music (Performance), Instrument/Voice

Semester 1		Semester 2		Semester 3		Semester 4	
Principal Study 1 (Major)	6	Principal Study 2 (Major)	6	Principal Study 3 (Major)	6	Principal Study 4 (Major)	6
Historical & Cultural Studies 1	3	Historical & Cultural Studies 2	3	Chamber Music 1	3	Chamber Music 2	3
Orchestral Studies 1 (compulsory for students of orchestral instruments only) or Choir 1 or Free Choice	3	Orchestral Studies 2 or Choral Ensemble 1 or Free Choice	3	Orchestral Studies 3 (Major) or Choir 2 or Free Choice	6	Orchestral Studies 4 (Major) or Choral Ensemble 2 or Free Choice	6
Aural Perception 1	3	Aural Perception 2	3	Aural Perception 3	3	Aural Perception 4	3
Harmony and Analysis 1	3	Harmony and Analysis 2	3	Harmony and Analysis 3	3	Harmony and Analysis 4	3
Studies in the History and Analysis of Music*	3	Studies in the History and Analysis of Music	3	Studies in the History and Analysis of Music	3	Studies in the History and Analysis of Music	3
Music Technology 1	3	Creative Music Skills	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 3	3	Chamber Music 4	3				
Orchestral Studies 5 (Major) or Free Choice	6	Orchestral Studies 6 (Major) or Free Choice	6	Orchestral Studies 7 (Major) or Free Choice	6	Orchestral Studies 8 (Major) or Free Choice	6
Studies in the History and Analysis of Music	3	Studies in the History and Analysis of Music	3	Studies in the History and Analysis of Music	3	Studies in the History and Analysis of Music	3

5. Undergraduate courses

Music Education, Education or Pedagogy unit	3	Music Education, Education or Pedagogy unit	3	Free Choice	3	Free Choice	3
Free Choice	3	Free Choice	3	Free Choice	3	Free Choice	3
				Free Choice	3	Free Choice	3
	24		24		24		24

* *Studies in the History and Analysis of Music units are listed in Table 5.23 at the end of this chapter.*

Table 5.3: Typical enrolment pattern - Bachelor of Music (Performance), Jazz Studies

Semester 1		Semester 2		Semester 3		Semester 4	
Jazz Performance 1	6	Jazz Performance 2	6	Jazz Performance 3	6	Jazz Performance 4	6
Big Band 1 or Free Choice*	3	Big Band 2 or Free Choice	3	Big Band 3 or Free Choice	3	Big Band 4 or Free Choice	3
Jazz Piano 1	3	Jazz Piano 2	3	Jazz Small Ensemble 1	3	Jazz Small Ensemble 2	3
Jazz Harmony and Arranging 1	3	Jazz Harmony and Arranging 2	3	Jazz Harmony and Arranging 3	3	Jazz Harmony and Arranging 4	3
Jazz Ear Training 1**	3	Jazz Ear Training 2	3	Jazz Ear Training 3	3	Jazz Ear Training 4	3
Historical & Cultural Studies 1	3	Historical & Cultural Studies 2	3	Creative Music Skills	3	Music Technology 1	3
Studies in the History and Analysis of Music*** (Jazz History 1)	3	Studies in the History and Analysis of Music (Jazz History 2)	3	Studies in the History and Analysis of Music (Jazz History 3)	3	Studies in the History and Analysis of Music (Jazz History 4)	3
	24		24		24		24
Semester 5		Semester 6		Semester 7		Semester 8	
Jazz Performance 5	6	Jazz Performance 6	6	Jazz Performance 7	6	Jazz Performance 8	6
Big Band 5 or Free Choice	3	Big Band 6 or Free Choice	3	Big Band 7 or Free Choice	3	Big Band 8 or Free Choice	3
Jazz Small Ensemble 3	3	Jazz Small Ensemble 4	3	Jazz Small Ensemble 5	3	Jazz Small Ensemble 6	3
Studies in the History and Analysis of Music	3	Studies in the History and Analysis of Music	3	Studies in the History and Analysis of Music	3	Studies in the History and Analysis of Music	3
Music Education, Education or Pedagogy unit	3	Music Education, Education or Pedagogy unit	3	Sound Recording Fundamentals	3	Sound Recording Advanced	3
Free Choice	3	Free Choice	3	Free Choice	3	Free Choice	3
Free Choice	3	Free Choice	3	Free Choice	3	Free Choice	3
	24		24		24		24

* *Students who do not qualify for Big Band take a free choice.*

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

*** *Studies in the History and Analysis of Music units are listed in Table 5.23 at the end of this chapter.*

Bachelor of Music (Composition)

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

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

Students should complete at least the minimum number of credit points in each area throughout their course, and reach the minimum levels of achievement, as outlined in Table 5.4. Units of study in each area are listed in Tables 5.19 to 5.25 at the end of this chapter.

Typical enrolment pattern

Table 5.5 shows a typical enrolment pattern with the appropriate credit points. These patterns are for guidance and are not mandatory as the course structure is designed to allow considerable choice in the units of study taken and flexibility over when units are taken.

Table 5.4: Core requirements for BMus(Comp)

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

* *Foundation and Advanced units of Studies in the History and Analysis of Music are listed in Table 5.23 at the end of this chapter*

Table 5.5: Typical enrolment pattern - Bachelor of Music (Composition)

Semester 1		Semester 2		Semester 3		Semester 4	
Composition 1 (Major)	6	Composition 2 (Major)	6	Composition 3 (Major)	6	Composition 4 (Major)	6
Compositional Techniques and Analysis 1	3	Compositional Techniques and Analysis 2	3	Compositional Techniques and Analysis 3	3	Compositional Techniques and Analysis 4	3
Music Technology 1	3	Creative Music Skills	3	Electronic Music 1	3	Electronic Music 2	3
Aural Perception 1	3	Aural Perception 2	3	Aural Perception 3	3	Aural Perception 4	3
Harmony and Analysis 1	3	Harmony and Analysis 2	3	Harmony and Analysis 3	3	Harmony and Analysis 4	3
Australian Music Research 1	3	Australian Music Research 2	3	Performance Practice 1	3	Performance Practice 2	3
Historical and Cultural Studies 1	3	Historical and Cultural Studies 2	3	Studies in the History and Analysis of Music*	3	Studies in the History and Analysis of Music	3
	24		24		24		24
Semester 5		Semester 6		Semester 7		Semester 8	
Composition 5 (Major)	6	Composition 6 (Major)	6	Composition 7 (Major)	6	Composition 8 (Major)	6
Compositional Techniques and Analysis 5	3	Compositional Techniques and Analysis 6	3	Music Education, Education or Pedagogy unit	3	Music Education, Education or Pedagogy unit	3
Electronic Music 3	3	Electronic Music 4	3	Electronic Music 5	3	Electronic Music 6	3
Composer-Performer Workshop 1	3	Composer-Performer Workshop 2	3	Composer-Performer Workshop 3	3	Composer-Performer Workshop 4	3
Performance Practice 3	3	Performance Practice 4	3	Free Choice	3	Free Choice	3
Studies in the History and Analysis of Music	3	Studies in the History and Analysis of Music	3	Free Choice	3	Free Choice	3
Free Choice	3	Free Choice	3	Free Choice	3	Free Choice	3
	24		24		24		24

* *Studies in the History and Analysis of Music units are listed in Table 5.23 at the end of this chapter.*

Bachelor of Music (Musicology)

Students concentrate on the development of skills in researching, thinking and writing about music. Musicology specialists enrol in Musicology Workshop, units in the history and analysis of music, analysis and palaeography and also take core studies in aural perception, harmony and analysis, music history, music technology, pedagogy, and historical and cultural studies to provide a framework for their musical research.

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

Students should complete at least the minimum number of credit points in each area throughout their course, and reach the minimum levels of achievement, as outlined in Table 5.6. Units of study in each area are listed in Tables 5.19 to 5.25 at the end of this chapter.

Typical enrolment pattern

Table 5.7 shows a typical enrolment pattern giving the appropriate credit points. These patterns are for guidance and are not mandatory as the course structure is designed to allow considerable choice in the units of study taken and flexibility over when units are taken.

Table 5.6: Core requirements for BMus(Musicology)

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

* 96 credit points comprising 18 credit points in Foundation units, 30 credit points in Advanced units, 48 credit points of Musicology (Major). Studies in the History and Analysis of Music units are listed in Table 5.23 at the end of this chapter.

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

Semester 1		Semester 2		Semester 3		Semester 4	
Musicology 1 (Major)	6	Musicology 2 (Major)	6	Musicology 3 (Major)	6	Musicology 4 (Major)	6
Historical and Cultural Studies (any unit)	3	Historical and Cultural Studies (any unit)	3	Musicology Workshop 1	3	Musicology Workshop 2	3
A performance unit (excluding another Principal Study)*	3	A performance unit (excluding another Principal Study)	3	A performance unit (excluding another Principal Study)	3	A performance unit (excluding another Principal Study)	3
Aural Perception 1	3	Aural Perception 2	3	Aural Perception 3	3	Aural Perception 4	3
Harmony and Analysis 1	3	Harmony and Analysis 2	3	Harmony and Analysis 3	3	Harmony and Analysis 4	3
Studies in the History and Analysis of Music (Music History 1)**	3	Studies in the History and Analysis of Music (Music History 2)	3	Studies in the History and Analysis of Music (Music History 3)	3	Studies in the History and Analysis of Music (Music History 4)	3
Creative Music Skills	3	Music Technology 1	3	Studies in the History and Analysis of Music	3	Studies in the History and Analysis of Music	3
	24		24		24		24
Semester 5		Semester 6		Semester 7		Semester 8	
Musicology 5 (Major)	6	Musicology 6 (Major)	6	Musicology 7 (Major)	6	Musicology 8 (Major)	6
Musicology Workshop 3	3	Musicology Workshop 4	3	Musicology Workshop 5	3	Musicology Workshop 6	3
A performance unit (excluding another Principal Study)	3	A performance unit (excluding another Principal Study)	3	Music Education, Education or Pedagogy unit	3	Music Education, Education or Pedagogy unit	3
Studies in the History and Analysis of Music (Music History 5)	3	Studies in the History and Analysis of Music (Music History 6)	3	Studies in the History and Analysis of Music	3	Studies in the History and Analysis of Music	3
Studies in the History and Analysis of Music	3	Studies in the History and Analysis of Music	3	Studies in the History and Analysis of Music	3	Studies in the History and Analysis of Music	3
Studies in the History and Analysis of Music	3	Studies in the History and Analysis of Music	3	Free Choice	3	Free Choice	3
Free Choice	3	Free Choice	3	Free Choice	3	Free Choice	3
	24		24		24		24

* Performance units are listed in Table 5.20 at the end of this chapter.

** Studies in the History and Analysis of Music units are listed in Table 5.23 at the end of this chapter.

Bachelor of Music (Music Education)

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

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

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

- Brass: French horn, trombone, trumpet, tuba
- Composition (Major level only)
- Jazz Performance (Major level only): bass, brass, drums, guitar, piano, vibraphone, voice, woodwind
- Keyboard: harpsichord, piano
- Musicology
- Organ
- Percussion
- Strings: cello, double bass, guitar, harp, lute, viola, violin
- Voice: Jazz (Minor Level only) or Classical
- Woodwind: bassoon, clarinet, flute, baroque flute, oboe, recorder, saxophone.

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

Students should complete at least the minimum number of credit points in each area throughout their course, and reach the minimum levels of achievement, as outlined in Table 5.8. units of study in each area are listed in Tables 5.19 to 5.25 at the end of this chapter.

Typical enrolment pattern

Table 5.9 shows a typical enrolment pattern giving the appropriate credit points. These patterns are for guidance and are not mandatory as the course structure is designed to allow considerable choice in the units of study taken and flexibility over when units are taken.

Table 5.8: Core requirements for BMus(MusED)

Area	Min. credit points	Minimum level of achievement	Other requirements
Performance	30	Principal Study (Minor) 6; plus 12 credit points from Choir, Choral Ensemble, Wind Symphony, Elective Jazz Orchestra, or Big Band OR Principal Study (Major) 6; plus 6 credit points of large ensemble study in any of the units listed above or Orchestral Studies	Principal Study (Minor) 6 consists of an instrument, Voice or Musicology. All students taking Principal Study at the Minor level are required to accumulate a minimum of 12 credit points in Performance in addition to the Principal Study. Principal Study (Major) 6 consists of an instrument, Voice, Composition or Musicology. Students taking Principal Study in Performance at Major level who do not intend to proceed to Principal Study (Major) 7 and 8 may take Recital Performance instead of Principal Study (Major) 6
Music Skills	27	Harmony and Analysis 4; Aural Perception 4; Music Technology 1	
Studies in the History and Analysis of Music*	18	Should include at least 12 credit points in Foundation units	
Teaching Music (Music Education)	87	Education 1 - 7 inclusive; Practicum 3; 33 credit points in Music Education units including all Practicum prerequisites and corequisites	
Historical and Cultural Studies	12		
	174		18 credit points to be taken in areas of the student's choice

* *Foundation and Advanced units of Studies in the History and Analysis of Music are listed in Table 5.23 at the end of this chapter.*

Table 5.9.1: Typical enrolment pattern - BMus(MusEd) with Principal Study at Minor level

Semester 1	Semester 2	Semester 3	Semester 4
Principal Study 1 (Minor)	3	Principal Study 2 (Minor)	3
Ensemble	3	Ensemble	3
History & Analysis of Music 3 (1751-1825)	3	History & Analysis of Music 2 (Baroque)	3
Aural Perception 1	3	Aural Perception 2	3
Harmony & Analysis 1	3	Harmony & Analysis 2	3
Significant Methods	3	Music Technology	3
Historical & Cultural Studies 1	3	Historical & Cultural Studies 2	3
Creative Music Skills	3	Free Choice	3
		Principal Study 3 (Minor)	3
		Ensemble	3
		History & Analysis of Music 5 (1890-1950)	3
		Aural Perception 3	3
		Harmony & Analysis 3	3
		Education 1: Intro to Teaching	3
		Historical & Cultural Studies 3	3
		Choral Pedagogy	3
		Principal Study 4 (Minor)	3
		Practicum 1	3
		History & Analysis of Music 6 (1950+)	3
		Aural Perception 4	3
		Harmony & Analysis 4	3
		Education 2: Educational Psychology	3
		Historical & Cultural Studies 4	3
		Pre-Secondary Music Education	3

5. Undergraduate courses

	24		24		24		24
Semester 5		Semester 6		Semester 7		Semester 8	
Principal Study 5 (Minor)	3	Principal Study 6 (Minor)	3	Non-Western Music Teaching and Learning	3	Senior Secondary Music Education	3
Ensemble	3	Junior Secondary Music Education	3	Transcription & Analysis in Music Education OR Free Choice	3	Education 7: Individual Differences	3
Popular Music Studies	3	Education 4: Studies in Teaching	3	Multicultural Studies	3	Practicum 3	12
Composition Studies	3	Technology in Music Education	3	Instrumental Pedagogy	3	Free Choice	3
Education 3: Developmental Psychology	3	Practicum 2	12	Education 5 Philosophy & History of Education	3	Free Choice	3
History & Philosophy of Music Education	3			Education 6: Curriculum Theory & Design	3		
Survey of Jazz History	3			Free Choice	3		
Free Choice	3			Free Choice	3		
	24		24		24		24

Table 5.9.2: Typical enrolment pattern for BMus(MusEd) (Honours)

Semester 5		Semester 6		Semester 7		Semester 8	
Principal Study (Minor)	3	Principal Study (Minor)	3	Non-Western Music Teaching & Learning	3	Senior Secondary Music Education	3
Ensemble	3	Junior Secondary Music Education	3	Transcription & Analysis in Music Education OR Free Choice	3	Education 7: Individual Differences	3
Popular Music Studies	3	Education 4: Studies in Teaching	3	Multicultural Studies	3	Practicum 3	12
Composition Studies	3	Technology in Music Education	3	Instrumental Pedagogy	3		
Education 3: Developmental Psychology	3	Practicum 2	12	Philosophy & History of Education	3		
History & Philosophy of Music Education	3			Education 6: Curriculum Theory & Design	3		
Survey of Jazz History	3						
Music Education Honours 1	3	Music Education Honours 2	3	Music Education Honours 3	3	Music Education Honours 4	6
	24		27		21		24

Table 5.9.3: Typical enrolment pattern - BMus(Mus Ed) with Composition Principal Study (Mmajor)

Semester 1		Semester 2		Semester 3		Semester 4	
Principal Study 1 (Major)	6	Principal Study 2 (Major)	6	Principal Study 3 (Major)	6	Principal Study 4 (Major)	6
Composition Techniques & Analysis; 1	3	Composition Techniques & Analysis 2	3	Composition Techniques & Analysis 3	3	Composition Techniques & Analysis 4	3
Australian Music Research 1	3	History & Analysis of Music 2 or 4	3	History & Analysis of Music 5 (1890-1950)	3	Practicum 1	3
Aural Perception 1	3	Aural Perception 2	3	Aural Perception 3	3	Aural Perception 4	3
Harmony & Analysis 1	3	Harmony & Analysis 2	3	Harmony & Analysis 3	3	Harmony & Analysis 4	3
Significant Methods	3	Music Technology	3	Education 1: Intro to Teaching	3	Education 2: Educational Psychology	3
Historical & Cultural Studies 1	3	Historical & Cultural Studies 2	3	Electronic Music 1	3	Electronic Music 2	3
						Pre-Secondary Music Education	3
	24		24		24		27
Semester 5		Semester 6		Semester 7		Semester 8	
Principal Study 5 (Major)	6	Junior Secondary Music Education	3	Principal Study 6 (Major)	6	Senior Secondary Music Education	3
Composition Techniques & Analysis; 5	3	Composition Techniques & Analysis 6	3	Transcription & Analysis in Music Education OR Free Choice	3	Education 7: Individual Differences	3
Popular Music Studies	3	Education 4: Studies in Teaching	3	Multicultural Studies	3	Practicum 3	12
History & Analysis of Music 1	3	Practicum 2	12	Instrumental Pedagogy	3	Composer Performer Workshop	3
Education 3: Developmental Psychology	3			Education 5: Philosophy & History of Education	3	Free Choice	3
History & Philosophy of Music Education	3			Education 6: Curriculum Theory & Design	3		
Choral Pedagogy	3			Non-Western Music	3		
	24		21		24		24

Note: Exempt from History & Analysis of Music 6; Historical & Cultural Studies 3 & 4; MUED 1001 (Composition Studies); MUED 4002 (Technology in Music Ed); Large Ensemble; Survey of Jazz History

Table 5.9.4: Typical enrolment pattern - BMus(MusEd) with Jazz Principal Study (Major)

Semester 1		Semester 2		Semester 3		Semester 4	
Jazz Performance 1	6	Jazz Performance 2	6	Jazz Performance 3	6	Jazz Performance 4	6
Jazz History 1	3	Jazz History 2	3	Jazz History 3	3	Jazz History 4	3
Jazz Ear Training 1	3	Jazz Ear Training 2	3	Jazz Ear Training 3	3	Jazz Ear Training 4	3
Jazz Harmony & Arranging 1	3	Jazz Harmony & Arranging 2	3	Jazz Harmony & Arranging 3	3	Jazz Harmony & Arranging 4	3
Music History 3 (1751-1825)	3	Music History 6 (1950+)	3	Significant Methods	3	Pre-Secondary Music Education	3
Music Technology 1	3	Free Choice	3	Education 1: Introduction to Teaching	3	Education 2: Educational Psychology	3
Historical & Cultural Studies 1	3	Historical & Cultural Studies 2	3	Historical & Cultural Studies 3	3	Practicum 1	3
	24		24		24		24
Semester 5		Semester 6		Semester 7		Semester 8	
Jazz Performance 5	6	Jazz Performance 6	6	Non-Western Music Teaching & Learning	3	Senior Secondary Music Education	3
Music History 5 (1890-1950)	3	Junior Secondary Music Education	3	Transcription & Analysis in Music Education OR Free Choice	3	Education 7: Individual Differences	3
Popular Music Studies	3	Education 4: Studies in Teaching	3	Multicultural Studies	3	Practicum 3	12
Choral Pedagogy	3	Practicum 2	12	Ensemble	3	Free Choice	3
Composition Studies	3			Education 5: Philosophy & History of Education	3	Free Choice	3
Education 3: Developmental Psychology	3			Education 6: Curriculum Theory & Design	3		
History & Philosophy of Music Education	3			Free Choice	3		
				Free Choice	3		
	24		24		24		24

Note: Exempt from 9 units of Ensemble; Historical & Cultural Studies 4.

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

Table 5.9.5: Typical enrolment pattern - BMus(MusEd) with Principal Study Musicology at Major level

Semester 1		Semester 2		Semester 3		Semester 4	
Principal Study 1 (Major)	6	Principal Study 1 (Major)	6	Principal Study 1 (Major)	6	Principal Study 1 (Major)	6
Ensemble	3	Ensemble	3	Ensemble	3	Practicum 1	3
Music History 1(1751-1825)	3	Music History 2 (Baroque)	3	Music History 5 (1890-1950)	3	Music History 6 (1950+)	3
Aural Perception 1	3	Aural Perception 2	3	Aural Perception 3	3	Aural Perception 4	3
Harmony & Analysis 1	3	Harmony & Analysis 2	3	Harmony & Analysis 3	3	Harmony & Analysis 4	3
Significant Methods	3	Music Technology	3	Education 1: Intro to Teaching	3	Education 2: Educational Psychology	3
Historical & Cultural Studies 1	3	Historical & Cultural Studies 2	3	Choral Pedagogy	3	Music History 4 (1826-1890)	3
						Pre-Secondary Music Education	3
	24		24		24		27
Semester 5		Semester 6		Semester 7		Semester 8	
Principal Study 1 (Major)	6	Principal Study 1 (Major)	6	Non-Western Music Teaching and Learning	3	Senior Secondary Music Education	3
Ensemble	3	Junior Secondary Music Education	3	Transcription & Analysis in Music Education OR Free Choice	3	Education 7: Individual Differences	3
Popular Music Studies	3	Education 4: Studies in Teaching	3	Multicultural Studies	3	Practicum 3	12
Composition Studies	3	Technology in Music Education	3	Instrumental Pedagogy	3	Free Choice	3
Education 3: Developmental Psychology	3	Practicum 2	12	Education 5 Philosophy & History of Education	3		
History & Philosophy of Music Education	3			Education 6: Curriculum Theory & Design	3		
Music History 3 (1751-1825)	3			Free Choice	3		
	24		27		21		21

Bachelor of Music Studies (BMusStudies)

The Bachelor of Music Studies is a degree for students seeking a broad musical education and its structure facilitates creative interdisciplinary links within music disciplines and between music and other subject areas in the University of Sydney. The course develops broadly educated musicians who are able to apply their knowledge, skills and attitudes creatively and flexibly in a variety of music and music-related professions.

The goals of the Bachelor of Music Studies are:

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

A more detailed explanation of the aims and objectives of the Bachelor of Music Studies can be found at: www.music.usyd.edu.au (<http://www.usyd.edu.au/http://www.music.usyd.edu.au>) and follow the links to future students/courses.

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

- have gained a Universities Admission Index (UAI) at the Higher School Certificate or equivalent, including English and Music at the level of the Music 2 syllabus (or equivalent), and
- undertake a practical audition or submit work according to their proposed Principal Study specialisation as set out below:

(a) Major level of study in an instrument or voice

an audition according to the requirements laid out for the relevant Major study

(b) Minor level of study in an instrument or voice

an audition according to the requirements laid out for relevant Minor study

(c) Major level of study in composition

submission of at least three compositions in different performance media to demonstrate the level of achievement as composers and an interview

(d) Major or Minor level of study in musicology

submission of an example of recent written work and an interview

- undertake a written Music Skills Test.

Course structure

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

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

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

The course requires the successful completion of 144 credit points of study over three years of full-time study and is awarded only as a Pass degree. The credit points for units completed should include:

- six semesters of Principal Study, as defined above
- core requirements, as tabled below
- other units of the student's choice

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

Core requirements for graduation with a Bachelor of Music Studies

Students should complete at least the minimum number of credit points in each area throughout their course, and reach the minimum levels of achievement, as outlined in Table 5.10. Units of study in each area are listed in Tables 5.19 to 5.25 at the end of this chapter.

Typical enrolment pattern

A typical program in the Bachelor of Music Studies, together with the credit point value, is set out in Table 5.11. The course structure is designed to allow considerable choice in the units of study taken and flexibility over when units are taken.

Table 5.10: Core requirements for BMusStudies

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

* Foundation and Advanced units of Studies in the History and Analysis of Music are listed in Table 5.23 at the end of this chapter.

** All BMusStudies students must complete Principal Study (Minor) 1 to 6 or Principal Study (Major) 1 to 6 or Principal Study (Major) 1 to 5 and Recital Performance

Table 5.11.1: Typical enrolment pattern - Bachelor of Music Studies

Semester 1		Semester 2		Semester 3	
Principal Study 1 (Minor or Major)	3/6	Principal Study 2 (Minor or Major)	3/6	Principal Study 3 (Minor or Major)	3/6
Historical and Cultural Studies 1	3	Historical and Cultural Studies 2	3	Historical and Cultural Studies 3	3
Aural Perception 1	3	Aural Perception 2	3	Aural Perception 3	3
Harmony and Analysis 1	3	Harmony and Analysis 2	3	Harmony and Analysis 3	3
Creative Music Skills	3	Music Technology 1	3	Music Education, Education or Pedagogy unit	3
Studies in the History & Analysis of Music*	3	Studies in the History & Analysis of Music	3	Studies in the History & Analysis of Music	3
Free Choice	3	Free Choice	3	Free Choice	3
Free Choice	3	Free Choice	3	Free Choice	3
	24		24		24
Semester 4		Semester 5		Semester 6	
Principal Study 4 (Minor or Major)	3/6	Principal Study 5 (Minor or Major)	3/6	Principal Study 6 (Minor or Major) or Recital Performance	3/6
Historical and Cultural Studies 4	3	Free Choice	3	Free Choice	3
Aural Perception 4	3	Free Choice	3	Free Choice	3
Harmony and Analysis 4	3	Free Choice	3	Free Choice	3
Studies in the History & Analysis of Music	3	Studies in the History & Analysis of Music	3	Studies in the History & Analysis of Music	3
Music Education, Education or Pedagogy unit	3	Free Choice	3	Free Choice	3
Free Choice	3	Free Choice	3	Free Choice	3
Free Choice	3	Free Choice	3	Free Choice	3
	24		24		24

* *Studies in the History and Analysis of Music units are listed in Table 5.23 at the end of this chapter.*

Table 5.11.2: Typical Enrolment pattern - BMus Studies (Jazz Voice)

Semester 1		Semester 2		Semester 3	
Principal Study 1 (Jazz Vocal)	3	Principal Study 2 (Jazz Vocal)	3	Principal Study 3 (Jazz Vocal)	3
Jazz Harmony 1	3	Jazz Harmony 2	3	Jazz Harmony 3	3
Jazz History 1	3	Jazz History 2	3	Jazz History 3	3
Jazz Ear Training 1	3	Jazz Ear Training 2	3	Aural Perception 1	3
Free Choice	3	Free Choice	3	Jazz Small Ensemble 1	3
Historical and Cultural Studies 1	3	Historical and Cultural Studies 2	3	Movement and Stagecraft 1	3
Creative Music Skills	3	Music Technology 1	3	Vocal Performance Class 3	3
Vocal Performance Class 1	3	Vocal Performance Class 2	3	Free Choice	3
	24		24		24
Semester 4		Semester 5		Semester 6	
Principal Study 4 (Jazz Vocal)	3	Principal Study 5 (Jazz Vocal)	3	Principal Study 6 (Jazz Vocal)	3
Jazz Harmony 4	3	Jazz Small Ensemble 3	3	Jazz Small Ensemble 4	3
Jazz History 4	3	Studies in the History and Analysis of Music	3	Studies in the History and Analysis of Music	3
Jazz Small Ensemble 2	3	Vocal Pedagogy 1	3	Vocal Pedagogy 2	3
Aural Perception 2	3	Movement and Stagecraft 3	3	Movement and Stagecraft 4	3
Movement and Stagecraft 2	3	Aural Perception 3	3	Aural Perception 4	3
Vocal Performance Class 4	3	Free Choice	3	Free Choice	3
Free Choice	3	Free Choice	3	Free Choice	3
	24		24		24

Bachelor of Arts/Bachelor of Music Studies (BA/BMusStudies)

The aim of the combined Bachelor of Arts/ Bachelor of Music Studies course is to allow candidates to acquire musical skills in performance, composition, music education or musicology, together with expertise in an arts discipline within a broad humanities context.

A more detailed explanation of the aims and objectives of the Bachelor of Arts/Bachelor of Music Studies can be found at: www.music.usyd.edu.au (<http://www.usyd.edu.au/http://www.music.usyd.edu.au>) and follow the links to future students / courses.

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

- The NSW Higher School Certificate [HSC], or its interstate or overseas equivalent, at a level determined each year by the Faculty of Arts for entry in the Bachelor of Arts. Students must have presented a minimum of two units of English and are expected to have presented a minimum of two units of Music for the HSC examination.
- An interview and/or audition according to their proposed Principal Study as set out below:

Students wishing to undertake a major study in an instrument or voice

Applicants present an audition according to the requirements published by the Conservatorium of Music for major study in their instrument or voice

Students wishing to undertake a minor study in an instrument or voice

Applicants present an audition according to the requirements published by the Conservatorium of Music for minor study in their instrument or voice

Students wishing to undertake major study in composition

Applicants are required to submit at least three compositions in different performance media which should represent their present level of achievement as composers and to attend an interview at the Conservatorium

Students wishing to undertake a major or minor in musicology

Applicants are required to present an example of recent written work and to attend an interview at the Conservatorium

- A Music Skills test set by the Conservatorium.

Course structure

The units of study which may be taken for the degree are set out in the relevant Tables of units of study, published annually for the Bachelor of Arts in the Faculty of Arts Handbook and for the Bachelor of Music Studies in the Conservatorium Handbook.

Full-time students normally take units of study with a total credit point value of 24 credit points per semester for 10 semesters. Prerequisites and corequisites for units of study are set out in the relevant Tables of units of study.

The Bachelor of Arts/ Bachelor of Music Studies is awarded at both pass and honours level.

Principal Study:

All students take a Principal Study in an instrument, voice, composition or musicology over six contiguous semesters from Semester 1 to Semester 6 of the course. Principal Study may be taken at a Major level (6 credit points) or a Minor level (3 credit points) depending on preference and level of ability.

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

Core requirements for graduation with a Bachelor of Arts/Bachelor of Music Studies

To qualify for the award of the pass degree, a student shall complete 240 credit points over ten semesters. 126 credit points will come from the units of study set out in the table of units of study for the Bachelor of Arts, parts A and B, and 114 credit points will come from the units of study for the Bachelor of Music Studies, as follows:

- 114 credit points from units of study in the Bachelor of Music Studies as published annually in the Conservatorium Handbook including:

(i) Principal Study over six semesters, as defined below;

(ii) Core requirements as set out in the table below;

(iii) Other units of the student's choice from units offered by the Conservatorium and available in the Bachelor of Music Studies.

- at least 72 senior credit points from units of study in part A of the table of units of study for the Bachelor of Arts, including a major in Music (from the MUSC units of study in part A) and a major from units of study in part A or part B of the table of units of study for the Bachelor of Arts.

Core Conservatorium requirements for students of the Bachelor of Arts/Bachelor of Music Studies are set out in table 5.12 below. Students should complete a minimum of the following number of credit points in three areas (Principal Study, Core units, other subjects) throughout their course and reach the following minimum levels of achievement:

Typical enrolment pattern

A typical enrolment program over ten semesters in the Bachelor of Arts/Bachelor of Music Studies, together with the credit point values accumulated in Conservatorium units of study [114 credit points] and those to be accumulated in the Faculty of Arts [126 credit points] is shown in Table 5.13.

Table 5.12 Core Conservatorium requirements for Bachelor of Arts/Bachelor of Music Studies

Area	Minimum credit points	Minimum level of achievement
(i) Principal Study	18	Principal Study 6 at major or minor level
(ii) Core Units:		
Performance	18	Students taking Performance as Principal Study may count their Principal Study towards these units. Students taking either Musicology or Composition as Principal Study must gain 18 credit points in the performance area.
Music Skills	27 credit points	Harmony 4; Aural Perception 4; Music Technology 1
Studies in the History and Analysis of Music*	18 credit points	Comprising a minimum of 12 Foundation credit points
Teaching Music	6 credit points	
Subtotal, Principal Study plus Core Units:	87 credit points or 69 credit points where Principal Study is in Performance	
(iii) Other Subjects:	Further 27 credit points [or 45 credit points where Principal Study is in Performance] to be taken from Conservatorium units in areas of the student's choice.	

* *Studies in the History and Analysis of Music units are listed in Table 5.23 at the end of this chapter*

Table 5.13 Typical enrolment pattern - Bachelor of Arts/Bachelor of Music Studies

Semester 1		Semester 2		Semester 3	
Principal Study 1 (Minor or Major)	3/6	Principal Study 2 (Minor or Major)	3/6	Principal Study 3 (Minor or Major)	3/6
Historical and Cultural Studies 1 or Performance: 3 Unit or Free Choice (Conservatorium)	3	Historical and Cultural Studies 2 or Performance: 3 Unit or Free Choice (Conservatorium)	3	Historical and Cultural Studies 3 or Performance: 3 Unit (or Free Choice (Conservatorium)	3
Aural Perception 1	3	Aural Perception 2	3	Aural Perception 3	3
Harmony and Analysis 1	3	Harmony and Analysis 2	3	Harmony and Analysis 3	3
Creative Music Skills	3	Music Technology 1	3	Music Education, Education or Pedagogy unit	3
Studies in the History & Analysis of Music*	3	Studies in the History & Analysis of Music	3	Studies in the History & Analysis of Music	3
Junior Unit (ARTS)	6	Junior Unit (ARTS)	6	Junior Unit (ARTS)	6
	24		24		24
Semester 4		Semester 5		Semester 6	
Principal Study 4 (Minor or Major)	3/6	Principal Study 5 (Minor or Major)	3/6	Principal Study 6 (Minor or Major) or Recital Performance	3/6
Performance Unit or Free Choice (Conservatorium)	3	Performance Unit or Free Choice (Conservatorium)	3	Performance Unit or Free Choice (Conservatorium)	3
Aural Perception 4	3	Free Choice (Conservatorium)	3	Free Choice (Conservatorium)	3
Harmony and Analysis 4	3	Free Choice(Conservatorium)	3	Studies in the History & Analysis of Music	3
Studies in the History & Analysis of Music	3	Studies in the History & Analysis of Music	3	Junior Unit (ARTS)	6
Music Education, Education or Pedagogy unit	3	Free Choice (Conservatorium)	3	Junior Unit (ARTS)	6
Junior Unit (ARTS)	6	Junior Unit (ARTS)	6		
	24		24		24
Semester 7		Semester 8		Semester 9 and 10	
Free Choice (Conservatorium)	3	Senior Units (ARTS)	24	Senior Units (ARTS)	48
Free Choice (Conservatorium)	3				
Free Choice (Conservatorium)	3				
Free Choice (Conservatorium)	3				
Junior or Senior Units (ARTS)	12				
	24		24		48

* *Studies in the History and Analysis of Music units are listed in Table 5.23 at the end of this chapter.*

Bachelor of Arts/Bachelor of Music Studies - honours grade

Students who are qualified to do so may undertake honours in the Bachelor of Arts. Requirements for honours are according to the resolutions set out in paragraphs 10-27 of the Faculty Resolutions of the Bachelor of Arts degree in the Faculty of Arts handbook.

Eligibility for admission to honours

Students are admitted to the honours program according to the resolutions set out in paragraphs 10-27 of the Faculty Resolutions of the Bachelor of Arts degree.

Honours mark and class

Grades of honours are according to the resolutions set out in paragraphs 10-27 of the Faculty Resolutions of the Bachelor of Arts degree.

Diploma of Music (DipMus)

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

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

- Brass: French horn, trombone, trumpet, tuba
- Jazz Performance
- Keyboard: harpsichord, piano, organ
- Percussion
- Strings: cello, double bass, guitar, harp, lute, viola, violin
- Voice
- Woodwind: bassoon, clarinet, flute, baroque flute, oboe, recorder, saxophone.

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

- a minimum of two units of English and two units of Music for the HSC examination, **and**
- an audition in the nominated instrument equivalent to that required for Major level study in the Performance specialisation of the Bachelor of Music.

Course structure

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

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

- Principal Study 1-4: Major level in Piano, Harpsichord, Organ, Violin, Viola, Cello, Double Bass, Guitar, Lute, Harp, Flute, Oboe, Clarinet, Saxophone, Bassoon, Recorder, French Horn, Jazz Performance, Trumpet, Trombone, Tuba, Percussion or Voice
- Other requirements as set out below
- Other subjects of the student's choice

Required enrolment

The enrolments in the Diploma of Music, together with relevant credit point values, is set out in Tables 5.14 and 5.15. Students should use this as a guide to the acquisition of units of study by normal progression through the Diploma of Music.

Table 5.14: Mandatory enrolment pattern - Diploma of Music (DipMus)

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

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

** *Studies in the History and Analysis of Music units are listed in Table 5.23 at the end of this chapter.*

*** *Students must complete four semesters of Aural Perception - either Aural Perception 1-4 or Aural Perception 1A, 1B, 2 and 3.*

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

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

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

Diploma of Opera (DipOp)

The Diploma of Opera prepares graduates for the various demands of the profession. At the end of the course students will sing with technical proficiency and perform with a sense of musical style and dramatic interpretation. Study of the vocal and physical aspects of performance will be complemented by a general awareness of professionalism and the practicalities of theatre, its requirements and environment.

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

Applicants must be at least 21 years old by 1 March 2004. Admission is determined on the basis of the NSW Higher School Certificate [HSC], or its interstate or overseas equivalent, at a level determined each year by the Sydney Conservatorium. Candidates are expected to have presented a minimum of two units of English and two units

of Music for the HSC examination or equivalent, and must also undertake an audition. Admission may also be granted on the basis of having undertaken other tertiary studies, adult entry or special admission.

Course structure

The Diploma of Opera is a three-year course of full-time, intensive study and students must demonstrate satisfactory progress in vocal, musical and performance skills in order to progress through the course.

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

The course structure of the Diploma of Opera, together with the credit point value, is set out in Table 5.16.

Table 5.16: Course structure - Diploma of Opera

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

Public examination recitals (undergraduate)

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

The requirements for public examination recitals are set out in Table 5.17.

Table 5.17: Examination recitals - Principal Study at Major level (BMus, BMusStudies, BA/BMusStudies, DipMus)	
Principal Study Major 1	Teacher Grade 100%.
Principal Study Major 2	Jury exam assessed by Panel: 15 mins (instrument specific). Teacher Grade 50%, Panel Grade 50%.
Principal Study Major 3	Teacher Grade 100%.
Principal Study Major 4	Qualifying Exam: 25 mins (instrument specific). Teacher Grade 20%, Panel Grade 80%. Dip Mus - Recital at Junior level assessed by Panel: 40 mins. Teacher Grade 20%, Panel Grade 80%.
Principal Study Major 5	Teacher Grade 100%.
Principal Study Major 6	Recital at Junior level assessed by Panel: 40 mins. Teacher Grade 20%, Panel Grade 80%.
Principal Study Major 7	Teacher Grade 100%.
Principal Study Major 8	Recital at Senior level assessed by Panel: 50mins. Teacher Grade 20%, Panel Grade 80%.
Principal Study minor 1	Teacher Grade 100%.

5. Undergraduate courses

Principal Study minor 2	Jury exam: 10 mins (instrument specific). Teacher Grade 50%, Panel Grade 50%.
Principal Study minor 3	Teacher Grade 100%.
Principal Study minor 4	Jury exam: 15 mins (instrument specific). Teacher Grade 20%, Panel Grade 80%.
Principal Study minor 5	Teacher Grade 100%.
Principal Study minor 6	Jury exam: 20 mins (instrument specific). Teacher Grade 20%, Panel Grade 80%.
Principal Study minor 7	Teacher Grade 100%.
Principal Study minor 8	Jury exam: 25 mins (instrument specific). Teacher Grade 20%, Panel Grade 80%.

Please note: Students must pass all assessed components of Principal Study. Students will not normally progress if they have failed an assessed component of Principal Study.

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

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

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

Transfer from Minor to Major Principal Study

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

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

Transfer between undergraduate awards

Students may apply to transfer from one undergraduate award to another. Students transferring into an undergraduate award from another Conservatorium award must meet the entrance requirements for the award into which they are transferring and may apply for admission with credit or advanced standing on the basis of units of study completed previously under the conditions set out in rule 1.4 in Chapter 4 of this handbook. Applications to transfer must be submitted to the Manager, Student Administration at least two weeks before the commencement of teaching in the semester for which the

transfer is sought. Students should note that it is not possible to apply to transfer to another course in their last semester.

Undergraduate units of study by area

Tables 5.19 to 5.25 list units of study for the Diploma of Music, Bachelor of Music, Bachelor of Music Studies and the Bachelor of Arts/Bachelor of Music Studies. They are listed by area as described in the Core Requirements tables (Tables 5.1, 5.4, 5.6, 5.8, 5.10 and 5.12). Students should consult the individual unit of study descriptions for information about prerequisites and corequisites, restrictions on enrolment and other information.

Table 5.18: Principal Study units of study

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

Table 5.19: Performance units of study

Unit of study	Credit points
All Instrumental/Vocal Principal Study (Major)	6
Jazz Performance	6
All Instrumental/Vocal Principal Study (Minor)	3
Accompaniment 1-8	3
Accompaniment Performance 1-4	3
Advanced Small Ensemble 1-6	3
Big Band 1-8	3
Brass Choir 1-8	3
Brass Performance Class 1-8	3
Cello Ensemble 1-8	3
Chamber Music 1-8	3
Chamber Orchestra 1-8	3
Choir 1-4	3
Choral Ensemble 1-4	3
Composer Performer Workshop 1-4	3
Conducting 1-4	3
Creative Music Skills	3
Diction for Singers 1-6	3
Early Music Seminar 1-6	3
Elective Jazz Orchestra 1-8	3
French 1-2	3
Functional Guitar 1-2	3
German 1-2	3

Harpichord Class 1-2	3
Italian 1-2	3
Jazz Improvisation 1-8	3
Jazz Piano 1-4	3
Jazz Small Ensemble 1-8	3
Jazz Vocal Workshop 1-2	3
Movement and Stagecraft 1-6	3
Music Workshop Leading Skills	3
Orchestral Studies 1-2	3
Orchestral Studies (Major) 3-8	6
Organ Research Project 1-4	3
Organ Resources 1-8	3
Organ Seminar 1-8	3
Percussion Ensemble 1-8	3
Performance Practice 1-4	3
Recital Performance	6
Resource Class - Percussion	3
Saxophone Orchestra 1-8	3
Strings Performance Class 1-8	3
Vocal Performance Class 1-8	3
Wind Symphony 1-8	3
Woodwind Class 1-6	3

Table 5.20: Composition units of *istudy*

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

Table 5.21: Music Skills units of study

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

Table 5.22: Studies in the History and Analysis of Music units of study

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

Table 5.23: Teaching Music (Music Education) units of study

Unit of study	Credit points
Education 1-7	3
Music Education 1-14	3
Music Education Honours 1-4	3
Music Workshop Leading Skills	3
Advanced String Pedagogy 1-2	3
Pedagogy Guitar 1-2	3
Pedagogy Pianoforte 1-2	3
Pedagogy Strings 1-2	3
Pedagogy Voice 1-2	3
Pedagogy Woodwind 1-2	3
Practical Stagecraft	3
Practicum 1-3	3/12
Resource Class-Percussion	3

Table 5.24: Historical and Cultural Studies units of study

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

Degree regulations

Resolutions of the Faculty

Bachelor of Music

Section 1

1. Admission

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

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

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

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

(b) BMus (Composition). Applicants are required to submit at least three compositions in different performance media which should represent their present level of achievement as composers and to attend an interview.

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

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

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

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

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

1.1.3 A music skills test or Jazz aptitude test.

1.2 Mature age students

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

1.2.2 Applicants for Mature Age Admission must present evidence demonstrating that they have attained a standard of education

and experience adequate for entry to the program and have the capacity to successfully undertake study at the tertiary level.

2. Units of study

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

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

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

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

3. Requirements for the pass degree

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

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

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

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

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

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

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

- (a) core requirements, and
- (b) other subjects of the student's choice, and
- (c) the requirements for their specialisation, including a Principal Study, as laid down by the Undergraduate Studies Committee and set out below.

3.7.1 BMus (Performance)

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

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

3.7.2 BMus (Composition)

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

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

3.7.3 BMus (Musicology)

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

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

3.7.4 BMus (Music Education)

Students in the BMus(Music Education) take courses according to the following table: (subject to Academic Board approval - 2005)

Area	Min. cp	Minimum level	Comments
Performance	30	Principal Study (Minor) 6 Ensemble 4	
Music Skills	27	Harmony & Analysis 4 Aural Perception 4 Music Technology	
History & Analysis of Music	15		Must include Music History 6 & Survey of Jazz History
Historical & Cultural Studies	12		
Teaching Music	84	Education 1-7 39 credit points in MUED units of study Practicum 1-3	
	168		24 credit points to be completed in areas of the student's choice

* With the exception of students enrolled in BMus(MusEd) with Principal Study in Jazz (Major): Performance 36cp; Music Skills 27cp; History & Analysis 15cp; Historical & Cultural Studies 9cp; Teaching Music 81cp; 24cp in Free Choice units of study.

4. Requirements for the honours degree

4.1 Grades of honours

In the honours grade there are:

- three classes: I, II, and III; and
- two divisions within class II: (i) and (ii).

4.2.7 Eligibility for admission to honours

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

- BMus (Performance): Candidates should have achieved a Distinction in Principal Study (Major) 4 and 6 and achieved a Credit average in all other courses in the first three years of their program and have successfully completed 144 credit

- BMus (Composition): Candidates should have achieved a Distinction in Principal Study Composition 4 and achieved a Credit average in all other courses in the first two years of their program and successfully completed the prerequisites for Composition 5 (Honours) as set out in the Conservatorium Handbook;
- 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 and demonstrate a proven capacity to write extended essays of quality;
- BMus (Musicology): Candidates should have achieved a Distinction in Musicology 3 and 4 and a Credit average in all other courses in the first two years of their program.

5. Undergraduate courses

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

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

4.3 Requirements for honours grade

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

- (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.
- (2) BMus (Composition): Candidates enrol in Composition (Honours) 5 - 8 in place of Composition (Major) 5 - 8, and successfully complete those units of study, and take units of study in the Faculty of Arts with a minimum credit point value of 12.
- (3) BMus (Music Education): Candidates must complete Music Education Honours 1: Research Methods 1, Music Education Honours 2: Research Methods 2, Music Education Honours 3: Special Study 1 and Music Education Honours 4: Special Study 2.
- (4) BMus (Musicology): Candidates enrol in Musicology (Honours) 5 - 8 in place of Musicology (Major) 5 - 8 and successfully complete those units of study, and take units of study in the Faculty of Arts with a minimum credit point value of 12.

Section 2

5. Details of units of study

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

6. Variation of normal load

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

7. Cross-institutional study

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

8. Restriction on enrolment

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

9. Discontinuation of enrolment

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

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

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

11. Satisfactory progress

Rules on progression in the program are governed by rule 4 and subsections of the Rules of the Sydney Conservatorium of Music. The Conservatorium may on the recommendation of the Head of School and in accordance with paragraph 4 and paragraph 5.8 of the Rules of the Sydney Conservatorium of Music, call upon any candidate to show cause why that candidature should not be terminated by reason of unsatisfactory progress towards completion of the degree and where, in the opinion of the Conservatorium, the candidate does not show good cause, terminate the candidature.

12. Time limit

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

13. Credit for previous study

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

Bachelor of Music Studies

Section 1

1. Admission

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

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

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

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

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

Students wishing to undertake major study in composition: Applicants are required to submit at least three compositions in different performance media which should represent their present level of achievement as composers and to attend an interview.

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

1.2 Mature age students

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

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

2. Units of study

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

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

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

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

3. Requirements for the pass degree

3.1 All students take 6 semesters in a Principal Study. Principal Study may be taken at a Major level (6 credit points) or a Minor level (3 credit points). Principal Study is major or minor study in Voice, Piano, Harpsichord, Organ, Violin, Viola, Cello, Double Bass, Guitar, Lute, Harp, Flute, Oboe, Clarinet, Saxophone, Bassoon, Recorder, French Horn, Trumpet, Trombone, Tuba, Percussion, and such other instruments as may be approved by the Undergraduate Studies Committee, Composition (Major level only) or Musicology.

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

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

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

Core requirements for all students (BMus Studies)

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

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

Section 2

4. Details of units of study

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

5. Variation of normal load

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

6. Cross-institutional study

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

7. Restriction on enrolment

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

8. Discontinuation of enrolment

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

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

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

10. Satisfactory Progress

Rules on progression in the program are governed by rule 4 and subsections of the Rules of the Sydney Conservatorium of Music. The Conservatorium may on the recommendation of the Head of School and in accordance with paragraph 4 and paragraph 5.8 of the Rules of the Sydney Conservatorium of Music, call upon any candidate to show cause why that candidature should not be terminated by reason of unsatisfactory progress towards completion of the degree; and where, in the opinion of the Conservatorium, the candidate does not show good cause, terminate the candidature.

11. Time limit

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

12. Credit for previous study

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

Bachelor of Arts/Bachelor of Music Studies

Section 1

1. Admission

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

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

- 1.1.2 An interview and/or audition according to their proposed Principal Study as set out below:

Students wishing to undertake a major study in an instrument or voice: Applicants present an audition according to the requirements published by the Conservatorium of Music for major study in their instrument or voice.

Students wishing to undertake a minor study in an instrument or voice: Applicants present an audition according to the requirements published by the Conservatorium of Music for minor study in their instrument or voice.

Students wishing to undertake major study in composition: Applicants are required to submit at least three compositions in different performance media which should represent their present level of achievement as composers and to attend an interview at the Conservatorium.

Students wishing to undertake a major in musicology: Applicants are required to present an example of recent written work and to attend an interview at the Conservatorium.

5. Undergraduate courses

1.1.3 A Music Skills test set by the Conservatorium.

1.2 Mature age students

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

1.2.2 Applicants for Mature Age Admission must present evidence demonstrating that they have attained a standard of education and experience adequate for entry to the program and have the capacity to successfully undertake study at the tertiary level and also satisfy requirements set out above in 1.1.2 and 1.1.3.

2. Units of study

2.1 The units of study which may be taken for the degree are set out in the relevant Tables of units of study, published annually for the Bachelor of Arts and the Bachelor of Music Studies in the Conservatorium Handbook and Faculty of Arts Handbook

2.2 Full-time students normally take units of study with a total credit point value of 24 credit points per semester for 10 semesters.

2.3 Prerequisites and corequisites for units of study are set out in the relevant Tables of units of study cited in 2.1.

3. Requirements for the degree

3.1 Requirements for the pass degree. To qualify for the award of the pass degrees a student shall complete over ten semesters 240 credit points from units of study, 126 credit points from the units of study set out in the table of units of study for the Bachelor of Arts,

Area	Min. cp	Minimum level	Comments
Performance	30	Principal Study (Minor) 6 Ensemble 4	
Music Skills	27	Harmony & Analysis 4 Aural Perception 4 Music Technology	
History & Analysis of Music	15		Must include Music History 6 & Survey of Jazz History
Historical & Cultural Studies	12		
Teaching Music	84	Education 1-7 39 credit points in MUED units of study Practicum 1-3	
	168		24 credit points to be completed in areas of the student's choice

* With the exception of students enrolled in BMus(MusEd) with Principal Study in Jazz (Major): Performance 36cp; Music Skills 27cp; History & Analysis 15cp; Historical & Cultural Studies 9cp; Teaching Music 81cp; 24cp in Free Choice units of study.

3.2 Requirements for the honours degree

Students who are qualified to do so may undertake honours in the Bachelor of Arts. Requirements for honours are according to the resolutions set out in paragraphs 10-27 of the Faculty Resolutions of the Bachelor of Arts Degree in the Faculty of Arts handbook.

3.2.1. Qualification for honours

Students are admitted to the honours program according to the resolutions set out in paragraphs 10-27 of the Faculty Resolutions of the Bachelor of Arts degree.

3.2.2. Grades of honours

Grades of honours are according to the resolutions set out in paragraphs 10-27 of the Faculty Resolutions of the Bachelor of Arts degree.

4. Supervision

4.1 Students will be under the joint supervision of the Faculty of Arts and the Conservatorium.

4.2 The Dean of the Faculty of Arts and the Director of the Conservatorium shall jointly exercise authority in any matter concerning the combined degree program not otherwise dealt with in the Resolutions of the Senate or in these resolutions.

parts A and B, and 114 from the units of study for the Bachelor of Music Studies, including:

- (a) at least 72 senior credit points from units of study in part A of the Table of units of study for the Bachelor of Arts, including a major in Music (from the MUSC units of study in part A) and a major from units of study in part A or part B of the Table of units of study for the Bachelor of Arts;
- (b) 114 credit points from units of study in the Table of units of study for the Bachelor of Music Studies published annually in the Conservatorium Handbook including:
 - (i) Principal Study over six semesters, as defined below;
 - (ii) core requirements as set out in the table below;
 - (iii) other subjects from the Table of courses of Bachelor of Music Studies of the student's choice.

Principal Study: All students take Principal Study over six contiguous semesters. Principal Study may be taken at a Major level (6 credit points) or a Minor level (3 credit points). Principal Study is major or minor study in Voice, Piano, Harpsichord, Organ, Violin, Viola, Cello, Double Bass, Guitar, Lute, Harp, Flute, Oboe, Clarinet, Saxophone, Bassoon, Recorder, French Horn, Trumpet, Trombone, Tuba, Percussion, and such other instruments as may be approved by the Undergraduate Studies Committee, Composition or Musicology.

Core requirements for students of the Bachelor of Music Studies are set out in the table below: Students should complete a minimum of the following number of credit points in three areas (Principal Study, core units, other subjects) throughout their course and reach the following minimum levels of achievement:

Section 2

5. Details of units of study

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

6. Variation of normal load

A normal full-time load is defined as an enrolment in a program of units of approved study to a total value of 24 credit points in any one semester. Students may enrol in a program of units of study at variance to a normal full-time load under the provision laid down in 4.2 and 4.3 of the Rules of the Sydney Conservatorium and in Section 2, paragraph 60 of the resolutions of the Faculty of Arts relating to Joint Degrees.

7. Cross-institutional study

Provided that permission has been obtained in advance, the relevant Dean may permit a student to complete a unit of study at another institution and have that unit credited to hi/her course requirements provided that either:

- (a) the unit of study content is material not taught in any corresponding unit of study in the University, or
- (b) the student is unable for good reason to attend a corresponding unit of study at the University.

8. Restriction on enrolment

Rules on enrolment in units of study with the Bachelor of Arts/Bachelor of Music Studies are governed by rule 3 and subsections of the Rules of the Sydney Conservatorium of Music and by paragraph 63 of the resolutions of the Faculty of Arts relating to Joint Degrees.

9. Discontinuation of enrolment

Rules on Discontinuation of enrolment within the Bachelor of Arts/Bachelor of Music Studies are governed by rule 4.6 and subsections of the Rules of the Sydney Conservatorium of Music. On written application to the relevant faculty, students may abandon the combined degree course and elect to complete either a Bachelor of Arts or Bachelor of Music Studies in accordance with the resolutions governing those degrees.

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

Rules on extended leave of absence, withdrawal for a course or unit of study are governed by rules 4.5.5 and 4.6 and subsections of the Rules of the Sydney Conservatorium of Music. Students resuming a course after extended leave of absence or withdrawal from a course shall be subject to the course requirements in effect at the time of resumption, and shall be required to re-enrol as directed by the Head of School. If re-enrolling in a Principal Study unit of study (as defined in 3.1 above) students shall be required to pass a re-audition at a level determined by the Head of School.

11. Satisfactory Progress

Rules on progression in the program are governed by rule 4 and subsections of the Rules of the Sydney Conservatorium of Music and in paragraph 64 (Satisfactory Progress) of the resolutions of the Faculty of Arts relating to Joint Degree. The relevant Dean may on the recommendation of the relevant Head of School and in accordance with paragraph 4 and paragraph 5.8 of the Rules of the Sydney Conservatorium of Music or paragraph 64 of the resolutions of the Faculty of Arts relating to Joint Degree, call upon any candidate to show cause why that candidature should not be terminated by reason of unsatisfactory progress towards completion of the degree; and where, in the opinion of the Conservatorium, the candidate does not show good cause, terminate the candidature.

12. Time limit

A student shall be required to complete the Bachelor of Arts/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.

13. Credit for previous study

A candidate may receive credit for previous study at the Conservatorium or at another institution under the regulations set down in rules 1.3, 1.4 and 1.5 of the Rules of the Sydney Conservatorium of Music and paragraph 69 (Credit transfer policy) of the resolutions of the Faculty of Arts relating to Joint Degree.

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

Area	Min. cp	Minimum level	Comments
Performance	30	Principal Study (Minor) 6 Ensemble 4	
Music Skills	27	Harmony & Analysis 4 Aural Perception 4 Music Technology	
History & Analysis of Music	15		Must include Music History 6 & Survey of Jazz History
Historical & Cultural Studies	12		
Teaching Music	84	Education 1-7 39 credit points in MUED units of study 1-3	Practicum
	168		24 credit points to be completed in areas of the student's choice

* With the exception of students enrolled in BMus(MusEd) with Principal Study in Jazz (Major): Performance 36cp; Music Skills 27cp; History & Analysis 15cp; Historical & Cultural Studies 9cp; Teaching Music 81cp; 24cp in Free Choice units of study.

Diploma of Music

Section 1

1. Admission

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

- 1.1.1 The NSW Higher School Certificate [HSC], or its interstate or overseas equivalent, at a level determined each year by the University. Students must have presented a minimum of two units of English and are expected to have presented a minimum of two units of Music for the HSC examination;
- 1.1.2 An audition in the applicant's proposed Principal Study instrument.

1.2 Mature age students

- 1.2.1 Applicants who have attained the age of 21 years by 1 March in the year of intended enrolment may apply for Mature Age Admission.
- 1.2.2 Applicants for Mature Age Admission must present evidence demonstrating that they have attained a standard of education and experience adequate for entry to the program and have the capacity to successfully undertake study at the tertiary level.

2. Units of study

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

2.2 Students may take other units of study from the Table of courses for the Bachelor of Music subject to approval of the Head of School.

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

3. Requirements for the Diploma

3.1 Principal Study

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

3.2 Course requirements

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

- (a) 4 semesters (24 credit points) of Principal Study, reaching a minimum level of Principal Study 4 (Major);
- (b) other requirements as set out under 3.3;
- (c) other subjects of the students choice.

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

Section 2

5. Details of units of study

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

6. Variation of normal load

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

7. Cross-institutional study

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

8. Restriction on enrolment

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

9. Discontinuation of enrolment

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

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

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

11. Satisfactory Progress

Rules on progression in the program are governed by rule 4 and subsections of the Rules of the Sydney Conservatorium of Music. The Conservatorium may on the recommendation of the Head of School and in accordance with paragraph 4 and paragraph 5.8 of the Rules of the Sydney Conservatorium of Music, call upon any candidate to show cause why that candidature should not be terminated by reason of unsatisfactory progress towards completion of the degree; and where, in the opinion of the Conservatorium, the candidate does not show good cause, terminate the candidature.

12. Time limit

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

13. Credit for previous study

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

Diploma of Opera

Section 1

1. Admission

1.1 Applicants must usually be at least 21 years of age by 1 March of the year in which they intend to commence the course and may gain admission to the program by satisfying requirements in each of the following:

- 1.1.1 The NSW Higher School Certificate [HSC], or its interstate or overseas equivalent, at a level determined each year by the University. Students must have presented a minimum of two units of English and are expected to have presented a minimum of two units of Music for the HSC examination;
- 1.1.2 An audition and interview;
- 1.1.3 A music skills test.

1.2 Mature age students

- 1.2.1 Applicants who have attained the age of 21 years by 1 March in the year of intended enrolment may apply for Mature Age Admission.
- 1.2.2 Applicants for Mature Age Admission must present evidence demonstrating that they have attained a standard of education and experience adequate for entry to the program and have the capacity to successfully undertake study at the tertiary level.

2. Units of study

- 2.1 The units of study which may be taken for the diploma are specified in the Diploma of Opera Table of units of study.
- 2.2 Students may take other units of study from the Table of courses for the Bachelor of Music subject to approval of the Undergraduate Studies Committee.
- 2.3 Prerequisites and corequisites for units of study are set out in the Table of units of study.

3. Requirements for the Diploma of Opera

3.1 Course requirements

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

- (a) semesters (36 credit points) of Opera Voice;
- (b) semesters (18 credit points) each of Movement and Stagecraft, Production, Opera Ensemble and Opera Italian;
- (c) semesters (12 credit points) each of Opera Repertoire, Opera German, and Opera French.

3.2 Enrolment pattern for students in the Diploma of Opera

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

Section 2

4. Details of units of study

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

5. Variation of normal load

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

6. Cross-institutional study

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

7. Restriction on enrolment

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

8. Discontinuation of Enrolment

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

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

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

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

10. Satisfactory Progress

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

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

reason of unsatisfactory progress towards completion of the degree; and

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

11. Time limit

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

12. Credit for previous study

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

13. Transitional arrangements

13.1 Third Year Students (as of 1 January 2003)

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

13.2 Other Students

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

Resolutions of the Senate

(relating to the Sydney Conservatorium of Music)

Bachelor of Music

1. These Resolutions must be read in conjunction with the University of Sydney (Coursework) Rule 2000 (as amended), which sets out the requirements for all coursework courses, and the relevant Conservatorium College Board resolutions relating to the Bachelor of Music degree.

2. Specialisations

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

5. Undergraduate courses

Performance
Composition
Music Education
Musicology

3. Requirements for the pass degree

To qualify for the award of the pass degree candidates must:

- (1) complete successfully units of study giving credit for a total of 192 credit points; and
- (2) satisfy the requirement of all other relevant By-Law, Rules and Resolutions of the University.

4. Requirements for the honours degree

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

Resolutions of the Senate

(relating to the department of music)

Bachelor of Music

Award of the degree

1.
 - (1) The degree of Bachelor of Music shall be awarded in two grades, namely the pass degree and the degree with honours.
 - (2) There shall be three classes of honours, namely Class I, Class II and Class III and within Class II there shall be two divisions, namely Division 1 and Division 2.
2. If a candidate graduates with First Class Honours and the Board of Studies is of the opinion that the candidate's work is of sufficient merit, that candidate shall receive a bronze medal.

Time limits

3.
 - (1) Except with the permission of the Board of Studies in Music, the requirements for the Pass degree must be completed within five calendar years of first enrolment in the degree.
 - (2) Candidates for the degree with Honours shall present themselves for the Honours examination normally one year after qualifying for the Pass degree.
 - (3) Except with the permission of the Board of Studies, a candidate wishing to qualify for the degree with honours in accordance with section 8 must complete requirements within five calendar years of qualifying for the pass degree.

Pass degree

4. A candidate for the pass degree shall complete such units of study as may be prescribed by the Board of Studies.

5. With regard to the units of study selected from those prescribed for the degree of Bachelor of Arts, a candidate for the degree of Bachelor of Music shall satisfy the prerequisites, corequisites and other requirements for such units of study according to the by-laws and resolutions relating to the degree of Bachelor of Arts.

Honours degree

6.
 - (1) A candidate for the degree with honours shall complete a final honours year.
 - (2) In order to qualify for admission to the final honours year a candidate shall have qualified for the award of the pass degree or a pass degree in music at another institution acceptable to the Board of Studies and, except with the permission of the Board of Studies:
 - (a) have gained results of credit or better in the units of study Music in Society 1, Music in Society 2, Concepts of Musical Language 1A, Concepts of Musical Language 2A, Music 201, 202, 301 and 302, or the equivalent qualifying units of study for a degree in music at another institution as determined by the Board of Studies; and
 - (b) have gained results of credit or better in at least four of the units of study, Principal Study 1, 2, 3, 4, 5 and 6 or the equivalent qualifying units of study for a degree in music

- at another institution as determined by the Board of Studies; and
- (c) have demonstrated to the satisfaction of the Head of the Department of Music the requisite knowledge and aptitude for the final honours year.

7. Candidates for the degree with honours will be required to attempt such seminars, units of study and written work for examination as may be prescribed by the Board of Studies.

8. An applicant for admission to candidature for the honours degree on whom the pass degree of Bachelor of Music has already been conferred may qualify for the degree with honours provided that:

- (a) the requirements of section 7 are met; and
- (b) such additional work is completed as may be prescribed by the Board of Studies in addition to the requirements of section 7.

9. On the recommendation of the Head of the Department of Music, the Board of Studies may permit a candidate to undertake a final year honours course over two consecutive years. This permission will be granted only if the Board of Studies is satisfied that the candidate is unable to attempt the course on a full-time basis.

10. Candidates who fail or discontinue without permission a final honours year may not re-enrol in it.

Credit

11.
 - (1) A candidate for the degree of Bachelor of Music who holds another degree or a diploma of the University of Sydney or of another institution approved by the Board of Studies may be granted credit by the Board of Studies towards the degree for not more than 56 credit points.
 - (2) A candidate for the degree of Bachelor of Music who has completed a unit of study or units of study in a faculty or under a board of studies within the University of Sydney may be granted credit by the Board of Studies for specific units of study, provided that the candidate is no longer counting those units of study towards the other degree or diploma.
 - (3) A candidate for the degree of Bachelor of Music who has completed a relevant unit or units of study for a degree or diploma in another institution approved by the Board of Studies may be granted credit by the Board of Studies for not more than the equivalent of 56 credit points.

Combined Bachelor of Arts/Bachelor of Music

12. A candidate qualifies for the combined degrees of Bachelor of Arts and Bachelor of Music by completing 240 credit points in the manner prescribed by the Resolutions of the Faculty of Arts and the Board of Studies in Music*

Bachelor of Music Studies

1. These Resolutions must be read in conjunction with the University of Sydney (Coursework) Rule 2000 (as amended), which sets out the requirements for all coursework courses, and the relevant Conservatorium College Board resolutions relating to the Bachelor of Music Studies degree.

2. Requirements for the pass degree

To qualify for the award of the pass degree candidates must:

- (1) complete successfully units of study giving credit for a total of 144 credit points; and
- (2) satisfy the requirement of all other relevant By-Laws, Rules and Resolutions of the University.

3. Specialisations

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

Bachelor of Arts/Bachelor of Music Studies

1. These Resolutions must be read in conjunction with the University of Sydney (Coursework) Rule 2000 (as amended), which sets out the requirements for all undergraduate courses, and the resolutions of the Sydney Conservatorium of Music College Board and the

Faculty of Arts relating to the Bachelor of Arts/Bachelor of Music Studies.

2. Requirements for the pass degree

To qualify for the award of the pass degree candidates must:

- (a) complete successfully units of study giving credit for a total of 240 credit points; and
- (b) satisfy the requirement of all other relevant By-Law, Rules and Resolutions of the University.

3. Requirements for the honours degree

To qualify for the award of the honours degree students must:

- (a) complete successfully units of study giving credit for a minimum of 288 credit points; and
- (b) complete the requirements published in the joint Faculty resolutions relating to the course.

Diploma of Music

1. These Resolutions must be read in conjunction with the University of Sydney (Coursework) Rule 2000 (as amended), which sets out the requirements for all undergraduate courses, and the relevant Faculty Resolutions.

2. Requirements for the Diploma

To qualify for the award of the diploma candidates must:

- (1) complete successfully units of study giving credit for a total of 96 credit points; and
- (2) satisfy the requirements of all other relevant By-Laws, Rules and Resolutions of the University.

Diploma of Opera

Eligibility for admission

1. An applicant shall:

- (a) satisfy audition and interview requirements as determined by the Undergraduate Studies Committee; and
- (b) meet general entry requirements for undergraduate courses at the Conservatorium.

Requirements

2. A candidate shall complete units of study and other requirements as prescribed by the Undergraduate Studies Committee over a period of six semesters full-time.

6. Undergraduate units of study

The following information is a printed version of the information available through Handbooks Online, on the University of Sydney website. Please visit <http://www.usyd.edu.au/handbooks/>.

Aboriginal & Torres Strait Islander Musics

MUED 1007 Aboriginal & Torres Strt Islander Musics

3 credit points. B Mus (Comp), B Mus (Mus Ed), B Mus (Musicology), B Mus (Perf), B Mus Studies, Dip Mus, UG Study Abroad Program. Dr P. Dunbar-Hall (Music Education). **Session:** Semester 1. **Classes:** 2hrs per week (1 lect and 1 seminar). **Assessment:** Fieldwork assignment (35%); seminar presentation (25%); major assignment (40%).

The focus of this unit of study is understanding traditional and contemporary ATSI musics and the ways in which they relate to the cultural, educational, historical, political and social contexts of Australian indigenous peoples. To achieve this, the unit of study requires experience of the musics of ATSI cultures and methods for their study; interaction with indigenous personalities; investigation of the history of the study of ATSI cultures; activities in fieldwork; observation of government policies on the study of ATSI cultures; and consideration of the ethical issues involved in the study of ATSI musics and cultures.

Accompaniment

ENSE 1000 Accompaniment 1

3 credit points. B Mus Studies, Dip Mus, UG Study Abroad Program. D. Howie (Ensemble Studies). **Session:** Semester 1. **Classes:** 1hr prac tut/wk; 1hr accomp tut/2wk. **Corequisites:** KEYB1008 Pianoforte 1 (Major). **Assessment:** Accompany one student performance at one concert practice (75%), accompaniment tutorial (25%), vocal studio report.

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

ENSE 1001 Accompaniment 2

3 credit points. B Mus Studies, Dip Mus, UG Study Abroad Program. D. Howie (Ensemble Studies). **Session:** Semester 2. **Classes:** 1hr prac tut/wk; 1hr accomp tut/2wk. **Prerequisites:** ENSE1000 Accompaniment 1. **Corequisites:** KEYB1009 Pianoforte 2 (Major). **Assessment:** Accompany one student performance at performance workshop (75%), accompaniment tutorial (25%), vocal studio report.

Please refer to Accompaniment 1. Instead of a vocal student, students will work regularly with an instrumental student of their choice throughout the semester. This partner will attend the fortnightly accompaniment tutorials when possible and will take part in the concert practice assessment at the end of the semester.

ENSE 2000 Accompaniment 3

3 credit points. B Mus Studies, Dip Mus, UG Study Abroad Program. D. Miller (Ensemble Studies). **Session:** Semester 1. **Classes:** 2hrlec/wk. **Prerequisites:** ENSE 1001 Accompaniment 2. **Corequisites:** KEYB2007 Pianoforte 3 (Major) or PERF2000 Principal Study (Diploma) 3. **Assessment:** Preparation of class material and performance in two masterclasses (100%).

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

ENSE 2001 Accompaniment 4

3 credit points. B Mus Studies, Dip Mus, UG Study Abroad Program. D. Miller (Ensemble Studies). **Session:** Semester 2. **Classes:** 2hrlec/wk. **Prerequisites:** ENSE2000 Accompaniment 3. **Corequisites:** KEYB2008 Pianoforte 4 (Major) or PERF2001 Principal Study (Diploma) 4. **Assessment:** Preparation of class material and performance in two masterclasses (100%).

Please refer to Accompaniment 3. Students who show potential will be offered the option of progressing into Accompaniment Major

(Accompaniment 5-6-7-8). For further information contact D. Miller (Ensemble Studies).

ENSE 3000 Accompaniment 5

6 credit points. B Mus (Perf), B Mus Studies, UG Study Abroad Program. D. Miller (Ensemble Studies). **Session:** Semester 1. **Classes:** 1hr individual lesson plus 3hrs accompanying vocal studies/wk. **Prerequisites:** ENSE2001 Accompaniment 4 and KEYB2008 Pianoforte 4 (Major). **Corequisites:** ENSE3002 Accompaniment Performance 1. **Assessment:** Preparation of lesson material; performance in vocal studios; at least two performance workshop performances.

This unit is designed for those keyboard students who have exhibited exceptional ability as vocal and instrumental accompanists. It enables them to study in greater depth the various aspects of piano accompaniment as a profession. Students will be exposed to a wide range of performance and learning experiences. Emphasis will be placed on sight reading, techniques of rehearsal and performance, the adaptation of keyboard technique to the demands of ensemble, the specialised skills required of the vocal as opposed to the instrumental accompanist and an extensive exploration of the ensemble repertoire. Enrolment is subject to audition. For further information contact D. Miller (Ensemble Studies).

ENSE 3001 Accompaniment 6

6 credit points. B Mus (Perf), B Mus Studies, UG Study Abroad Program. D. Miller (Ensemble Studies). **Session:** Semester 2. **Classes:** 1hr individual lesson plus 3hrs accompanying vocal studios /wk. **Prerequisites:** ENSE3000 Accompaniment 5. **Corequisites:** ENSE3003 Accompaniment Performance 2. **Assessment:** Preparation of lesson material; performance in vocal studios; at least two performance workshop performances.

In this semester emphasis is placed on the importance of basic keyboard technique to the accompaniment repertoire. Preparation for solo recital involving repertoire appropriate for an Accompaniment major. Assessment requirements will include a performance assignment, such as taking responsibility for the preparation and performance of a recital with a junior student. For further information contact D. Miller (Ensemble Studies).

ENSE 4000 Accompaniment 7

6 credit points. D. Miller (Ensemble Studies). **Session:** Semester 1. **Classes:** 1hr individual lesson and 3hrs accompanying vocal studios, choral ensembles/wk. **Prerequisites:** ENSE3001 Accompaniment 6. **Corequisites:** ENSE4004 Accompaniment Performance 3. **Assessment:** Performance of major ensemble work and in vocal studios and minimum two performance workshop performances (100%).

Students will be involved in advanced study of keyboard accompaniment skills. Particular attention will be paid to rehearsal techniques. Early preparation for the two Senior Accompaniment Recitals, including choice of appropriate repertoire, programming, program notes, rehearsal schedules and developing a professional relationship with a partner. Students will be encouraged to extend their repertoire in order to be able to choose the most suitable program for their final assessment. For further information contact D. Miller (Ensemble Studies).

ENSE 4001 Accompaniment 8

6 credit points. D. Miller (Ensemble Studies). **Session:** Semester 2. **Classes:** 1hr individual lesson plus 2hrs accompanying vocal studios, choral ensembles/wk. **Prerequisites:** ENSE4000 Accompaniment 7. **Corequisites:** ENSE4005 Accompaniment Performance 4. **Assessment:** 35min senior recital with a vocalist; 40min senior recital with an instrumentalist; at least two performance workshop performances; preparation of lesson material; performance in vocal studios (100%).

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

ENSE 3002 Accompaniment Performance 1

3 credit points. B Mus (Perf), B Mus Studies, UG Study Abroad Program. D. Miller (Ensemble Studies). **Session:** Semester 1. **Classes:** 1hr individual lesson/wk. **Prerequisites:** KEYB2008 Pianoforte 4 (Major). **Corequisites:** ENSE3000 Accompaniment 5. **Assessment:** 15min technical exam, one concert practice performance and preparation of lesson material.

ENSE 3003 Accompaniment Performance 2

3 credit points. B Mus (Perf), B Mus Studies, UG Study Abroad Program. D. Miller (Ensemble Studies). **Session:** Semester 2. **Classes:** 1hr individual lesson/wk. **Prerequisites:** ENSE3002 Accompaniment Performance 1. **Corequisites:** ENSE3001 Accompaniment 6. **Assessment:** 35 minute senior solo recital, one performance workshop performance.

ENSE 4004 Accompaniment Performance 3

3 credit points. D. Miller (Ensemble Studies). **Session:** Semester 1. **Classes:** 1hr individual lesson/wk. **Prerequisites:** ENSE3003 Accompaniment Performance 2. **Corequisites:** ENSE4000 Accompaniment 7. **Assessment:** 15min technical/repertoire exam (to include an unassisted quick-study ensemble work) plus preparation of lesson material (100%).

ENSE 4005 Accompaniment Performance 4

3 credit points. D. Miller (Ensemble Studies). **Session:** Semester 2. **Classes:** 1hr individual lesson/wk. **Prerequisites:** ENSE4004 Accompaniment Performance 3. **Corequisites:** ENSE4001 Accompaniment 8. **Assessment:** 15min technical/repertoire exam and preparation of lesson material (100%).

Advanced Aural

MCGY 3000 Advanced Aural 1

3 credit points. B Mus Studies, UG Study Abroad Program. Dr J. Shaw (Musicology). **Session:** Semester 1. **Classes:** One 1hr seminar/wk. **Prerequisites:** MCGY2005 Aural Perception 4. **Assessment:** Homework assignments (15%) and topic-based tests (85%).

This unit builds on Aural Perception 1-4 and aims to develop aural skills to a more advanced level. The course will strike a balance between sight-singing, dictation and analytical exercises, using a wide variety of repertoire. Students will also have the opportunity to suggest particular types of work that they would like to pursue.

MCGY 3001 Advanced Aural 2

3 credit points. B Mus Studies, UG Study Abroad Program. Dr J. Shaw (Musicology). **Session:** Semester 2. **Classes:** One 1hr seminar/wk. **Prerequisites:** MCGY3000 Advanced Aural 1. **Assessment:** Homework assignments (15%) and topic-based tests (85%).

The unit will provide further opportunities to practise skills that were introduced in Advanced Aural 1. Additional topics will include complex rhythms, counterpoint and more advanced atonal work. Students will also have the opportunity to suggest particular types of work they would like to pursue.

Advanced Harmony

MCGY 2000 Advanced Harmony 1

3 credit points. B Mus Studies, UG Study Abroad Program. L. Cornwell (Musicology). **Session:** Semester 1. **Classes:** One 1hr seminar/wk. **Assessment:** Three 20 bar assignments (60%); one 40min seminar presentation (40%).

It is recommended that all students considering enrolling in this unit of study first complete Harmony and Analysis 4. Students in this unit will observe in detail a selection of pre-20th century western musical styles and the work of particular composers, applying the knowledge thus gained by writing short compositions in the relevant styles. For the student with some creative inclinations, the activity of stylistic imitation offers unique insights into the music of any period. Topics for study will be selected according to the interests of the group, taking into account the need for a coherent and cumulative course structure. Normally, 16th century counterpoint and 18th century fugue constitute a substantial part of the course.

MCGY 2001 Advanced Harmony 2

3 credit points. B Mus Studies, UG Study Abroad Program. L. Cornwell (Musicology). **Session:** Semester 2. **Classes:** One 1hr seminar/wk. **Assessment:** Three 20 bar assignments (60%), one 40min seminar presentation (40%).

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

Advanced Small Ensemble

JAZZ 2000 Advanced Small Ensemble 1

3 credit points. Dip Mus, UG Study Abroad Program. C. Scott (Jazz Studies). **Session:** Semester 1. Semester 2. **Classes:** 3hrs of rehearsals/wk. **Prerequisites:** JAZZ1024 Jazz Performance 2. **Corequisites:** JAZZ2020 Jazz Performance 3. **Assessment:** A final grade will be compiled from continual assessment of professional demeanour and ensemble skills demonstrated during rehearsals and performances (100%). *NB: Department permission required for enrolment.*

Enrolment subject to approval of the Chair of Jazz Studies.

JAZZ 2001 Advanced Small Ensemble 2

3 credit points. Dip Mus, UG Study Abroad Program. C. Scott (Jazz Studies). **Session:** Semester 1, Semester 2. **Classes:** 3hrs of rehearsals/wk. **Prerequisites:** JAZZ2020 Jazz Performance 3; JAZZ2000 Advanced Small Ensemble 1. **Corequisites:** JAZZ2021 Jazz Performance 4. **Assessment:** A final grade will be compiled from continual assessment of professional demeanour and ensemble skills demonstrated during rehearsals and performances (100%).

Enrolment subject to approval of the Chair of Jazz Studies.

JAZZ 3000 Advanced Small Ensemble 3

3 credit points. UG Study Abroad Program. C. Scott (Jazz Studies). **Session:** Semester 1, Semester 2. **Classes:** 3hrs of rehearsals/wk. **Prerequisites:** JAZZ2021 Jazz Performance 4; JAZZ2001 Advanced Small Ensemble 2. **Corequisites:** JAZZ3010 Jazz Performance 5. **Assessment:** A final grade will be compiled from continual assessment of professional demeanour and ensemble skills demonstrated during rehearsals and performances (100%).

NB: Department permission required for enrolment.

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

JAZZ 3001 Advanced Small Ensemble 4

3 credit points. UG Study Abroad Program. C. Scott (Jazz Studies). **Session:** Semester 1, Semester 2. **Classes:** 3hrs of rehearsals/wk. **Prerequisites:** JAZZ3010 Jazz Performance 5; JAZZ3000 Advanced Small Ensemble 3. **Corequisites:** JAZZ3011 Jazz Performance 6. **Assessment:** A final grade will be compiled from continual assessment of professional demeanour and ensemble skills demonstrated during rehearsals and performances (100%).

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

JAZZ 4000 Advanced Small Ensemble 5

3 credit points. C. Scott (Jazz Studies). **Session:** Semester 1, Semester 2. **Classes:** 3hrs of rehearsals/wk. **Prerequisites:** JAZZ3011 Jazz Performance 6; JAZZ3001 Advanced Small Ensemble 4. **Corequisites:** JAZZ4010 Jazz Performance 7. **Assessment:** A final grade will be compiled from continual assessment of professional demeanour and ensemble skills demonstrated during rehearsals and performances (100%).

NB: Department permission required for enrolment.

Enrolment is subject to approval of the Chair of Jazz Studies

JAZZ 4001 Advanced Small Ensemble 6

3 credit points. C. Scott (Jazz Studies). **Session:** Semester 2, Semester 1. **Classes:** 3hrs of rehearsals/wk. **Prerequisites:** JAZZ4010 Jazz Performance 7; JAZZ4000 Advanced Small Ensemble 5. **Corequisites:** JAZZ4012 Jazz Performance 8. **Assessment:** A final grade will be compiled from continual assessment of professional demeanour and ensemble skills demonstrated during rehearsals and performances (100%).

NB: Department permission required for enrolment.

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

Advanced String Pedagogy

STRG 1037 Advanced String Pedagogy 1

3 credit points. B Mus (Perf), UG Study Abroad Program. G. Richter (Strings). **Session:** Semester 1. **Classes:** One 1hr supervision/wk. **Prerequisites:** STRG3013 Pedagogy Strings 2, Violin/Viola/Cello/Double Bass/Harp/Lute/Guitar 6 (Major). **Assessment:** One short essay (1500-2000w) outlining the project (20%); one long essay (4000-5000w) or lecture/workshop demonstration (80%).

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

STRG 1038 Advanced String Pedagogy 2

3 credit points. B Mus (Perf), UG Study Abroad Program. G. Richter (Strings). **Session:** Semester 2. **Classes:** One 1hr supervision/wk. **Prerequisites:** STRG1037 Advanced String Pedagogy 1. **Assessment:** One short essay (1500-2000w) outlining the project (20%); one long essay (4000-5000w) or lecture/workshop demonstration (80%).

Arts/Music Units

A full listing of units available for study through the Arts/Music Unit is available from the Student Administration Office, Level 4, Greenway building, Macquarie Street, Building C41. These units are usually delivered on main campus (Camperdown) and are classified as Faculty of Arts subjects for students enrolled in Sydney Conservatorium of Music courses. Students interested in taking these units as free choice units should consult with the Associate Dean (Undergraduate Studies) to gain approval before enrolling in these subjects.

Aural Perception

MCGY 1000 Aural Perception 1

3 credit points. B Mus Studies, Dip Mus, UG Study Abroad Program. A. Maddox (Musicology). **Session:** Semester 1. **Classes:** One 1hr Lab and one 1hr Solfege tut/wk. **Assessment:** Weekly Lab assignment (15%); 1hr mid-semester written test (15%); Solfege class work assessment (15%); 1hr written examination (30%); 10 min 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
- diatonic melodies
- chords: major, minor and diminished triads
- chord progressions: I, II, IV, V and VI
- rhythm: quarter-beat values in simple time/sixth-beat values in compound time.

For further information contact A. Maddox (Musicology).

Textbooks

Workbook for Aural Perception 1,
Benward B, Kolosick JT. Ear training: a technique for listening. 7th ed. Boston, McGraw Hill, 2000
Edlund L. Modus Vetus. Stockholm/London: Nordiska/Chester, 1974

MCGY 1001 Aural Perception 1A

3 credit points. B Mus Studies, Dip Mus, UG Study Abroad Program. A. Maddox (Musicology). **Session:** Semester 1, Semester 2. **Classes:** One 1hr lab and one 1hr Solfege tut/wk. **Assessment:** 5-10 min weekly Lab tests (25 marks); weekly Lab assignments (15 marks); Solfege tutorial assessment (15 marks); 1hr Lab examination (25 marks); 5 min Solfege examination (20 marks).

Students work on the following material:

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

Textbooks

Workbook for Aural Perception 1 A,
Edlund L. Modus Vetus. Stockholm/London: Nordiska/Chester, 1974

MCGY 1002 Aural Perception 1B

3 credit points. B Mus Studies, Dip Mus, UG Study Abroad Program. A. Maddox (Musicology). **Session:** Semester 1, Semester 2. **Classes:** One 1hr Lab and one 1hr Solfege tut/wk. **Prerequisites:** MCGY1001 Aural Perception 1 A. **Assessment:** Weekly Lab assignment (15%); 1hr mid-semester written test (15%); Solfege class work assessment (15%); 1hr written examination (30%); 10 min Solfege examination (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
- chord progressions: I, II, IV, V and VI
- rhythm: quarter-beat values in simple time/sixth-beat values in compound time.

Textbooks

Workbook for Aural Perception 1B,
Benward B, Kolosick JT. Ear training: a technique for listening. 7th ed. Boston, McGraw Hill, 2000
Edlund L. Modus Vetus. Stockholm/London: Nordiska/Chester, 1974

MCGY 1003 Aural Perception 2

3 credit points. B Mus Studies, Dip Mus, UG Study Abroad Program. A. Maddox (Musicology). **Session:** Semester 1, Semester 2. **Classes:** One 1hr Lab and one 1hr Solfege tut/wk. **Prerequisites:** MCGY1000 Aural Perception 1 or MCGY1002 Aural Perception 1B. **Assessment:** Weekly Lab assignment (15%); 1hr mid-semester written test (15%); Solfege class work assessment (15%); 1hr written examination (30%); 10 min Solfege examination (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
- chord progressions: III, VII, v and V7
- 1st and 4th Species Counterpoint
- rhythm: triplets in simple time and duplets in compound time.

Textbooks

Workbook for Aural Perception 2,
Benward B, Kolosick JT. Ear training: a technique for listening. 7th ed. Boston, McGraw Hill, 2000
Edlund L. Modus Vetus. Stockholm/London: Nordiska/Chester, 1974

MCGY 2004 Aural Perception 3

3 credit points. B Mus Studies, Dip Mus, UG Study Abroad Program. A. Maddox (Musicology). **Session:** Semester 1, Semester 2. **Classes:** One 1hr Lab and one 1hr Solfege tut/wk. **Prerequisites:** MCGY1003 Aural Perception 2. **Assessment:** Weekly Lab assignment (15%); 1hr mid-semester written test (15%); Solfege class work assessment (15%); 1hr written examination (30%); 10 min Solfege examination (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
- chord progressions: leading note 7th chords and secondary dominants
- rhythm: irregular divisions and small divisions.

Textbooks

Workbook for Aural Perception 3,
Benward B, Kolosick JT. Ear training: a technique for listening. 7th ed. Boston, McGraw Hill, 2000
Edlund L. Modus Novus. Stockholm/London: Nordiska/Chester, 1963
Edlund L. Modus Vetus. Stockholm/London: Nordiska/Chester, 1974

MCGY 2005 Aural Perception 4

3 credit points. B Mus Studies, Dip Mus, UG Study Abroad Program. A. Maddox (Musicology). **Session:** Semester 1, Semester 2. **Classes:** One 1hr Lab and one 1hr Solfege tut/wk. **Prerequisites:** MCGY2004 Aural Perception 3. **Assessment:** Weekly Lab assignment (15%); 1hr mid-semester written test (15%); Solfege class work assessment (15%); 1hr written examination (30%); 10 min Solfege examination (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 chord series
- tonal chord progressions: Neapolitan 6th and Augmented 6th chords
- rhythm: mixed metre and additive metres.

Textbooks

Workbook for Aural Perception 4,
Benward B, Kolosick JT. Ear training: a technique for listening. 7th ed. Boston, McGraw Hill, 2000
Edlund L. Modus Novus. Stockholm/London: Nordiska/Chester, 1963
Edlund L. Modus Vetus. Stockholm/London: Nordiska/Chester, 1974

Australian Music Research

Baroque Flute Major and Minor

WIND 1000 Baroque Flute 1 (Major)

6 credit points. B Mus (Mus Ed), B Mus (Perf), B Mus Studies, Dip Mus, UG Study Abroad Program. Chair (Woodwind). **Session:** Semester 1, Semester 2. **Classes:** 1hr lesson or equivalent and performance workshop/wk plus attendance at masterclasses, studio classes and exam classes when offered. (Check Woodwind Notice Board). **Assessment:** Teacher Grade 100%. See handbook for further information.

WIND 1010 Baroque Flute 1 (Minor)

3 credit points. B Mus (Mus Ed), B Mus (Perf), B Mus Studies, UG Study Abroad Program. Chair (Woodwind). **Session:** Semester 1, Semester 2. **Classes:** 1hr lesson or equivalent and performance workshop/wk. **Assessment:** Teacher Grade 100%. See handbook for further information.

WIND 1001 Baroque Flute 2 (Major)

6 credit points. B Mus (Mus Ed), B Mus (Perf), B Mus Studies, Dip Mus, UG Study Abroad Program. Chair (Woodwind). **Session:** Semester 1, Semester 2. **Classes:** 1hr individual lesson or equivalent and performance workshop/wk plus attendance at masterclasses, studio classes and exam classes when offered. (Check Woodwind Notice Board). **Prerequisites:** WIND 1000 Baroque Flute 1 (Major). **Assessment:** Jury exam assessed by Panel: 15 mins (instrument specific). Teacher Grade 50%, Panel Grade 50%. See handbook for further information.

WIND 1018 Baroque Flute 2 (Minor)

3 credit points. B Mus (Mus Ed), B Mus Studies, UG Study Abroad Program. Chair (Woodwind). **Session:** Semester 1, Semester 2. **Classes:** 1hr lesson or equivalent and performance workshop/wk. **Prerequisites:** WIND 1010 Baroque Flute 1 (Minor). **Assessment:** Jury exam: 10 mins (instrument specific). Teacher Grade 50%, Panel Grade 50%. See handbook for further information.

WIND 2000 Baroque Flute 3 (Major)

6 credit points. B Mus (Mus Ed), B Mus (Perf), B Mus Studies, Dip Mus, UG Study Abroad Program. Chair (Woodwind). **Session:** Semester 1, Semester 2. **Classes:** 1hr lesson or equivalent and performance workshop/wk plus attendance at masterclasses, studio classes and exam classes when offered. (Check Woodwind Notice Board). **Prerequisites:** WIND1001 Baroque Flute 2 (Major) or audition. **Assessment:** Teacher Grade 100%. See handbook for further information.

WIND 2020 Baroque Flute 3 (Minor)

3 credit points. B Mus (Mus Ed), B Mus Studies, UG Study Abroad Program. Chair (Woodwind). **Session:** Semester 1, Semester 2. **Classes:** 1hr lesson or equivalent and performance workshop/wk. **Prerequisites:** WIND1018 Baroque Flute 2 (Minor). **Assessment:** Teacher Grade 100%. See handbook for further information.

WIND 2001 Baroque Flute 4 (Major)

6 credit points. B Mus (Mus Ed), B Mus (Perf), B Mus Studies, Dip Mus, UG Study Abroad Program. Chair (Woodwind). **Session:** Semester 2, Semester 1. **Classes:** 1hr lesson or equivalent and concert practice/wk plus attendance at masterclasses, studio classes and exam classes when offered. (Check Woodwind Notice Board). **Prerequisites:** WIND2000 Baroque Flute 3 (Major). **Assessment:** Qualifying Exam: 25 mins (instrument specific). Teacher Grade 20%, Panel Grade 80%. Dip Mus - Recital at Junior level assessed by Panel: 40 mins. Teacher Grade 20%, Panel Grade 80%. See handbook for further information.

6. Undergraduate units of study

WIND 2021 Baroque Flute 4 (Minor)

3 credit points. B Mus (Mus Ed), B Mus Studies, UG Study Abroad Program. Chair (Woodwind). **Session:** Semester 1, Semester 2. **Classes:** 1hr lesson or equivalent and performance workshop/wk. **Prerequisites:** WIND2020 Baroque Flute 3 (Minor). **Assessment:** Jury exam: 15 mins (instrument specific). Teacher Grade 20%, Panel Grade 80%. See handbook for further information.

WIND 3000 Baroque Flute 5 (Major)

6 credit points. B Mus (Mus Ed), B Mus (Perf), B Mus Studies, UG Study Abroad Program. Chair (Woodwind). **Session:** Semester 1, Semester 2. **Classes:** 1 hr lesson or equivalent and performance workshop/ week plus attendance at masterclasses, studio classes and exam classes when offered. (Check Woodwind Notice Board). **Prerequisites:** WIND2001 Baroque Flute 4 (Major). **Assessment:** Teacher Grade 100%. See handbook for further information.

WIND 3022 Baroque Flute 5 (Minor)

3 credit points. B Mus (Mus Ed), B Mus Studies, UG Study Abroad Program. Chair (Woodwind). **Session:** Semester 1, Semester 2. **Classes:** 1hr lesson or equivalent and performance workshop/wk. **Prerequisites:** WIND2021 Baroque Flute 4 (Minor). **Assessment:** Teacher Grade 100%. See handbook for further information.

WIND 3001 Baroque Flute 6 (Major)

6 credit points. B Mus (Mus Ed), B Mus (Perf), B Mus Studies, UG Study Abroad Program. Chair (Woodwind). **Session:** Semester 1, Semester 2. **Classes:** 1 hr lesson or equivalent and performance workshop/ week plus attendance at masterclasses, studio classes and exam classes when offered. (Check Woodwind Notice Board). **Prerequisites:** WESTD3000 Baroque Flute 5 (Major). **Assessment:** Recital at Junior level assessed by Panel: 40 mins. Teacher Grade 20%, Panel Grade 80%. See handbook for further information.

WIND 3023 Baroque Flute 6 (Minor)

3 credit points. B Mus (Mus Ed), B Mus Studies, UG Study Abroad Program. Chair (Woodwind). **Session:** Semester 1, Semester 2. **Classes:** 1hr lesson or equivalent and performance workshop/wk. **Prerequisites:** WIND3022 Baroque Flute 5 (Minor). **Assessment:** Jury exam: 20 mins (instrument specific). Teacher Grade 20%, Panel Grade 80%. See handbook for further information.

WIND 4000 Baroque Flute 7 (Major)

6 credit points. B Mus (Mus Ed), B Mus (Perf), Chair (Woodwind). **Session:** Semester 1, Semester 2. **Classes:** 1 hr lesson or equivalent and performance workshop/ week plus attendance at masterclasses, studio classes and exam classes when offered. (Check Woodwind Notice Board). **Prerequisites:** WIND3001 Baroque Flute 6 (Major). **Assessment:** Teacher Grade 100%. See handbook for further information.

WIND 4032 Baroque Flute 7 (Minor)

3 credit points. B Mus (Mus Ed), Chair (Woodwind). **Session:** Semester 1, Semester 2. **Classes:** 1hr lesson or equivalent and performance workshop/wk. **Prerequisites:** WIND3023 Baroque Flute 6 (Minor) at Distinction level. **Assessment:** Teacher Grade 100%. See handbook for further information.

WIND 4001 Baroque Flute 8 (Major)

6 credit points. B Mus (Mus Ed), B Mus (Perf), Chair (Woodwind). **Session:** Semester 1, Semester 2. **Classes:** 1 hr lesson or equivalent and performance workshop/ week plus attendance at masterclasses, studio classes and exam classes when offered. (Check Woodwind Notice Board). **Prerequisites:** WIND4000 Baroque Flute 7 (Major). **Assessment:** Recital at Senior level assessed by Panel: 50mins. Teacher Grade 20%, Panel Grade 80%. See handbook for further information.

WIND 4033 Baroque Flute 8 (Minor)

3 credit points. B Mus (Mus Ed), Chair (Woodwind). **Session:** Semester 1, Semester 2. **Classes:** 1hr lesson or equivalent and performance workshop/wk. **Prerequisites:** WIND4032 Baroque Flute 7 (Minor) at Credit level. **Assessment:** Jury exam: 25 mins (instrument specific). Teacher Grade 20%, Panel Grade 80%. See handbook for further information.

Baroque Studies

MCGY 3003 Baroque Studies 1

3 credit points. B Mus Studies, UG Study Abroad Program. A. Maddox (Musicology). **Session:** Semester 1. **Classes:** One 1hr seminar/wk. **Prerequisites:** MCGY1013 and MCGY1014 Music History 1 and 2. **Assessment:** Critical reading report (15%), reading, listening, diary and participation (15%), seminar presentation on essay topic (20%), 2000w essay (50%).

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 journal articles on aspects of early baroque music.

Textbooks

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

MCGY 3004 Baroque Studies 2

3 credit points. B Mus Studies, UG Study Abroad Program. A. Maddox (Musicology). **Session:** Semester 2. **Classes:** One 1hr seminar/wk. **Prerequisites:** MCGY1014 Music History 2 and any other 1 semester of Music History. **Assessment:** Critical reading report (15%), reading, listening, diary and participation(15%), seminar presentation on essay topic (20%), 2000w essay (50%).

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. An additional short class project will study journal articles

dealing with issues of performance practice relevant to the late baroque period.

Textbooks

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

Bassoon Major and Minor

WIND 1002 Bassoon 1 (Major)

6 credit points. B Mus (Mus Ed), B Mus (Perf), B Mus Studies, Dip Mus, UG Study Abroad Program. Chair (Woodwind). **Session:** Semester 1, Semester 2. **Classes:** 1hr lesson or equivalent and performance workshop/wk plus attendance at masterclasses, studio classes and exam classes when offered. (Check Woodwind Notice Board). **Assessment:** Teacher Grade 100%. See handbook for further information.

WIND 1019 Bassoon 1 (Minor)

3 credit points. B Mus (Mus Ed), B Mus Studies, UG Study Abroad Program. Chair (Woodwind). **Session:** Semester 1, Semester 2. **Classes:** 1hr lesson or equivalent and performance workshop/wk. **Assessment:** Teacher Grade 100%. See handbook for further information.

WIND 1003 Bassoon 2 (Major)

6 credit points. B Mus (Mus Ed), B Mus (Perf), B Mus Studies, Dip Mus, UG Study Abroad Program. Chair (Woodwind). **Session:** Semester 1, Semester 2. **Classes:** 1hr lesson or equivalent and performance workshop/wk plus attendance at masterclasses, studio classes and exam classes when offered. (Check Woodwind Notice Board). **Prerequisites:** WIND 1002 Bassoon 1 (Major). **Assessment:** Jury exam assessed by Panel: 15 mins (instrument specific). Teacher Grade 50%, Panel Grade 50%. See handbook for further information.

WIND 1020 Bassoon 2 (Minor)

3 credit points. B Mus (Mus Ed), B Mus Studies, UG Study Abroad Program. Chair (Woodwind). **Session:** Semester 1, Semester 2. **Classes:** 1hr lesson or equivalent and performance workshop/wk. **Prerequisites:** WIND1019 Bassoon 1 (Minor). **Assessment:** Jury exam: 10 mins (instrument specific). Teacher Grade 50%, Panel Grade 50%. See handbook for further information.

WIND 2002 Bassoon 3 (Major)

6 credit points. B Mus (Mus Ed), B Mus (Perf), B Mus Studies, Dip Mus, UG Study Abroad Program. Chair (Woodwind). **Session:** Semester 1, Semester 2. **Classes:** 1hr lesson or equivalent and performance workshop/wk plus attendance at masterclasses, studio classes and exam classes when offered. (Check Woodwind Notice Board). **Prerequisites:** WIND 1003 Bassoon 2 (Major) or audition. **Assessment:** Teacher Grade 100%. See handbook for further information.

WIND 2022 Bassoon 3 (Minor)

3 credit points. B Mus (Mus Ed), B Mus Studies, UG Study Abroad Program. Chair (Woodwind). **Session:** Semester 1, Semester 2. **Classes:** 1hr lesson or equivalent and performance workshop/wk. **Prerequisites:** WIND1020 Bassoon 2 (Minor). **Assessment:** Teacher Grade 100%. See handbook for further information.

WIND 2003 Bassoon 4 (Major)

6 credit points. B Mus (Mus Ed), B Mus (Perf), B Mus Studies, Dip Mus, UG Study Abroad Program. Chair (Woodwind). **Session:** Semester 1, Semester 2. **Classes:** 1hr lesson or equivalent and performance workshop/wk plus attendance at masterclasses, studio classes and exam classes when offered. (Check Woodwind Notice Board). **Prerequisites:** WIND2002 Bassoon 3 (Major). **Assessment:** Qualifying Exam: 25 mins (instrument specific). Teacher Grade 20%, Panel Grade 80%. Dip Mus - Recital at Junior level assessed by Panel: 40 mins. Teacher Grade 20%, Panel Grade 80%. See handbook for further information.

WIND 2023 Bassoon 4 (Minor)

3 credit points. B Mus (Mus Ed), B Mus Studies, UG Study Abroad Program. Chair (Woodwind). **Session:** Semester 1, Semester 2. **Classes:** 1hr lesson or equivalent and performance workshop/wk. **Prerequisites:** WIND2022 Bassoon 3 (Minor). **Assessment:** Jury exam: 15 mins (instrument specific). Teacher Grade 20%, Panel Grade 80%. See handbook for further information.

WIND 3002 Bassoon 5 (Major)

6 credit points. B Mus (Mus Ed), B Mus (Perf), B Mus Studies, UG Study Abroad Program. Chair (Woodwind). **Session:** Semester 1, Semester 2. **Classes:** 1 hr lesson or equivalent and performance workshop/ week plus attendance at masterclasses, studio classes and exam classes when offered. (Check Woodwind Notice Board). **Prerequisites:** WIND2003 Bassoon 4 (Major). **Assessment:** Teacher Grade 100%. See handbook for further information.

WIND 3024 Bassoon 5 (Minor)

3 credit points. B Mus (Mus Ed), B Mus Studies, UG Study Abroad Program. Chair (Woodwind). **Session:** Semester 1, Semester 2. **Classes:** 1hr lesson or equivalent and performance workshop/wk. **Prerequisites:** WIND2023 Bassoon 4 (Minor). **Assessment:** Teacher Grade 100%. See handbook for further information.

WIND 3003 Bassoon 6 (Major)

6 credit points. B Mus (Mus Ed), B Mus (Perf), B Mus Studies, UG Study Abroad Program. Chair (Woodwind). **Session:** Semester 1, Semester 2. **Classes:** 1 hour lesson or equivalent and performance workshop/ week plus attendance at masterclasses, studio classes and exam classes when offered. (Check Woodwind Notice Board). **Prerequisites:** WIND3002 Bassoon 5 (Major). **Assessment:** Recital at Junior level assessed by Panel: 40 mins. Teacher Grade 20%, Panel Grade 80%. See handbook for further information.

WIND 3025 Bassoon 6 (Minor)

3 credit points. B Mus (Mus Ed), B Mus Studies, UG Study Abroad Program. Chair (Woodwind). **Session:** Semester 1, Semester 2. **Classes:** 1hr lesson or equivalent and

performance workshop/wk. **Prerequisites:** WIND3024 Bassoon 5 (Minor). **Assessment:** Jury exam: 20 mins (instrument specific). Teacher Grade 20%, Panel Grade 80%. See handbook for further information.

WIND 4004 Bassoon 7 (Major)

6 credit points. B Mus (Mus Ed), B Mus (Perf). Chair (Woodwind). **Session:** Semester 1, Semester 2. **Classes:** 1 hr lesson or equivalent and performance workshop/ week plus attendance at masterclasses, studio classes and exam classes when offered. (Check Woodwind Notice Board). **Prerequisites:** WESTD3003 Bassoon 6 (Major). **Assessment:** Teacher Grade 100%. See handbook for further information.

WIND 4034 Bassoon 7 (Minor)

3 credit points. B Mus (Mus Ed). Chair (Woodwind). **Session:** Semester 1, Semester 2. **Classes:** 1hr lesson or equivalent and performance workshop/wk. **Prerequisites:** WIND3025 Bassoon 6 (Minor) at Distinction level. **Assessment:** Teacher Grade 100%. See handbook for further information.

WIND 4005 Bassoon 8 (Major)

6 credit points. B Mus (Mus Ed), B Mus (Perf). Chair (Woodwind). **Session:** Semester 1, Semester 2. **Classes:** 1 hr lesson or equivalent and performance workshop/ week plus attendance at masterclasses, studio classes and exam classes when offered. (Check Woodwind Notice Board). **Prerequisites:** WESTD4004 Bassoon 7 (Major). **Assessment:** Recital at Senior level assessed by Panel: 50mins. Teacher Grade 20%, Panel Grade 80%. See handbook for further information.

WIND 4035 Bassoon 8 (Minor)

3 credit points. B Mus (Mus Ed). Chair (Woodwind). **Session:** Semester 1, Semester 2. **Classes:** 1hr lesson or equivalent and performance workshop/wk. **Prerequisites:** WIND4034 Bassoon 7 (Minor) at Credit level. **Assessment:** Jury exam: 25 mins (instrument specific). Teacher Grade 20%, Panel Grade 80%. See handbook for further information.

Big Band

JAZZ 1000 Big Band 1

3 credit points. B Mus Studies, Dip Mus, UG Study Abroad Program. C.Scott (Jazz Studies). **Session:** Semester 1, Semester 2. **Classes:** Two x2hr rehearsals/wk. **Assessment:** A final grade will be compiled from continual assessment of professional demeanour and ensemble skills demonstrated during rehearsals and performances (100%). Enrolment is subject to audition.

JAZZ 1001 Big Band 2

3 credit points. B Mus Studies, Dip Mus, UG Study Abroad Program. C.Scott (Jazz Studies). **Session:** Semester 2, Semester 1. **Classes:** Two x2hr rehearsals/wk. **Prerequisites:** JAZZ1000 Big Band 1. **Assessment:** A final grade will be compiled from continual assessment of professional demeanour and ensemble skills demonstrated during rehearsals and performances (100%). Enrolment is subject to audition.

JAZZ 2002 Big Band 3

3 credit points. B Mus Studies, Dip Mus, UG Study Abroad Program. C.Scott (Jazz Studies). **Session:** Semester 1, Semester 2. **Classes:** Two x2hr rehearsals/wk. **Prerequisites:** JAZZ1001 Big Band 2. **Assessment:** A final grade will be compiled from continual assessment of professional demeanour and ensemble skills demonstrated during rehearsals and performances (100%).

Enrolment is subject to audition.

JAZZ 2003 Big Band 4

3 credit points. B Mus Studies, Dip Mus, UG Study Abroad Program. C.Scott (Jazz Studies). **Session:** Semester 1, Semester 2. **Classes:** Two x2hr rehearsals/wk. **Prerequisites:** JAZZ2002 Big Band 3. **Assessment:** A final grade will be compiled from continual assessment of professional demeanour and ensemble skills demonstrated during rehearsals and performances (100%). Enrolment is subject to audition.

JAZZ 3002 Big Band 5

3 credit points. B Mus Studies, UG Study Abroad Program. C.Scott (Jazz Studies). **Session:** Semester 1, Semester 2. **Classes:** Two x2hr rehearsals/wk. **Prerequisites:** JAZZ2003 Big Band 4. **Assessment:** A final grade will be compiled from continual assessment of professional demeanour and ensemble skills demonstrated during rehearsals and performances (100%). Enrolment is subject to audition.

JAZZ 3003 Big Band 6

3 credit points. B Mus Studies, UG Study Abroad Program. C.Scott (Jazz Studies). **Session:** Semester 1, Semester 2. **Classes:** Two x2hr rehearsals/wk. **Prerequisites:** JAZZ3002 Big Band 5. **Assessment:** A final grade will be compiled from continual assessment of professional demeanour and ensemble skills demonstrated during rehearsals and performances (100%). Enrolment is subject to audition.

JAZZ 4002 Big Band 7

3 credit points. C.Scott (Jazz Studies). **Session:** Semester 1, Semester 2. **Classes:** Two x2hr rehearsals/wk. **Prerequisites:** JAZZ3003 Big Band 6. **Assessment:** A final grade will be compiled from continual assessment of professional demeanour and ensemble skills demonstrated during rehearsals and performances (100%).

Enrolment is subject to audition.

JAZZ 4003 Big Band 8

3 credit points. C.Scott (Jazz Studies). **Session:** Semester 2, Semester 1. **Classes:** 3hr rehearsal/wk. **Prerequisites:** JAZZ4002 Big Band 7. **Assessment:** A final grade will

be compiled from continual assessment of professional demeanour and ensemble skills demonstrated during rehearsals and performances (100%). Enrolment is subject to audition.

Brass Performance Class

BRSS 1018 Brass Performance Class 1

3 credit points. B Mus Studies, Dip Mus, UG Study Abroad Program. A. Evans (Brass). **Session:** Semester 2, Semester 1. **Classes:** 1hr tut/wk. **Corequisites:** Tuba, Trumpet, Trombone or French Horn at the major level. **Assessment:** Three performances and journal (50%); class attendance and journal (20%); 2000 word paper (30%). Penalties apply for late submission without medical certification (2% per day).

This unit of study gives students an opportunity to perform regularly at masterclasses. Students will be expected to appraise their own performance (as well as the performance of their peers) in an articulate and constructive manner. Analysis of musical style, breathing and posture and performance techniques will be covered.

BRSS 1019 Brass Performance Class 2

3 credit points. B Mus Studies, Dip Mus, UG Study Abroad Program. A. Evans (Brass). **Session:** Semester 1, Semester 2. **Classes:** 1hr tut/wk. **Prerequisites:** BRSS1018 Brass Performance Class 1. **Corequisites:** Tuba, Trumpet, Trombone or French Horn at the major level. **Assessment:** Three performances and journal (50%); class attendance and journal (20%); 2000 word paper (30%). Penalties apply for late submission without medical certification (2% per day).

BRSS 2028 Brass Performance Class 3

3 credit points. B Mus Studies, Dip Mus, UG Study Abroad Program. A. Evans (Brass). **Session:** Semester 1, Semester 2. **Classes:** 1hr tut/wk. **Prerequisites:** BRSS1019 Brass Performance Class 2. **Corequisites:** Tuba, Trumpet, Trombone or French Horn at the major level. **Assessment:** Three performances and journal (50%); class attendance and journal (20%); 2000 word paper (30%). Penalties apply for late submission without medical certification (2% per day).

BRSS 2029 Brass Performance Class 4

3 credit points. B Mus Studies, Dip Mus, UG Study Abroad Program. A. Evans (Brass). **Session:** Semester 2, Semester 1. **Classes:** 1hr tut/wk. **Prerequisites:** BRSS2028 Brass Performance Class 3. **Corequisites:** Tuba, Trumpet, Trombone or French Horn at the major level. **Assessment:** Three performances and journal (50%); class attendance and journal (20%); 2000 word paper (30%). Penalties apply for late submission without medical certification (2% per day).

BRSS 3028 Brass Performance Class 5

3 credit points. B Mus Studies, Dip Mus, UG Study Abroad Program. A. Evans (Brass). **Session:** Semester 1, Semester 2. **Classes:** 1hr tut/wk. **Prerequisites:** BRSS2029 Brass Performance Class 4. **Corequisites:** Tuba, Trumpet, Trombone or French Horn at the major level. **Assessment:** Three performances and journal (50%); class attendance and journal (20%); 2000 word paper (30%). Penalties apply for late submission without medical certification (2% per day).

BRSS 3029 Brass Performance Class 6

3 credit points. B Mus Studies, Dip Mus, UG Study Abroad Program. A. Evans (Brass). **Session:** Semester 1, Semester 2. **Classes:** 1hr tut/wk. **Prerequisites:** BRSS3028 Brass Performance Class 5. **Corequisites:** Tuba, Trumpet, Trombone or French Horn at the major level. **Assessment:** Three performances and journal (50%); class attendance and journal (20%); 2000 word paper (30%). Penalties apply for late submission without medical certification (2% per day).

BRSS 4028 Brass Performance Class 7

3 credit points. B Mus Studies, Dip Mus. A. Evans (Brass). **Session:** Semester 2, Semester 1. **Classes:** 1hr tut/wk. **Prerequisites:** BRSS3029 Brass Performance Class 6. **Corequisites:** Tuba, Trumpet, Trombone or French Horn at the major level. **Assessment:** Three performances and journal (50%); class attendance and journal (20%); 2000 word paper (30%). Penalties apply for late submission without medical certification (2% per day).

BRSS 4029 Brass Performance Class 8

3 credit points. B Mus Studies, Dip Mus. A. Evans (Brass). **Session:** Semester 1, Semester 2. **Classes:** 1hr tut/wk. **Prerequisites:** BRSS4028 Brass Performance Class 7. **Corequisites:** Tuba, Trumpet, Trombone or French Horn at the major level. **Assessment:** Three performances and journal (50%); class attendance and journal (20%); 2000 word paper (30%). Penalties apply for late submission without medical certification (2% per day).

Cello Ensemble

STRG 1000 Cello Ensemble 1

3 credit points. B Mus (Mus Ed), B Mus (Perf), B Mus Studies, Dip Mus, UG Study Abroad Program. G. Pedersen (Strings). **Session:** Semester 2, Semester 1. **Classes:** One 2hr rehearsal/wk. **Assessment:** A final grade will be compiled from continual assessment of ensemble skills demonstrated during weekly rehearsals (100%).

STRG 1001 Cello Ensemble 2

3 credit points. B Mus Studies, Dip Mus, UG Study Abroad Program. G. Pedersen (Strings). **Session:** Semester 1, Semester 2. **Classes:** One 2hr rehearsal/wk. **Prerequisites:** STRG1000 Cello Ensemble 1. **Assessment:** A final grade will be compiled from continual assessment of ensemble skills demonstrated during weekly rehearsals (100%).

STRG 2000 Cello Ensemble 3

3 credit points. B Mus Studies, Dip Mus, UG Study Abroad Program. G. Pedersen (Strings). **Session:** Semester 1, Semester 2. **Classes:** One 2hr rehearsal/wk. **Prerequisites:**

6. Undergraduate units of study

ites: STRG1001 Cello Ensemble 2. **Assessment:** A final grade will be compiled from continual assessment of ensemble skills demonstrated during weekly rehearsals (100%).

STRG 2001 Cello Ensemble 4

3 credit points. B Mus Studies, Dip Mus, UG Study Abroad Program. G. Pedersen (Strings). **Session:** Semester 1, Semester 2. **Classes:** One 2hr rehearsal/wk. **Prerequisites:** STRG2000 Cello Ensemble 3. **Assessment:** A final grade will be compiled from continual assessment of ensemble skills demonstrated during weekly rehearsals (100%).

STRG 3000 Cello Ensemble 5

3 credit points. B Mus Studies, Dip Mus, UG Study Abroad Program. G. Pedersen (Strings). **Session:** Semester 1, Semester 2. **Classes:** One 2hr rehearsal/wk. **Prerequisites:** STRG2001 Cello Ensemble 4. **Assessment:** A final grade will be compiled from continual assessment of ensemble skills demonstrated during weekly rehearsals (100%).

STRG 3001 Cello Ensemble 6

3 credit points. B Mus Studies, Dip Mus, UG Study Abroad Program. G. Pedersen (Strings). **Session:** Semester 1, Semester 2. **Classes:** One 2hr rehearsal/wk. **Prerequisites:** STRG3000 Cello Ensemble 5. **Assessment:** A final grade will be compiled from continual assessment of ensemble skills demonstrated during weekly rehearsals (100%).

STRG 4000 Cello Ensemble 7

3 credit points. G. Pedersen (Strings). **Session:** Semester 1, Semester 2. **Classes:** One 2hr rehearsal/wk. **Prerequisites:** STRG3001 Cello Ensemble 6. **Assessment:** A final grade will be compiled from continual assessment of ensemble skills demonstrated during weekly rehearsals (100%).

STRG 4001 Cello Ensemble 8

3 credit points. G. Pedersen (Strings). **Session:** Semester 1, Semester 2. **Classes:** One 2hr rehearsal/wk. **Prerequisites:** STRG4000 Cello Ensemble 7. **Assessment:** A final grade will be compiled from continual assessment of ensemble skills demonstrated during weekly rehearsals (100%).

Chamber Music

ENSE 1005 Chamber Music 1

3 credit points. B Mus Studies, Dip Mus, UG Study Abroad Program. D. Miller (Ensemble Studies). **Session:** Semester 1, Semester 2. **Classes:** Six 1hr tutorials plus one 2hr seminar attendance and performance. **Assessment:** A final grade will be compiled from continual assessment of ensemble skills demonstrated during rehearsals, tutorials and seminars (60%) plus one major performance (40%).

Students wishing to enrol in Chamber Music 1 after the second week of semester must have permission from the Chair (Ensemble Studies).

ENSE 1007 Chamber Music 2

3 credit points. B Mus Studies, Dip Mus, UG Study Abroad Program. D. Miller (Ensemble Studies). **Session:** Semester 1, Semester 2. **Classes:** Six 1hr tutorials plus one 2hr seminar attendance and performance. **Prerequisites:** ENSE1005 Chamber Music 1. **Assessment:** A final grade will be compiled from continual assessment of ensemble skills demonstrated during rehearsals, tutorials and seminars (60%) plus one major performance (40%).

Students wishing to enrol in Chamber Music 2 after the second week of semester must have permission from the Chair (Ensemble Studies).

ENSE 2002 Chamber Music 3

3 credit points. B Mus Studies, Dip Mus, UG Study Abroad Program. D. Miller (Ensemble Studies). **Session:** Semester 1, Semester 2. **Classes:** Six 1hr tutorials plus one 2hr seminar attendance and performance. **Prerequisites:** ENSE1007 Chamber Music 2 or ENSE1001 Accompaniment 2 (Keyboard Majors). **Assessment:** A final grade will be compiled from continual assessment of ensemble skills demonstrated during rehearsals, tutorials and seminars (60%) plus one major performance (40%).

Students wishing to enrol in Chamber Music 3 after the second week of semester must have permission from the Chair (Ensemble Studies).

ENSE 2004 Chamber Music 4

3 credit points. B Mus Studies, Dip Mus, UG Study Abroad Program. D. Miller (Ensemble Studies). **Session:** Semester 1, Semester 2. **Classes:** Six 1hr tutorials plus one 2hr seminar attendance and performance. **Prerequisites:** ENSE2002 Chamber Music 3. **Assessment:** A final grade will be compiled from continual assessment of ensemble skills demonstrated during rehearsals, tutorials and seminars (60%) plus one major performance (40%).

Students wishing to enrol in Chamber Music 4 after the second week of semester must have permission from the Chair (Ensemble Studies).

ENSE 3004 Chamber Music 5

3 credit points. B Mus Studies, Dip Mus, UG Study Abroad Program. D. Miller (Ensemble Studies). **Session:** Semester 2, Semester 1. **Classes:** Six 1hr tutorials plus one 2hr seminar attendance and performance. **Prerequisites:** ENSE2004 Chamber Music 4. **Assessment:** A final grade will be compiled from continual assessment of ensemble skills demonstrated during rehearsals, tutorials and seminars (60%) plus one major performance (40%).

Students wishing to enrol in Chamber Music 5 after the second week of semester must have permission from the Chair (Ensemble Studies).

ENSE 3005 Chamber Music 6

3 credit points. B Mus Studies, Dip Mus, UG Study Abroad Program. D. Miller (Ensemble Studies). **Session:** Semester 1, Semester 2. **Classes:** Six 1hr tutorials plus one 2hr seminar attendance and performance. **Prerequisites:** ENSE3004 Chamber Music 5. **Assessment:** A final grade will be compiled from continual assessment of ensemble skills demonstrated during rehearsals, tutorials and seminars (60%) plus one major performance (40%).

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

ENSE 4006 Chamber Music 7

3 credit points. UG Study Abroad Program. D. Miller (Ensemble Studies). **Session:** Semester 1, Semester 2. **Classes:** Six 1hr tutorials plus one 2hr seminar attendance and performance. **Prerequisites:** ENSE3005 Chamber Music 6. **Assessment:** A final grade will be compiled from continual assessment of ensemble skills demonstrated during rehearsals, tutorials and seminars (60%) plus one major performance (40%).

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

ENSE 4007 Chamber Music 8

3 credit points. D. Miller (Ensemble Studies). **Session:** Semester 1, Semester 2. **Classes:** Six 1hr tutorials plus one 2hr seminar attendance and performance. **Prerequisites:** ENSE4006 Chamber Music 7. **Assessment:** A final grade will be compiled from continual assessment of ensemble skills demonstrated during rehearsals, tutorials and seminars (60%) plus one major performance (40%).

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

Choir

ENSE 1015 Choir 1

3 credit points. B Mus Studies, Dip Mus, UG Study Abroad Program. **Session:** Semester 1. **Classes:** 2hrs of rehearsals/wk. **Assessment:** A final grade will be compiled from continual assessment of professional demeanour and ensemble skills demonstrated during rehearsals and performances (100%).

ENSE 1019 Choir 2

3 credit points. B Mus Studies, Dip Mus, UG Study Abroad Program. **Session:** Semester 1. **Classes:** 2hrs of rehearsals/wk. **Prerequisites:** ENSE1015 Choir 1. **Assessment:** A final grade will be compiled from continual assessment of professional demeanour and ensemble skills demonstrated during rehearsals and performances (100%).

ENSE 2008 Choir 3

3 credit points. B Mus Studies, Dip Mus, UG Study Abroad Program. **Session:** Semester 1. **Classes:** 2hrs of rehearsals/wk. **Prerequisites:** ENSE1019 Choir 2. **Assessment:** A final grade will be compiled from continual assessment of professional demeanour and ensemble skills demonstrated during rehearsals and performances (100%).

ENSE 2012 Choir 4

3 credit points. UG Study Abroad Program. **Session:** Semester 1. **Classes:** 2hrs of rehearsals/wk. **Prerequisites:** ENSE2008 Choir 3. **Assessment:** A final grade will be compiled from continual assessment of professional demeanour and ensemble skills demonstrated during rehearsals and performances (100%).

Choral Ensemble

ENSE 1002 Choral Ensemble 1

3 credit points. B Mus Studies, Dip Mus, UG Study Abroad Program. **Session:** Semester 2. **Classes:** 2hrs of rehearsals/wk. **Assessment:** A final grade will be compiled from continual assessment of professional demeanour and ensemble skills demonstrated during rehearsals and performances (100%).

ENSE 2003 Choral Ensemble 2

3 credit points. B Mus Studies, Dip Mus, UG Study Abroad Program. **Session:** Semester 2. **Classes:** 2hrs of rehearsals/wk. **Prerequisites:** ENSE1002 Choral Ensemble 1. **Assessment:** A final grade will be compiled from continual assessment of professional demeanour and ensemble skills demonstrated during rehearsals and performances (100%).

ENSE 3016 Choral Ensemble 3

3 credit points. B Mus Studies, Dip Mus, UG Study Abroad Program. **Session:** Semester 2. **Classes:** 2hrs of rehearsals/wk. **Prerequisites:** ENSE2003 Choral Ensemble 2. **Assessment:** A final grade will be compiled from continual assessment of professional demeanour and ensemble skills demonstrated during rehearsals and performances (100%).

ENSE 4020 Choral Ensemble 4

3 credit points. N. McEwan. **Session:** Semester 2. **Classes:** 2hrs of rehearsals/wk. **Prerequisites:** ENSE3016 Choral Ensemble 3. **Assessment:** A final grade will be compiled from continual assessment of professional demeanour and ensemble skills demonstrated during rehearsals and performances (100%).

Clarinet Major and Minor

WIND 1004 Clarinet 1 (Major)

6 credit points. B Mus (Mus Ed), B Mus (Perf), B Mus Studies, Dip Mus, UG Study Abroad Program. Chair (Woodwind). **Session:** Semester 1, Semester 2. **Classes:** 1hr lesson or equivalent and performance workshop/wk plus attendance at masterclasses, studio classes and exam classes when offered. (Check Woodwind Notice Board). **Assessment:** Teacher Grade 100%. See handbook for further information.

WIND 1021 Clarinet 1 (Minor)

3 credit points. B Mus (Mus Ed), B Mus Studies, UG Study Abroad Program. Chair (Woodwind). **Session:** Semester 1, Semester 2. **Classes:** 1hr lesson or equivalent and performance workshop/wk. **Assessment:** Teacher Grade 100%. See handbook for further information.

WIND 1005 Clarinet 2 (Major)

6 credit points. B Mus (Mus Ed), B Mus (Perf), B Mus Studies, Dip Mus, UG Study Abroad Program. Chair (Woodwind). **Session:** Semester 2, Semester 1. **Classes:** 1hr lesson or equivalent and performance workshop/week plus attendance at masterclasses, studio classes and exam classes when offered. (Check Woodwind Notice Board). **Prerequisites:** WIND 1004 Clarinet 1 (Major). **Assessment:** Jury exam assessed by Panel: 15 mins (instrument specific). Teacher Grade 50%, Panel Grade 50%. See handbook for further information.

WIND 1022 Clarinet 2 (Minor)

3 credit points. B Mus (Mus Ed), B Mus Studies, UG Study Abroad Program. Chair (Woodwind). **Session:** Semester 1, Semester 2. **Classes:** 1hr lesson or equivalent and performance workshop/wk. **Prerequisites:** WIND 1021 Clarinet 1 (Minor). **Assessment:** Jury exam: 10 mins (instrument specific). Teacher Grade 50%, Panel Grade 50%. See handbook for further information.

WIND 2004 Clarinet 3 (Major)

6 credit points. B Mus (Mus Ed), B Mus (Perf), B Mus Studies, Dip Mus, UG Study Abroad Program. Chair (Woodwind). **Session:** Semester 1, Semester 2. **Classes:** 1hr lesson or equivalent and performance workshop/wk plus attendance at masterclasses, studio classes and exam classes when offered. (Check Woodwind Notice Board). **Prerequisites:** WIND 1005 Clarinet 2 (Major) or audition. **Assessment:** Teacher Grade 100%. See handbook for further information.

WIND 2024 Clarinet 3 (Minor)

3 credit points. B Mus (Mus Ed), B Mus Studies, UG Study Abroad Program. Chair (Woodwind). **Session:** Semester 1, Semester 2. **Classes:** 1hr lesson or equivalent and performance workshop/wk. **Prerequisites:** WIND1022 Clarinet 2 (Minor). **Assessment:** Teacher Grade 100%. See handbook for further information.

WIND 2005 Clarinet 4 (Major)

6 credit points. B Mus (Mus Ed), B Mus (Perf), B Mus Studies, Dip Mus, UG Study Abroad Program. Chair (Woodwind). **Session:** Semester 1, Semester 2. **Classes:** 1hr lesson or equivalent and performance workshop/wk plus attendance at masterclasses, studio classes and exam classes when offered. (Check Woodwind Notice Board). **Prerequisites:** WIND2004 Clarinet 3 (Major). **Assessment:** Qualifying Exam: 25 mins (instrument specific). Teacher Grade 20%, Panel Grade 80%. Dip Mus - Recital at Junior level assessed by Panel: 40 mins. Teacher Grade 20%, Panel Grade 80%. See handbook for further information.

WIND 2025 Clarinet 4 (Minor)

3 credit points. B Mus (Mus Ed), B Mus Studies, UG Study Abroad Program. Chair (Woodwind). **Session:** Semester 1, Semester 2. **Classes:** 1hr lesson or equivalent and performance workshop/wk. **Prerequisites:** WIND2024 Clarinet 3 (Minor). **Assessment:** Jury exam: 15 mins (instrument specific). Teacher Grade 20%, Panel Grade 80%. See handbook for further information.

WIND 3004 Clarinet 5 (Major)

6 credit points. B Mus (Mus Ed), B Mus (Perf), B Mus Studies, UG Study Abroad Program. Chair (Woodwind). **Session:** Semester 1, Semester 2. **Classes:** One 1hr lesson or equivalent and performance workshop/wk plus attendance at masterclasses, studio classes and exam classes when offered. (Check Woodwind Notice Board.). **Prerequisites:** WIND2005 Clarinet 4 (Major). **Assessment:** Teacher Grade 100%. See handbook for further information.

WIND 3026 Clarinet 5 (Minor)

3 credit points. B Mus (Mus Ed), B Mus Studies, UG Study Abroad Program. Chair (Woodwind). **Session:** Semester 1, Semester 2. **Classes:** 1hr lesson or equivalent and performance workshop/wk. **Prerequisites:** WIND2025 Clarinet 4 (Minor). **Assessment:** Teacher Grade 100%. See handbook for further information.

WIND 3005 Clarinet 6 (Major)

6 credit points. B Mus (Mus Ed), B Mus (Perf), B Mus Studies, UG Study Abroad Program. Chair (Woodwind). **Session:** Semester 1, Semester 2. **Classes:** 1hr individual lesson or equivalent and performance workshop/wk plus attendance at masterclasses, studio classes and exam classes when offered. (Check Woodwind Notice Board.). **Prerequisites:** WIND3004 Clarinet 5 (Major). **Assessment:** Recital at Junior level assessed by Panel: 40 mins. Teacher Grade 20%, Panel Grade 80%. See handbook for further information.

WIND 3027 Clarinet 6 (Minor)

3 credit points. B Mus (Mus Ed), B Mus Studies, UG Study Abroad Program. Chair (Woodwind). **Session:** Semester 1, Semester 2. **Classes:** 1hr lesson or equivalent and performance workshop/wk. **Prerequisites:** WIND3026 Clarinet 5 (Minor). **Assessment:** Jury exam: 20 mins (instrument specific). Teacher Grade 20%, Panel Grade 80%. See handbook for further information.

WIND 4008 Clarinet 7 (Major)

6 credit points. B Mus (Mus Ed), B Mus (Perf). Chair (Woodwind). **Session:** Semester 1, Semester 2. **Classes:** 1hr lesson or equivalent and performance workshop/wk plus attendance at masterclasses, studio classes and exam classes when offered. (See Woodwind Notice Board). **Prerequisites:** WIND3005 Clarinet 6 (Major). **Assessment:** Teacher Grade 100%. See handbook for further information.

WIND 4036 Clarinet 7 (Minor)

3 credit points. B Mus (Mus Ed). Chair (Woodwind). **Session:** Semester 1, Semester 2. **Classes:** 1hr lesson or equivalent and performance workshop/wk. **Prerequisites:** WIND3027 Clarinet 6 (Minor) at Distinction level. **Assessment:** Teacher Grade 100%. See handbook for further information.

WIND 4009 Clarinet 8 (Major)

6 credit points. B Mus (Mus Ed), B Mus (Perf). Chair (Woodwind). **Session:** Semester 1, Semester 2. **Classes:** 1hr lesson or equivalent and performance workshop/wk plus attendance at masterclasses, studio classes and exam classes when offered. (Check

Woodwind Notice Board). **Prerequisites:** WIND4008 Clarinet 7 (Major). **Assessment:** Recital at Senior level assessed by Panel: 50mins. Teacher Grade 20%, Panel Grade 80%. See handbook for further information.

WIND 4037 Clarinet 8 (Minor)

3 credit points. B Mus (Mus Ed). Chair (Woodwind). **Session:** Semester 1, Semester 2. **Classes:** 1hr lesson or equivalent and performance workshop/wk. **Prerequisites:** WIND4036 Clarinet 7 (Minor) at Credit level. **Assessment:** Jury exam: 25 mins (instrument specific). Teacher Grade 20%, Panel Grade 80%. See handbook for further information.

Classical Studies**MCGY 2006 Classical Studies**

3 credit points. B Mus Studies, Dip Mus, UG Study Abroad Program. Dr N. Peres da Costa (Musicology). **Session:** Semester 2. **Classes:** One 1hr seminar/wk. **Prerequisites:** MCGY2012 Music History 3. **Assessment:** Seminar presentation (30%), 2000w approx. final essay (40%), listening test (30%).

The unit enables students to explore topics that will deepen and extend their understanding of the style, repertoire and performance traditions of the Viennese classical era, c. 1770-1827 and particularly the music of Haydn, Mozart and Beethoven. Students will become acquainted with important repertoire, research one topic in depth, increase knowledge of several other topics through the research of other class members, and study a selection of critical writings about the classical period. Specific topics will be devised early in the semester based on scholarly and instrumental specialities.

Composer Performer Workshop**CMPN 3000 Composer Performer Workshop 1**

3 credit points. B Mus Studies, Dip Mus, UG Study Abroad Program. M. Smetanin (Composition and Music Technology). **Session:** Semester 1, Semester 2. **Classes:** 2hr workshop/wk. **Assessment:** Please refer to the preamble for Composer Performer Workshop.

NB: Department permission required for enrolment.

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

CMPN 3001 Composer Performer Workshop 2

3 credit points. B Mus Studies, Dip Mus, UG Study Abroad Program. M. Smetanin (Composition and Music Technology). **Session:** Semester 2, Semester 1. **Classes:** 2hr workshop/wk. **Prerequisites:** CMPN3000 Composer Performer Workshop 1. **Assessment:** Please refer to Composer Performer Workshop.

NB: Department permission required for enrolment.

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

CMPN 4000 Composer Performer Workshop 3

3 credit points. B Mus Studies, Dip Mus. M. Smetanin (Composition and Music Technology). **Session:** Semester 2, Semester 1. **Classes:** 2hr workshop/wk. **Prerequisites:** CMPN3001 Composer Performer Workshop 2. **Assessment:** Please refer to Composer Performer Workshop.

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

CMPN 4001 Composer Performer Workshop 4

3 credit points. B Mus Studies, Dip Mus. M. Smetanin (Composition and Music Technology). **Session:** Semester 1, Semester 2. **Classes:** 2hr workshop/wk. **Prerequisites:** CMPN4000 Composer Performer Workshop 3. **Assessment:** Please refer to Composer Performer Workshop.

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

Composition Major and Honours**CMPN 1005 Composition 1 (Major)**

6 credit points. B Mus (Comp), B Mus (Mus Ed), B Mus Studies, UG Study Abroad Program. Michael Smetanin (Composition and Music Technology). **Session:** Semester 1, Semester 2. **Classes:** 3hr class/wk. **Corequisites:** CMPN1011 Compositional Techniques and Analysis 1. **Assessment:** Portfolio of compositions (100%).

The aim of the unit is to prepare first year students from a wide range of backgrounds to participate effectively in the cross-year project groups of semesters 3-8. Composition 1 (Major) focus is on 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 will be required to write two short works for a variety of solo or small ensemble forces. Aspects of pitch, rhythm, counterpoint, notation, instrumentation and structure are considered both in the abstract and in relation to a wider variety of 20th century music. For further information contact the Chair of Unit.

CMPN 1006 Composition 2 (Major)

6 credit points. B Mus (Comp), B Mus (Mus Ed), B Mus Studies, UG Study Abroad Program. Michael Smetanin (Composition and Music Technology). **Session:** Semester 1, Semester 2. **Classes:** 3hr class/wk. **Prerequisites:** CMPN1005 Composition 1 (Major). **Corequisites:** CMPN1012 Compositional Techniques and Analysis 2. **Assessment:** Portfolio of compositions (100%).

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

CMPN 2003 Composition 3 (Major)

6 credit points. B Mus (Comp), B Mus (Mus Ed), B Mus Studies, UG Study Abroad Program. Michael Smetanin (Composition and Music Technology). **Session:** Semester 2, Semester 1. **Classes:** 3hr class/wk. **Prerequisites:** CMPN1006 Composition 2 (Major). **Corequisites:** CMPN2011 Compositional Techniques and Analysis 3, CMPN1007 Electronic Music 1. **Assessment:** Portfolio of compositions (100%).

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

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

For further information contact the Chair of Unit.

CMPN 2004 Composition 4 (Major)

6 credit points. B Mus (Comp), B Mus (Mus Ed), B Mus Studies, UG Study Abroad Program. Michael Smetanin (Composition and Music Technology). **Session:** Semester 2, Semester 1. **Classes:** 3hr class/wk. **Prerequisites:** CMPN2003 Composition 3 (Major). **Corequisites:** CMPN2012 Compositional Techniques and Analysis 4, CMPN1008 Electronic Music 2. **Assessment:** Portfolio of compositions (100%). Please refer to Composition 3. For further information contact the Chair of Unit.

CMPN 3005 Composition 5 (Honours)

6 credit points. B Mus (Comp), UG Study Abroad Program. Michael Smetanin (Composition and Music Technology). **Session:** Semester 1, Semester 2. **Classes:** 3hr class/wk. **Prerequisites:** CMPN2004 Composition 4 (Major), MCGY2011 Harmony and Analysis 4, MCGY2005 Aural Perception 4, CMPN1002 Australian Music Research 2, CMPN1008 Electronic Music 2, GENS2005 Historical and Cultural Studies 2. **Corequisites:** CMPN3012 Compositional Techniques and Analysis 5, CMPN3008 Electronic Music 3. **Assessment:** Portfolio of Compositions (100%). *NB: Department permission required for enrolment.*

Course details are available from the Chair of Unit.

CMPN 3004 Composition 5 (Major)

6 credit points. B Mus (Comp), B Mus (Mus Ed), B Mus Studies, UG Study Abroad Program. Michael Smetanin (Composition and Music Technology). **Session:** Semester 1, Semester 2. **Classes:** 3hr class/wk. **Prerequisites:** CMPN2004 Composition 4 (Major). **Corequisites:** CMPN3012 Compositional Techniques and Analysis 5, CMPN3008 Electronic Music 3. **Assessment:** Portfolio of compositions (100%). Please refer to Composition 3 (Major). For further information contact the Chair of Unit.

CMPN 3007 Composition 6 (Honours)

6 credit points. B Mus (Comp), B Mus (Mus Ed), UG Study Abroad Program. Dr Mary Finsterer (Composition and Music Technology). **Session:** Semester 1, Semester 2. **Classes:** 3hr class/wk. **Prerequisites:** CMPN3005 Composition 5 (Honours). **Corequisites:** CMPN3013 Compositional Techniques and Analysis 6, CMPN3009 Electronic Music 4. **Assessment:** Portfolio of Compositions (100%).

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

Attendance at the Composition Honours Seminar: This seminar is a one hour per week course for students enrolled in Honours and

preparing a thesis. Research methods and thesis structure and preparation are covered.

CMPN 3006 Composition 6 (Major)

6 credit points. B Mus (Comp), B Mus (Mus Ed), B Mus Studies, UG Study Abroad Program. Michael Smetanin (Composition and Music Technology). **Session:** Semester 1, Semester 2. **Classes:** 3hr class/wk. **Prerequisites:** CMPN3004 Composition 5 (Major). **Corequisites:** CMPN3013 Compositional Techniques and Analysis 6, CMPN3009 Electronic Music 4. **Assessment:** Portfolio of compositions (100%). Please refer to Composition 3 (Major). For further information contact the Chair of Unit.

CMPN 4005 Composition 7 (Honours)

6 credit points. B Mus (Comp), Dr Mary Finsterer (Composition and Music Technology). **Session:** Semester 1, Semester 2. **Classes:** 3hr class/wk. **Prerequisites:** CMPN3007 Composition 6 (Honours). **Corequisites:** CMPN4010 Electronic Music 5. **Assessment:** Portfolio of compositions (100%). *NB: Department permission required for enrolment.*

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

Attendance at the Composition Honours Seminar: This seminar is a one hour per week course for students enrolled in Honours and preparing a thesis. Research methods and thesis structure and preparation are covered.

CMPN 4004 Composition 7 (Major)

6 credit points. B Mus (Comp), B Mus (Mus Ed), Michael Smetanin (Composition and Music Technology). **Session:** Semester 1, Semester 2. **Classes:** 3hr class/wk. **Prerequisites:** CMPN3006 Composition 6 (Major). **Corequisites:** CMPN4010 Electronic Music 5. **Assessment:** Portfolio of compositions (100%). Please refer to Composition 3. For further information contact the Chair of Unit.

CMPN 4007 Composition 8 (Honours)

6 credit points. B Mus (Comp), Michael Smetanin (Composition and Music Technology). **Session:** Semester 2, Semester 1. **Classes:** 3hr class/wk. **Prerequisites:** CMPN4005 Composition 7 (Honours). **Corequisites:** CMPN4011 Electronic Music 6. **Assessment:** A major work (an orchestral work of 15min or a music theatre work of 20min or an electroacoustic work for 6 instruments and electronics of 15-20 min can be used as benchmarks), or folio of works, and a minor thesis (minimum 5000w) on an approved topic; the composition(s) will be assessed by a panel of at least three members of the Composition and Music Technology Unit chaired by the Unit Chair (or his/her nominee); the minor thesis will be assessed by a panel of at least two members of the Composition and Music Technology Unit. To achieve a mark in Composition 8 (Honours), students must pass all components of the course.

NB: Department permission required for enrolment.

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

CMPN 4006 Composition 8 (Major)

6 credit points. B Mus (Comp), B Mus (Mus Ed), Michael Smetanin (Composition and Music Technology). **Session:** Semester 1, Semester 2. **Classes:** 3hr class/wk. **Prerequisites:** CMPN4004 Composition 7 (Major). **Corequisites:** CMPN4011 Electronic Music 6. **Assessment:** Portfolio of compositions (100%). Please refer to Composition 3. For further information contact the Chair of Unit.

Compositional Techniques and Analysis

CMPN 1011 Compositional Techniques and Analysis 1

3 credit points. B Mus (Comp), B Mus Studies, UG Study Abroad Program. **Session:** Semester 1. **Classes:** 2hrlec/wk. **Corequisites:** CMPN1005 Composition 1 (Major). **Assessment:** Assignments, take home exam (100%).

Studies will fall primarily into the following areas:

1. Overview of music and composition in the 20th century. The aim is to introduce students to a range of compositional styles, concepts and developments in the period ranging from the late 19th century to the present.

2. Concepts of notation. This component includes an historical overview of the development of musical notation and will also focus on changing practices in the 20th century - additions and modifications to traditional notation, time/space and aleatoric notation, musical graphics, notation of electronic music etc, and the ideas which underlie the techniques covered.

3. Aspects of pitch rhythm and form: an introduction to concepts relating to the way musical/sound material is organised ranging from traditional to more contemporary approaches.

4. Introduction to orchestration. Students will look at the development of the orchestra and will examine techniques of orchestration up to, and including, works from the early 20th century repertoire. For further information, contact the Chair of Unit.

CMPN 1012 Compositional Techniques and Analysis 2

3 credit points. B Mus (Comp), B Mus Studies, UG Study Abroad Program. **Session:** Semester 2. **Classes:** 2hrlec/wk. **Prerequisites:** CMPN1011 Compositional Techniques and Analysis 1. **Corequisites:** CMPN1006 Composition 2 (Major). **Assessment:** Assignments (40%), take home exam (60%).

Brief survey of major developments in 20th century composition. Basic vocabulary of early 20th century composition:

- modes (ecclesiastic modes, synthetic modes), pentatonic and hexatonic scales;
- symmetrical pitch constructions (equal subUnit of octave, symmetrical pitch collections);
- Messiaen's modes of limited transposition;
- importance of Golden Section and Fibonacci series in pitch organisation of Bartok;
- intervallic cells;
- basic atonal theory including the pitch-class set theory; and
- dodecaphony.

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

CMPN 2011 Compositional Techniques and Analysis 3

3 credit points. B Mus (Comp), B Mus Studies, UG Study Abroad Program. **Session:** Semester 1. **Classes:** 2hrlec/wk. **Prerequisites:** CMPN1012 Compositional Techniques and Analysis 2. **Corequisites:** CMPN 2003 Composition 3 (Major). **Assessment:** Class exercises, assignments (40%); take home exam (60%).

A major component of the unit is the study of variation technique as a compositional principle. Works from various historical periods are analysed in-so-far as they relate to variational patterns and cycles. Techniques of linear elaboration in both solo and multi-voiced composition such as contrapuntal techniques and processes of prolongation and elongation are investigated. Concepts of timbre and texture are introduced by the study of works by various composers and the processes of klangfarben construction are examined in works such as Schoenberg's Orchestral Pieces Op. 16 and Webern's Five Pieces for Orchestra Op. 10. This unit provides innovations in ensemble and orchestral writing in the works of composers such as Ives, Varese, Messiaen and early post-war composers such as Lutoslawski, Ligeti and Xenakis.

CMPN 2012 Compositional Techniques and Analysis 4

3 credit points. B Mus (Comp), B Mus Studies, UG Study Abroad Program. M. Smetanin (Composition and Music Technology). **Session:** Semester 2. **Classes:** 2hr lec/wk. **Prerequisites:** CMPN2011 Compositional Techniques and Analysis 3. **Corequisites:** CMPN2004 Composition 4 (Major). **Assessment:** Class exercises, two assignments (50% each).

This unit primarily focuses on the use of diatonicism and other allied modal harmonic and melodic frameworks in recent composition. Various techniques of process construction in pitch, rhythm and form are investigated in conjunction with orchestrational and instrumental applications in such music.

CMPN 3012 Compositional Techniques and Analysis 5

3 credit points. B Mus (Comp), B Mus Studies, UG Study Abroad Program. M. Smetanin (Composition and Music Technology). **Session:** Semester 1. **Classes:** 2hr lec/wk. **Prerequisites:** CMPN2012 Compositional Techniques and Analysis 4. **Corequisites:** CMPN3004 Composition 5 (Major). **Assessment:** Class exercises, two assignments (50% each).

This unit will be an investigation of two diverse areas of composition and a comparison of them through analysis of works and reading and discussion of pertinent published articles. Stochastic techniques such as those employed by composer Iannis Xenakis and their results will be juxtaposed with free, alliterative and graphic notation works, particularly those of Karlheinz Stockhausen.

CMPN 3013 Compositional Techniques and Analysis 6

3 credit points. B Mus (Comp), B Mus Studies, UG Study Abroad Program. Bradley Gill (Composition and Music Technology). **Session:** Semester 2. **Classes:** 2hr lec/wk. **Prerequisites:** CMPN3012 Compositional Techniques and Analysis 5. **Corequisites:** CMPN3006 Composition 6 (Major). **Assessment:** Class exercises, assignments (40%); take home exam (60%).

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

ical backgrounds of various stylistic trends and compositional approaches in the 20th century.

Conducting

PERF 3000 Conducting 1

3 credit points. B Mus Studies, Dip Mus, UG Study Abroad Program. **Session:** Semester 1. **Classes:** 1hr prac workshop/wk. **Assessment:** Conducting/performance exam (50%), technical test (50%), 15min total duration.

Introduction to basic conducting technique: beating in simple, compound and asymmetric metres; preparatory beats, upbeats, dynamics and changes of tempo. Elementary score reading and instruction in rehearsal techniques. Understanding the difference between orchestral and choral conducting. For further information contact BMus Course Coordinator.

PERF 3001 Conducting 2

3 credit points. B Mus Studies, Dip Mus, UG Study Abroad Program. **Session:** Semester 2. **Classes:** 1hr prac workshop/wk. **Prerequisites:** PERF3000 Conducting 1. **Assessment:** Rehearsal exam with the ensemble (50%), performance of two short works (50%), 30min total duration.

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

PERF 4000 Conducting 3

3 credit points. B Mus Studies, Dip Mus. **Session:** Semester 1. **Classes:** 1hr prac workshop/wk. **Prerequisites:** PERF3001 Conducting 2. **Assessment:** Exam: performance of two selected works (80%); viva voce exam (20%); 30min total duration.

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

PERF 4001 Conducting 4

3 credit points. B Mus Studies, Dip Mus. **Session:** Semester 2. **Classes:** 1hr prac workshop/wk. **Prerequisites:** PERF4000 Conducting 3. **Assessment:** Exam: performance of two selected works (80%); viva voce exam (20%); 30min total duration.

Expanding the repertoire through study of works by 19th and 20th century composers. Instructions in conducting opera, ballet and accompanying soloists. Developing skills of conducting and performing contemporary music. For further information contact BMus Course Coordinator.

Contemporary Studies

MCGY 3007 Contemporary Studies 1

3 credit points. B Mus Studies, Dip Mus, UG Study Abroad Program. **Session:** Semester 1. **Classes:** One 1hr seminar/wk. **Prerequisites:** None, but MCGY2009 Music History 6 recommended. **Assessment:** Written assignment (100%).

Contemporary Studies 1 and 2 are intended as an adjunct to Music History 6, in that the course focuses on musical trends from the 1950s to today. Contemporary Studies 1 concentrates on major influential figures of the post-war period. Classes include a biographical outline, discussion and analysis of individual figures on a week by week basis. Researched composers include Boulez, Stockhausen, Nono, Cage, Xenakis, Berio, Ligeti, Andriessen, Penderecki, Glass, Crumb and Sculthorpe. For further information contact the Chair of Musicology.

MCGY 3008 Contemporary Studies 2

3 credit points. B Mus Studies, Dip Mus, UG Study Abroad Program. **Session:** Semester 2. **Classes:** One 1hr seminar/wk. **Prerequisites:** None, but MCGY2009 Music History 6 or MCGY3007 Contemporary Studies 1 recommended. **Assessment:** Written assignment (100%).

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

Creative Music Skills

PERF 1005 Creative Music Skills

3 credit points. B A, B Mus Studies, B Mus Studies, Dip Mus, UG Study Abroad Program. **Session:** Semester 1, Semester 2. **Classes:** 3 x 1hr lectures/sem, 1hr tut/wk.

6. Undergraduate units of study

Assessment: Weekly journal and 600 word report (65%), seminar participation (20%), seminar presentation (15%).

The process of reflection is essential to acquiring an individual critical practice that integrates experiential and conceptual learning in Music. The aim of this unit is for students to develop a broader outlook at the beginning of their training as musicians by exploring innovative approaches in performance and communication using improvisation as a tool to understand creative and musical thinking. The following topics will be explored: awareness of performance/audience space, timing in performance, ensemble communication, projecting outwards to the audience as a speaker or performer, coping with stage fright, memory development, listening, response to sound, free and structured improvisation, improvisations that explore musical parameters of dynamics, duration, register, sound envelopes and timbre, and collaborative composition.

Debussy

MCGY 3006 Debussy 1

3 credit points. B Mus Studies, Dip Mus, UG Study Abroad Program. Dr J. Shaw (Musicology). **Session:** Semester 1. **Classes:** 1hr seminar/week. **Prerequisites:** MCGY2013 Music History 4. **Assessment:** Listening test (30%), seminar contribution (20%) and one 2500w essay (50%).

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

MCGY 3033 Debussy 2

3 credit points. B Mus Studies, Dip Mus, UG Study Abroad Program. Dr J. Shaw. **Session:** Semester 2. **Classes:** 1hr seminar/wk. **Prerequisites:** MCGY3006 Debussy 1. **Assessment:** Listening test (30%), seminar contribution (20%) and one 2500 word essay (50%).

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

Diction for Singers

VSAO 1008 Diction for Singers 1

3 credit points. B Mus (Perf), B Mus Studies, Dip Mus, UG Study Abroad Program. N. Dorigo (Vocal Studies). **Session:** Semester 1. **Classes:** 2hr workshop/wk. **Assessment:** Continuous during semester (30%), oral and written exam (50%), Recital (20%).

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

VSAO 1009 Diction for Singers 2

3 credit points. B Mus Studies, Dip Mus, UG Study Abroad Program. N. Dorigo (Vocal Studies). **Session:** Semester 2. **Classes:** 2hr workshop/wk. **Prerequisites:** VSAO1008 Diction for Singers 1. **Assessment:** Continuous during semester (30%), oral and written exam (50%), Recital (20%).

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

VSAO 2028 Diction for Singers 3

3 credit points. B Mus Studies, Dip Mus, UG Study Abroad Program. **Session:** Semester 1. **Classes:** 2hr workshop/wk. **Prerequisites:** VSAO1009 Diction for Singers 2. **Assessment:** Continuous assessment (20%), oral and written examination (50%), recital (30%).

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

VSAO 2029 Diction for Singers 4

3 credit points. B Mus Studies, Dip Mus, UG Study Abroad Program. **Session:** Semester 2. **Classes:** 2hr workshop/wk. **Prerequisites:** VSAO2028 Diction for Singers 3. **Assessment:** Continuous assessment (20%), oral and written examination (50%), recital (30%).

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

VSAO 3028 Diction for Singers 5

3 credit points. B Mus Studies, Dip Mus, UG Study Abroad Program. N. Dorigo (Vocal Studies). **Session:** Semester 1. **Classes:** 2hr workshop/wk. **Prerequisites:** VSAO2029 Diction for Singers 4. **Assessment:** Written assignment: Students are required to undertake research on a chosen song and need to present their findings in regard to: musical and poetical background 30%, presentation of analysis and comparison of recordings of their topic 20% and recital 50%.

An intensive unit focusing on Italian, German and French song repertoire. Consolidation of IPA with application of rules of pronunci-

ation and diction. Priority is given to student's performance skills, high standard in regard to diction and intonation, and strengthening student's interpretative abilities through studies of the interaction of music and lyrics.

VSAO 3029 Diction for Singers 6

3 credit points. B Mus Studies, Dip Mus, UG Study Abroad Program. N. Dorigo (Vocal Studies). **Session:** Semester 2. **Classes:** 2hr workshop/wk. **Prerequisites:** VSAO3028 Diction for Singers 5. **Assessment:** Written assignment: students are required to undertake research on a chosen song and need to present their findings in regard to: musical and poetical background 30%, presentation of analysis and comparison of recordings of their topic 20% and recital 50%.

An intensive unit focusing on Italian, German and French song repertoire. Consolidation of IPA with application of rules of pronunciation and diction. Priority is given to student's performance skills, high standard in regard to diction and intonation, and strengthening student's interpretative abilities through studies of the interaction of music and lyrics.

Double Bass Major and Minor

STRG 1002 Double Bass 1 (Major)

6 credit points. B Mus (Mus Ed), B Mus (Perf), B Mus Studies, Dip Mus, UG Study Abroad Program. G. Richter (Strings). **Session:** Semester 1, Semester 2. **Classes:** 1hr lesson or equivalent and performance workshop/wk. **Assessment:** Teacher Grade 100%. See handbook for further information.

STRG 1011 Double Bass 1 (Minor)

3 credit points. B Mus (Mus Ed), B Mus Studies, UG Study Abroad Program. G. Richter (Strings). **Session:** Semester 2, Semester 1. **Classes:** 1hr lesson or equivalent and performance workshop/wk. **Assessment:** Teacher Grade 100%. See handbook for further information.

STRG 1003 Double Bass 2 (Major)

6 credit points. B Mus (Mus Ed), B Mus (Perf), B Mus Studies, Dip Mus, UG Study Abroad Program. G. Richter (Strings). **Session:** Semester 1, Semester 2. **Classes:** 1hr lesson or equivalent and performance workshop/wk. **Prerequisites:** STRG 1002 Double Bass 1 (Major). **Assessment:** Jury exam assessed by Panel: 15 mins (instrument specific). Teacher Grade 50%, Panel Grade 50%. See handbook for further information.

STRG 1012 Double Bass 2 (Minor)

3 credit points. B Mus (Mus Ed), B Mus Studies, UG Study Abroad Program. G. Richter (Strings). **Session:** Semester 2, Semester 1. **Classes:** 1hr lesson or equivalent and performance workshop/wk. **Prerequisites:** STRG1011 Double Bass 1 (Minor). **Assessment:** Jury exam: 10 mins (instrument specific). Teacher Grade 50%, Panel Grade 50%. See handbook for further information.

STRG 2002 Double Bass 3 (Major)

6 credit points. B Mus (Mus Ed), B Mus (Perf), B Mus Studies, Dip Mus, UG Study Abroad Program. G. Richter (Strings). **Session:** Semester 1, Semester 2. **Classes:** 1hr lesson or equivalent and performance workshop/wk. **Prerequisites:** STRG 1003 Double Bass 2 (Major) or audition. **Assessment:** Teacher Grade 100%. See handbook for further information.

STRG 2010 Double Bass 3 (Minor)

3 credit points. B Mus (Mus Ed), B Mus Studies, UG Study Abroad Program. G. Richter (Strings). **Session:** Semester 1, Semester 2. **Classes:** 1hr lesson or equivalent and performance workshop/wk. **Prerequisites:** STRG1012 Double Bass 2 (Minor). **Assessment:** Teacher Grade 100%. See handbook for further information.

STRG 2003 Double Bass 4 (Major)

6 credit points. B Mus (Mus Ed), B Mus (Perf), B Mus Studies, Dip Mus, UG Study Abroad Program. G. Richter (Strings). **Session:** Semester 1, Semester 2. **Classes:** 1hr lesson or equivalent and performance workshop/wk. **Prerequisites:** STRG2002 Double Bass 3 (Major). **Assessment:** Qualifying Exam: 25 mins (instrument specific). Teacher Grade 20%, Panel Grade 80%. Dip Mus - Recital at Junior level assessed by Panel: 40 mins. Teacher Grade 20%, Panel Grade 80%. See handbook for further information.

STRG 2011 Double Bass 4 (Minor)

3 credit points. B Mus (Mus Ed), B Mus Studies, UG Study Abroad Program. G. Richter (Strings). **Session:** Semester 1, Semester 2. **Classes:** 1hr lesson or equivalent and performance workshop/wk. **Prerequisites:** STRG2010 Double Bass 3 (Minor). **Assessment:** Jury exam: 15 mins (instrument specific). Teacher Grade 20%, Panel Grade 80%. See handbook for further information.

STRG 3002 Double Bass 5 (Major)

6 credit points. B Mus (Mus Ed), B Mus (Perf), B Mus Studies, UG Study Abroad Program. G. Richter (Strings). **Session:** Semester 1, Semester 2. **Classes:** 1hr lesson or equivalent and performance workshop/wk. **Prerequisites:** STRG2003 Double Bass 4 (Major). **Assessment:** Teacher Grade 100%. See handbook for further information.

STRG 3014 Double Bass 5 (Minor)

3 credit points. B Mus (Mus Ed), B Mus Studies, UG Study Abroad Program. G. Richter (Strings). **Session:** Semester 1, Semester 2. **Classes:** 1hr lesson or equivalent and performance workshop/wk. **Prerequisites:** STRG2011 Double Bass 4 (Minor). **Assessment:** Teacher Grade 100%. See handbook for further information.

STRG 3003 Double Bass 6 (Major)

6 credit points. B Mus (Mus Ed), B Mus (Perf), B Mus Studies, UG Study Abroad Program. G. Richter (Strings). **Session:** Semester 1, Semester 2. **Classes:** 1hr lesson

or equivalent and performance workshop/wk. **Prerequisites:** STRG3002 Double Bass 5 (Major). **Assessment:** Recital at Junior level assessed by Panel: 40 mins. Teacher Grade 20%, Panel Grade 80%. See handbook for further information.

STRG 3015 Double Bass 6 (Minor)

3 credit points. B Mus (Mus Ed), B Mus Studies, UG Study Abroad Program. G. Richter (Strings). **Session:** Semester 1, Semester 2. **Classes:** 1hr lesson or equivalent and performance workshop/wk. **Prerequisites:** STRG3014 Double Bass 5 (Minor). **Assessment:** Jury exam: 20 mins (instrument specific). Teacher Grade 20%, Panel Grade 80%. See handbook for further information.

STRG 4002 Double Bass 7 (Major)

6 credit points. B Mus (Mus Ed), B Mus (Perf). G. Richter (Strings). **Session:** Semester 1, Semester 2. **Classes:** 1hr lesson or equivalent and performance workshop/wk. **Prerequisites:** STRG3003 Double Bass 6 (Major). **Assessment:** Teacher Grade 100%. See handbook for further information.

STRG 4012 Double Bass 7 (Minor)

3 credit points. B Mus (Mus Ed), G. Richter (Strings). **Session:** Semester 1, Semester 2. **Classes:** 1hr lesson or equivalent and performance workshop/wk. **Prerequisites:** STRG3015 Double Bass 6 (Minor) at Distinction level. **Assessment:** Teacher Grade 100%. See handbook for further information.

STRG 4004 Double Bass 8 (Major)

6 credit points. B Mus (Mus Ed), B Mus (Perf). G. Richter (Strings). **Session:** Semester 1, Semester 2. **Classes:** 1hr lesson or equivalent and performance workshop/wk. **Prerequisites:** STRG4002 Double Bass 7 (Major). **Assessment:** Recital at Senior level assessed by Panel: 50mins. Teacher Grade 20%, Panel Grade 80%. See handbook for further information.

STRG 4013 Double Bass 8 (Minor)

3 credit points. B Mus (Mus Ed), G. Richter (Strings). **Session:** Semester 1, Semester 2. **Classes:** 1hr lesson or equivalent and performance workshop/wk. **Prerequisites:** STRG4012 Double Bass 7 (Minor) at Credit level. **Assessment:** Jury exam: 25 mins (instrument specific). Teacher Grade 20%, Panel Grade 80%. See handbook for further information.

Early Music Seminar

ORGN 1002 Early Music Seminar 1

3 credit points. B Mus Studies, Dip Mus, UG Study Abroad Program. A. Maddox (Musicology). **Session:** Semester 1, Semester 2. **Classes:** 2hrs/wk. **Assessment:** See Early Music Seminar preamble.

This unit of study is open to all Conservatorium students, including those who perform early music on modern instruments, or who simply seek to test and extend their general musical knowledge/experience in this manner, irrespective of principal study or its normally associated musical epoch. This semester deals with musical performance practice of early music. Enrolled students are required to attend the Seminar and perform/present work as required. For further information, contact the lecturer.

Textbooks

Various sources appropriate to the candidate's instrument and project will be suggested.

ORGN 1003 Early Music Seminar 2

3 credit points. B Mus Studies, Dip Mus, UG Study Abroad Program. A. Maddox (Musicology). **Session:** Semester 1, Semester 2. **Classes:** 2hrs/wk. **Prerequisites:** ORGN1002 Early Music Seminar 1. **Assessment:** See Early Music Seminar preamble. This unit deals with musical performance practice of early music. Enrolled students are required to attend the Seminar and perform/present work as required.

Textbooks

Various sources appropriate to the candidate's instrument and project will be suggested.

ORGN 2013 Early Music Seminar 3

3 credit points. B Mus Studies, Dip Mus, UG Study Abroad Program. A. Maddox (Musicology). **Session:** Semester 1, Semester 2. **Classes:** 2hrs/wk. **Prerequisites:** ORGN1003 Early Music Seminar 2. **Assessment:** See Early Music Seminar preamble. This semester deals with musical performance practice of early music. Enrolled students are required to attend the Seminar and perform/present work as required.

Textbooks

Various sources appropriate to the candidate's instrument and project will be suggested.

ORGN 2014 Early Music Seminar 4

3 credit points. B Mus Studies, Dip Mus, UG Study Abroad Program. A. Maddox (Musicology). **Session:** Semester 1, Semester 2. **Classes:** 2hrs/wk. **Prerequisites:** ORGN2013 Early Music Seminar 3. **Assessment:** See Early Music Seminar preamble. This semester deals with musical performance practice of early music. Enrolled students are required to attend the Seminar and perform/present work as required.

Textbooks

Various sources appropriate to the candidate's instrument and project will be suggested.

ORGN 3013 Early Music Seminar 5

3 credit points. B Mus Studies, Dip Mus, UG Study Abroad Program. A. Maddox (Musicology). **Session:** Semester 1, Semester 2. **Classes:** 2hrs/wk. **Prerequisites:** ORGN2014 Early Music Seminar 4. **Assessment:** See Early Music Seminar preamble.

This semester deals with musical performance practice of early music. Enrolled students are required to attend the Seminar and perform/present work as required.

Textbooks

Various sources appropriate to the candidate's instrument and project will be suggested.

ORGN 3014 Early Music Seminar 6

3 credit points. B Mus Studies, Dip Mus, UG Study Abroad Program. A. Maddox (Musicology). **Session:** Semester 1, Semester 2. **Classes:** 2hrs/wk. **Prerequisites:** ORGN3013 Early Music Seminar 5. **Assessment:** See Early Music Seminar preamble. This semester deals with musical performance practice of early music. Enrolled students are required to attend the Seminar and perform/present work as required.

Textbooks

Various sources appropriate to the candidate's instrument and project will be suggested.

Education

GENS 1000 Education 1: Introduction to Teaching

3 credit points. B Mus (Mus Ed), B Mus Studies, UG Study Abroad Program. Dr R. Gilbert (General Studies). **Session:** Semester 1. **Classes:** 1hr lee and tut or teaching experience/wk. **Assessment:** Teaching Handbook (40%), Preparation and critique of teaching (30%), Examination (30%).

The purpose of this unit is to introduce students to the study of education through an examination of the purposes of schooling, a study of the developing child, and the development of some basic teaching skills. A course of lectures and seminars will be supplemented by microteaching experiences at Fort St Public School. The cognitive and learning models of development will be introduced to students as a background to their study of teaching. Subsequently students will observe, analyse and practise some basic teaching and lesson components, namely, introductions, conclusions, questioning, reinforcement and variability. Students not enrolled in BMus(Music Education) are required to meet with the Course Coordinator before enrolling in this unit. For further information contact Dr R. Gilbert (General Studies).

Textbooks

Barry K, King L. Beginning teaching. 3rd ed. Australia: Social Science Press, 1998

GENS 1001 Education 2: Educational Psychology

3 credit points. B Mus Studies, UG Study Abroad Program. I. Smith (General Studies). **Session:** Semester 2. **Classes:** 1hr lee and 1hr tut/wk. **Assessment:** Two short seminar presentations (2 x 15%), one 1500w essay (40%), and a series of tests (30%).

A unit which introduces students to the various applications of psychology in human learning processes through an understanding of major theoretical approaches and current research developments. The origins and development of behaviourism, cognitivism and humanism in educational psychology will be reviewed and related to teaching methods and practices, and to the specific issues of motivation and the transfer of learning. Each approach will be examined for its relevance to the different types of learning evident in music education. The classroom teaching skills which facilitate each type of learning will be identified and practised. Finally, the integral role of measurement and evaluation in providing feedback development of successful teaching and learning will be highlighted. Students not enrolled in BMus(Music Education) are required to meet with the Course Coordinator before enrolling in this unit. For further information contact Dr D. Collins (General Studies).

Textbooks

McInerney, D.M. and McInerney, V. Educational Psychology. 3rd ed. Prentice Hall, Australia, 2002

GENS 2000 Education 3: Developmental Psychology

3 credit points. B Mus Studies, UG Study Abroad Program. I. Smith (General Studies). **Session:** Semester 1. **Classes:** 1hr lee and 1hr tut/wk. **Prerequisites:** GENS1001 Education 2. **Assessment:** One seminar presentation (30%), one 1500w essay, research report or case study (40%), and several short examinations (30%).

A unit designed to provide students with knowledge, understanding, and skills related to the developing needs of adolescents within the contexts of the human life span and secondary school education. It focuses on the developmental tasks of adolescence and the various interacting forces that influence adolescents' motivations, achievements, and adjustments. It provides an awareness of the changing roles of adolescents in Australian society and of the individual differences that exist in these roles. Specific references to the interaction of developmental psychology with music education are regularly included. Student involvement in case study, observational, and survey research will be used to increase learners' awareness of the adolescent period and to develop skills that can be applied in secondary school environments. Students not enrolled in BMus(Music Education) are required to meet with the Course Coordinator before enrolling in this unit. For further information contact Dr D. Collins (General Studies).

6. Undergraduate units of study

Textbooks

McLerney, D.M. and McLerney, V. Educational Psychology. 3rd ed. Prentice Hall, Australia, 2002

GENS 2001 Education 4: Studies in Teaching

3 credit points. B Mus Studies, UG Study Abroad Program. Dr R. Gilbert (General Studies). **Session:** Semester 2. **Classes:** 1hr lee and 1hr tut/wk. **Assessment:** One 1500w essay (50%), seminar presentation (30%), seminar participation (20%). The purpose of this unit is to use the prior practical and academic experiences of those enrolled in the Bachelor of Music (Music Education) program as a basis for the development of further skills in, and understanding of, classroom teaching. The content will consist of two related strands, namely, cooperative learning and classroom management. Cooperative learning is emphasised because there has been a tendency for music teachers to work mainly in a teacher centred setting. Students will study cooperative learning by working in small groups practising advanced questioning and active listening skills. The second strand, classroom management, will emphasise such concepts as demonstrating authority, organising the classroom, choosing rules and procedures, communicating with students and the management approaches of Glasser, Canter and Dreikurs. Students not enrolled in BMus(Music Education) are required to meet with the Course Coordinator before enrolling in this unit. For further information contact Dr D. Collins (General Studies).

Emmer ET et al. Classroom management for secondary teachers. 6th ed. Englewood Cliffs, NJ: Prentice Hall, 2002

GENS 3000 Education 5: Philosophy and History

3 credit points. B Mus Studies, UG Study Abroad Program. Dr D. Collins (General Studies). **Session:** Semester 1. **Classes:** 1hr lee and 1hr tut/wk. **Assessment:** One 2000w essay (50%), seminar presentation (50%). The purpose of this unit is to assist students in their thinking about the aims and practices of education by introducing them to a study of the philosophy and history of education. Emphasis is placed upon the methods of philosophical thought and upon encouraging students to apply these in their thinking and discussion of the nature of education and educational processes. The students are introduced to some of the great educational thinkers and to contemporary educational thought in order to stimulate them to examine educational issues and to apply the methods of analysis they are learning to the teaching of music. Students not enrolled in BMus(Music Education) are required to meet with the Course Coordinator before enrolling in this unit. For further information contact Dr D. Collins (General Studies).

GENS 3001 Education 6: Curriculum- Theory & Design

3 credit points. B Mus Studies, UG Study Abroad Program. Dr R. Gilbert (General Studies). **Session:** Semester 1. **Classes:** 1hr lee and 1hr tut/wk. **Assessment:** Seminar presentation (30%) portfolio containing a curriculum design and reflective discussion (70%). The study of curriculum asks, "What should students learn?", and, "How should this learning take place?". In a democratic society where teachers have considerable choice in the selection of content and the mode of delivery it is essential that student teachers be aware of the philosophical and theoretical issues relating to curriculum and to the process of curriculum design. Thus, the purpose of this unit is to introduce students to curriculum theory through the study of current practices and through the activity of course design.

The content of the unit will be presented under four major headings:

- i. Forms of curriculum organisation;
- ii. Curriculum development in New South Wales;
- iii. The elements of curriculum, viz., objectives, content, method and evaluation;
- iv. Alternative views of curriculum.

Students not enrolled in BMus(Music Education) are required to meet with the Course Coordinator before enrolling in this unit. For further information contact Dr R. Gilbert (General Studies).

Pratt D. Curriculum planning. Orlando: Harcourt Brace, 1994

GENS 4001 Education 7: Individual Differences

3 credit points. B Mus Studies. M. Delaney (General Studies). **Session:** Semester 2. **Classes:** One 1hr lee and one 1hr tut/wk. **Prerequisites:** GENS1001 & GENS2000 Education 2 & 3. **Assessment:** One 2000w essay (50%), one seminar presentation (50%). A unit designed for students undertaking studies in special education as part of their regular teacher training in music education. Students will be given an understanding of the reasons why children with disabilities attend regular schools, and strategies that can be used to optimise the educational experiences of students with disabilities in regular classes. This course fulfils the NSW Government 1992 Special Needs Condition of Employment for Teacher Education Graduates. Students not enrolled in BMus(Music Education) are required to meet with the Course Coordinator before enrolling in this

unit. For further information contact Dr D. Collins (General Studies).

Textbooks

Foreman, P. (Ed) Integration and Inclusion in Action. 2nd Edition. Southbank, Victoria: Nelson Thomson Learning, 2001.

Elective Jazz Orchestra

JAZZ 1002 Elective Jazz Orchestra 1

3 credit points. B Mus Studies, Dip Mus, UG Study Abroad Program. C.Scott (Jazz Studies). **Session:** Semester 1, Semester 2. **Classes:** 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%). Enrolment is subject to audition.

JAZZ 1003 Elective Jazz Orchestra 2

3 credit points. B Mus Studies, Dip Mus, UG Study Abroad Program. C.Scott (Jazz Studies). **Session:** Semester 1, Semester 2. **Classes:** 2hr tut/wk. **Prerequisites:** JAZZ1002 Elective Jazz Orchestra 1. **Assessment:** A final grade will be compiled from continual assessment of professional demeanour and ensemble skills demonstrated during rehearsals and performances (100%).

Enrolment is subject to audition.

JAZZ 2004 Elective Jazz Orchestra 3

3 credit points. B Mus Studies, Dip Mus, UG Study Abroad Program. C.Scott (Jazz Studies). **Session:** Semester 1, Semester 2. **Classes:** 2hr tut/wk. **Prerequisites:** JAZZ1003 Elective Jazz Orchestra 2. **Assessment:** A final grade will be compiled from continual assessment of professional demeanour and ensemble skills demonstrated during rehearsals and performances (100%). Enrolment is subject to audition

JAZZ 2005 Elective Jazz Orchestra 4

3 credit points. B Mus Studies, Dip Mus, UG Study Abroad Program. C.Scott (Jazz Studies). **Session:** Semester 1, Semester 2. **Classes:** 2hr tut/wk. **Prerequisites:** JAZZ2004 Elective Jazz Orchestra 3. **Assessment:** A final grade will be compiled from continual assessment of professional demeanour and ensemble skills demonstrated during rehearsals and performances (100%). Enrolment is subject to audition.

JAZZ 3004 Elective Jazz Orchestra 5

3 credit points. B Mus Studies, UG Study Abroad Program. C.Scott (Jazz Studies). **Session:** Semester 1, Semester 2. **Classes:** 2hr tut/wk. **Prerequisites:** JAZZ2005 Elective Jazz Orchestra 4. **Assessment:** A final grade will be compiled from continual assessment of professional demeanour and ensemble skills demonstrated during rehearsals and performances (100%).
NB: Department permission required for enrolment.

Enrolment is subject to audition.

JAZZ 3005 Elective Jazz Orchestra 6

3 credit points. B Mus Studies, UG Study Abroad Program. C.Scott (Jazz Studies). **Session:** Semester 1, Semester 2. **Classes:** 2hr tut/wk. **Prerequisites:** JAZZ3004 Elective Jazz Orchestra 5. **Assessment:** A final grade will be compiled from continual assessment of professional demeanour and ensemble skills demonstrated during rehearsals and performances (100%). Enrolment is subject to audition.

JAZZ 4004 Elective Jazz Orchestra 7

3 credit points. C.Scott (Jazz Studies). **Session:** Semester 1, Semester 2. **Classes:** 2hr tut/wk. **Prerequisites:** JAZZ3005 Elective Jazz Orchestra 6. **Assessment:** A final grade will be compiled from continual assessment of professional demeanour and ensemble skills demonstrated during rehearsals and performances (100%).
NB: Department permission required for enrolment.

Enrolment is subject to audition.

JAZZ 4005 Elective Jazz Orchestra 8

3 credit points. C.Scott (Jazz Studies). **Session:** Semester 1, Semester 2. **Classes:** 2hr tut/wk. **Prerequisites:** JAZZ4004 Elective Jazz Orchestra 7. **Assessment:** A final grade will be compiled from continual assessment of professional demeanour and ensemble skills demonstrated during rehearsals and performances (100%). Enrolment is subject to audition.

Electronic Music

CMPN 1007 Electronic Music 1

3 credit points. B Mus Studies, Dip Mus, UG Study Abroad Program. Dr A. Hood (Composition and Music Technology). **Session:** Semester 1. **Classes:** 2hr lab/studio session/wk. **Prerequisites:** MUED1002 Music Technology 1. **Assessment:** Sound examples of processed material (30%), electroacoustic work (70%). This unit will explore some current techniques through composition of an electroacoustic piece using material sampled and then processed by the student. Transformation of digitised audio using Digital Signal Processing can create a continuum from acoustic to electronic soundworlds. Exploring these new soundworlds presents exciting new challenges and opportunities for composers. By the end of this unit, students will have developed: an understanding of Digital Signal Processing (DSP) where it relates to music composition, skills associated with the building of an electroacoustic sound piece, a knowledge of some of the relevant repertoire, and skills in recording, editing and mixing.

CMPN 1008 Electronic Music 2

3 credit points. B Mus Studies, Dip Mus, UG Study Abroad Program. Dr A Hood (Composition and Music Technology). **Session:** Semester 2. **Classes:** 2hr lab/studio session/wk. **Prerequisites:** CMPN1007 Electronic Music 1. **Assessment:** Studio techniques exercise (30%), production of student concert (20%), studio-based composition (50%).

In this unit of study students will become familiar with historic approaches to studio work through the performance of major electroacoustic pieces. The class will then assume a leadership role in the set up and running of an electroacoustic/multi-media concert mid-semester and through this gain an understanding of important technical and musical concepts. These will assist in the creation of a short studio work by each student at the end of semester.

CMPN 3008 Electronic Music 3

3 credit points. B Mus Studies, UG Study Abroad Program. Ivan Zavada (Composition and Music Technology). **Session:** Semester 1. **Classes:** 2hr lab/studio session/wk. **Prerequisites:** CMPN1008 Electronic Music 2. **Assessment:** [a] Workshop presentation of Max patches (60%); [b] Workshop presentation of interactive MIDI composition (40%).

Computers now offer composers the opportunity to build software instruments with interactivity and generative elements that can operate in real-time. This can include installations or live performance works. This unit investigates the Max software environment, encouraging the student to explore the creative possibilities of interactive/generative composition.

CMPN 3009 Electronic Music 4

3 credit points. B Mus Studies, UG Study Abroad Program. Ivan Zavada (Composition and Music Technology). **Session:** Semester 2. **Classes:** 2hr lab/studio session/wk. **Prerequisites:** CMPN3008 Electronic Music 3. **Assessment:** Submission of MSP patch (60%), Workshop performances of interactive/generative work (40%).

This unit continues from Electronic Music 3, this time looking at interactive/generative composition within the digital audio/multimedia domain. Working within the MSP environment, students will develop an understanding of advanced DSP techniques and will gain experience of writing interactive works for acoustic instruments and installations. Final works will be presented in a concert workshop at the end of semester.

CMPN 4010 Electronic Music 5

3 credit points. B Mus Studies. Donna Hewitt (Composition and Music Technology). **Session:** Semester 1. **Classes:** 2hr lab/studio session/wk. **Prerequisites:** CMPN3009 Electronic Music 4. **Assessment:** Preliminary exercises (40%), Multimedia Composition (60%).

Audio-visual composition is a predominant mode of practice for many contemporary composers. Electronic Music 5 unit exists to provide students with an introduction to audio-visual composition and to investigate the broader relationship between sound and image. Through project based investigations, students are introduced to technologies and compositional concepts that influence and shape contemporary audio-visual practice.

CMPN 4011 Electronic Music 6

3 credit points. B Mus Studies. Dr A. Hood (Composition and Music Technology). **Session:** Semester 2. **Classes:** 2hr lab/studio session/wk. **Prerequisites:** CMPN4010 Electronic Music 5. **Assessment:** Preliminary web site design (30%), final web site realisation (70%).

Electronic Music 6 examined the internet and the possibilities it lends the composer. Using skills developed in previous semesters, students will develop web sites that include moving image, streaming audio and notation. The creative possibilities will be examined. Related to this is the DVD, which will also be explored in depth.

Flute Major and Minor**WIND 1006 Flute 1 (Major)**

6 credit points. B Mus (Mus Ed), B Mus (Perf), B Mus Studies, Dip Mus, UG Study Abroad Program. Chair (Woodwind). **Session:** Semester 2, Semester 1. **Classes:** 1hr lesson or equivalent and performance workshop/wk plus attendance at masterclasses, studio classes and exam classes when offered. (Check Woodwind Notice Board). **Assessment:** Teacher Grade 100%. See handbook for further information.

WIND 1023 Flute 1 (Minor)

3 credit points. B Mus (Mus Ed), B Mus Studies, UG Study Abroad Program. Chair (Woodwind). **Session:** Semester 1, Semester 2. **Classes:** 1hr lesson or equivalent and performance workshop/wk. **Assessment:** Teacher Grade 100%. See handbook for further information.

WIND 1007 Flute 2 (Major)

6 credit points. B Mus (Mus Ed), B Mus (Perf), B Mus Studies, Dip Mus, UG Study Abroad Program. Chair (Woodwind). **Session:** Semester 1, Semester 2. **Classes:** 1hr lesson or equivalent and performance workshop/wk plus attendance at masterclasses, studio classes and exam classes when offered. (Check Woodwind Notice Board). **Prerequisites:** WIND 1006 Flute 1 (Major). **Assessment:** Jury exam assessed by Panel:

15 mins (instrument specific). Teacher Grade 50%, Panel Grade 50%. See handbook for further information.

WIND 1024 Flute 2 (Minor)

3 credit points. B Mus (Mus Ed), B Mus Studies, UG Study Abroad Program. Chair (Woodwind). **Session:** Semester 2, Semester 1. **Classes:** 1hr lesson or equivalent and performance workshop/wk. **Prerequisites:** WIND 1023 Flute 1 (Minor). **Assessment:** Jury exam: 10 mins (instrument specific). Teacher Grade 50%, Panel Grade 50%. See handbook for further information.

WIND 2006 Flute 3 (Major)

6 credit points. B Mus (Mus Ed), B Mus (Perf), B Mus Studies, Dip Mus, UG Study Abroad Program. Chair (Woodwind). **Session:** Semester 1, Semester 2. **Classes:** 1hr lesson or equivalent and performance workshop/wk plus attendance at masterclasses, studio classes and exam classes when offered. (Check Woodwind Notice Board). **Prerequisites:** WIND1007 Flute 2 (Major) or audition. **Assessment:** Teacher Grade 100%. See handbook for further information.

WIND 2026 Flute 3 (Minor)

3 credit points. B Mus (Mus Ed), B Mus Studies, UG Study Abroad Program. Chair (Woodwind). **Session:** Semester 1, Semester 2. **Classes:** 1hr lesson or equivalent and performance workshop/wk. **Prerequisites:** WIND 1024 Flute 2 (Minor). **Assessment:** Teacher Grade 100%. See handbook for further information.

WIND 2007 Flute 4 (Major)

6 credit points. B Mus (Mus Ed), B Mus (Perf), B Mus Studies, Dip Mus, UG Study Abroad Program. Chair (Woodwind). **Session:** Semester 1, Semester 2. **Classes:** 1hr lesson or equivalent and performance workshop/wk plus attendance at masterclasses, studio classes and exam classes when offered. (Check Woodwind Notice Board). **Prerequisites:** WIND2006 Flute 3 (Major). **Assessment:** Qualifying Exam: 25 mins (instrument specific). Teacher Grade 20%, Panel Grade 80%. Dip Mus - Recital at Junior level assessed by Panel: 40 mins. Teacher Grade 20%, Panel Grade 80%. See handbook for further information.

WIND 2027 Flute 4 (Minor)

3 credit points. B Mus (Mus Ed), B Mus Studies, UG Study Abroad Program. Chair (Woodwind). **Session:** Semester 1, Semester 2. **Classes:** 1hr lesson or equivalent and performance workshop/wk. **Prerequisites:** WIND2026 Flute 3 (Minor). **Assessment:** Jury exam: 15 mins (instrument specific). Teacher Grade 20%, Panel Grade 80%. See handbook for further information.

WIND 3006 Flute 5 (Major)

6 credit points. B Mus (Mus Ed), B Mus (Perf), B Mus Studies, UG Study Abroad Program. Chair (Woodwind). **Session:** Semester 1, Semester 2. **Classes:** 1 hr lesson or equivalent and performance workshop/ week plus attendance at masterclasses, studio classes and exam classes when offered. (Check Woodwind Notice Board). **Prerequisites:** WIND2007 Flute 4 (Major). **Assessment:** Teacher Grade 100%. See handbook for further information.

WIND 3028 Flute 5 (Minor)

3 credit points. B Mus (Mus Ed), B Mus Studies, UG Study Abroad Program. Chair (Woodwind). **Session:** Semester 1, Semester 2. **Classes:** 1hr lesson or equivalent and performance workshop/wk. **Prerequisites:** WIND3027 Flute 4 (Minor). **Assessment:** Teacher Grade 100%. See handbook for further information.

WIND 3007 Flute 6 (Major)

6 credit points. B Mus (Mus Ed), B Mus (Perf), B Mus Studies, UG Study Abroad Program. Chair (Woodwind). **Session:** Semester 1, Semester 2. **Classes:** 1 hr lesson or equivalent and performance workshop/ week plus attendance at masterclasses, studio classes and exam classes when offered. (Check Woodwind Notice Board). **Prerequisites:** WIND3006 BMus: Flute 5 (Major); DipMus: Flute 4 (Major). **Assessment:** Recital at Junior level assessed by Panel: 40 mins. Teacher Grade 20%, Panel Grade 80%. See handbook for further information.

WIND 3029 Flute 6 (Minor)

3 credit points. B Mus (Mus Ed), B Mus Studies, UG Study Abroad Program. Chair (Woodwind). **Session:** Semester 1, Semester 2. **Classes:** 1hr lesson or equivalent and performance workshop/wk. **Prerequisites:** WIND3028 Flute 5 (Minor). **Assessment:** Jury exam: 20 mins (instrument specific). Teacher Grade 20%, Panel Grade 80%. See handbook for further information.

WIND 4012 Flute 7 (Major)

6 credit points. B Mus (Mus Ed), B Mus (Perf), Chair (Woodwind). **Session:** Semester 1, Semester 2. **Classes:** 1 hr lesson or equivalent and performance workshop/ week plus attendance at masterclasses, studio classes and exam classes when offered. (Check Woodwind Notice Board). **Prerequisites:** WIND3007 Flute 6 (Major). **Assessment:** Teacher Grade 100%. See handbook for further information.

WIND 4038 Flute 7 (Minor)

3 credit points. B Mus (Mus Ed), Chair (Woodwind). **Session:** Semester 1, Semester 2. **Classes:** 1hr lesson or equivalent and performance workshop/wk. **Prerequisites:** WIND3029 Flute 6 (Minor) at Distinction level. **Assessment:** Teacher Grade 100%. See handbook for further information.

WIND 4014 Flute 8 (Major)

6 credit points. B Mus (Mus Ed), B Mus (Perf), Chair (Woodwind). **Session:** Semester 1, Semester 2. **Classes:** 1 hr lesson or equivalent and performance workshop/ week plus attendance at masterclasses, studio classes and exam classes when offered. (Check Woodwind Notice Board). **Prerequisites:** WIND4012 Flute 7 (Major). **Assessment:** Recital at Senior level assessed by Panel: 50mins. Teacher Grade 20%, Panel Grade 80%. See handbook for further information.

6. Undergraduate units of study

WIND 4039 Flute 8 (Minor)

3 credit points. B Mus (Mus Ed), Chair (Woodwind). **Session:** Semester 1, Semester 2. **Classes:** 1hr lesson or equivalent and performance workshop/wk. **Prerequisites:** WESTD4038 Flute 7 (Minor) at Credit level. **Assessment:** Jury exam: 25 mins (instrument specific). Teacher Grade 20%, Panel Grade 80%. See handbook for further information

French

VSAO 1053 French 1

3 credit points. B Mus Studies, Dip Mus, UG Study Abroad Program. **Session:** Semester 1, Semester 2. **Classes:** 1hr workshop/wk. **Assessment:** Continuous assessment (40%), written and oral examination (60%).

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

VSAO 1054 French 2

3 credit points. B Mus Studies, Dip Mus, UG Study Abroad Program. **Session:** Semester 1, Semester 2. **Classes:** 1hr workshop/wk. **Prerequisites:** VSAO 1053 French 1. **Assessment:** Continuous assessment (40%), written and oral examination (60%).

Continuation of French 1. For further information, contact Nicole Dorigo (Vocal Studies Unit)

French Horn Major and Minor

BRSS 1002 French Horn 1 (Major)

6 credit points. B Mus (Mus Ed), B Mus (Perf), B Mus Studies, Dip Mus, UG Study Abroad Program. A.Evans (Brass). **Session:** Semester 2, Semester 1. **Classes:** 1hr individual lesson and performance workshop/wk. **Assessment:** Teacher Grade 100%. See handbook for further information.

BRSS 1010 French Horn 1 (Minor)

3 credit points. B Mus (Mus Ed), B Mus Studies, UG Study Abroad Program. A.Evans (Brass). **Session:** Semester 1, Semester 2. **Classes:** 1hr lesson or equivalent and performance workshop/wk. **Assessment:** Teacher Grade 100%. See handbook for further information.

BRSS 1003 French Horn 2 (Major)

6 credit points. B Mus (Mus Ed), B Mus (Perf), B Mus Studies, Dip Mus, UG Study Abroad Program. A.Evans (Brass). **Session:** Semester 1, Semester 2. **Classes:** 1hr individual lesson and performance workshop / wk. **Prerequisites:** BRSS 1002 French Horn 1 (Major). **Assessment:** Jury exam assessed by Panel: 15 mins (instrument specific). Teacher Grade 50%, Panel Grade 50%. See handbook for further information.

BRSS 1011 French Horn 2 (Minor)

3 credit points. B Mus (Mus Ed), B Mus Studies, UG Study Abroad Program. A.Evans (Brass). **Session:** Semester 1, Semester 2. **Classes:** 1hr lesson or equivalent and performance workshop/wk. **Prerequisites:** BRSS 1010 French Horn 1 (Minor). **Assessment:** Jury exam: 10 mins (instrument specific). Teacher Grade 50%, Panel Grade 50%. See handbook for further information.

BRSS 2002 French Horn 3 (Major)

6 credit points. B Mus (Mus Ed), B Mus (Perf), B Mus Studies, Dip Mus, UG Study Abroad Program. A.Evans (Brass). **Session:** Semester 1, Semester 2. **Classes:** 1hr individual lesson and performance workshop / week. **Prerequisites:** BRSS 1003 French Horn 2 (Major) or audition. **Assessment:** Teacher Grade 100%. See handbook for further information.

BRSS 2004 French Horn 3 (Minor)

3 credit points. B Mus (Mus Ed), B Mus Studies, UG Study Abroad Program. A.Evans (Brass). **Session:** Semester 1, Semester 2. **Classes:** 1hr lesson or equivalent and performance workshop/wk. **Prerequisites:** BRSS 1011 French Horn 2 (Minor). **Assessment:** Teacher Grade 100%. See handbook for further information.

BRSS 2003 French Horn 4 (Major)

6 credit points. B Mus (Mus Ed), B Mus (Perf), B Mus Studies, Dip Mus, UG Study Abroad Program. A.Evans (Brass). **Session:** Semester 1, Semester 2. **Classes:** 1hr individual lesson and performance workshop / week. **Prerequisites:** BMus: BRSS2002 French Horn 3 (Major), DipMus: BRSS 1003 French Horn 2 (Major). **Assessment:** Qualifying Exam: 25 mins (instrument specific). Teacher Grade 20%, Panel Grade 80%. Dip Mus - Recital at Junior level assessed by Panel: 40 mins. Teacher Grade 20%, Panel Grade 80%. See handbook for further information.

BRSS 2005 French Horn 4 (Minor)

3 credit points. B Mus (Mus Ed), B Mus Studies, UG Study Abroad Program. A.Evans (Brass). **Session:** Semester 1, Semester 2. **Classes:** 1hr lesson or equivalent and performance workshop/wk. **Prerequisites:** BRSS2004 French Horn 3 (Minor). **Assessment:** Jury exam: 15 mins (instrument specific). Teacher Grade 20%, Panel Grade 80%. See handbook for further information.

BRSS 3004 French Horn 5 (Major)

6 credit points. B Mus (Mus Ed), B Mus (Perf), B Mus Studies, UG Study Abroad Program. A.Evans (Brass). **Session:** Semester 1, Semester 2. **Classes:** 1hr individual lesson and performance workshop / week. **Prerequisites:** BRSS2003 French Horn 4 (Major). **Assessment:** Teacher Grade 100%. See handbook for further information.

BRSS 3008 French Horn 5 (Minor)

3 credit points. B Mus (Mus Ed), B Mus Studies, UG Study Abroad Program. A.Evans (Brass). **Session:** Semester 1, Semester 2. **Classes:** 1hr lesson or equivalent and performance workshop/wk. **Prerequisites:** BRSS2005 French Horn 4 (Minor). **Assessment:** Teacher Grade 100%. See handbook for further information.

BRSS 3005 French Horn 6 (Major)

6 credit points. B Mus (Mus Ed), B Mus (Perf), B Mus Studies, UG Study Abroad Program. A.Evans (Brass). **Session:** Semester 1, Semester 2. **Classes:** 1hr individual lesson and performance workshop / week. **Prerequisites:** BRSS3004 French Horn 5 (Major). **Assessment:** Recital at Junior level assessed by Panel: 40 mins. Teacher Grade 20%, Panel Grade 80%. See handbook for further information.

BRSS 3009 French Horn 6 (Minor)

3 credit points. B Mus (Mus Ed), B Mus Studies, UG Study Abroad Program. A.Evans (Brass). **Session:** Semester 1, Semester 2. **Classes:** 1hr lesson or equivalent and performance workshop/wk. **Prerequisites:** BRSS3008 French Horn 5 (Minor). **Assessment:** Jury exam: 20 mins (instrument specific). Teacher Grade 20%, Panel Grade 80%. See handbook for further information.

BRSS 4004 French Horn 7 (Major)

6 credit points. B Mus (Mus Ed), B Mus (Perf), A.Evans (Brass). **Session:** Semester 1, Semester 2. **Classes:** 1hr individual lesson and performance workshop / week. **Prerequisites:** BRSS3005 French Horn 6 (Major). **Assessment:** Teacher Grade 100%. See handbook for further information.

BRSS 4005 French Horn 7 (Minor)

3 credit points. B Mus (Mus Ed), A.Evans (Brass). **Session:** Semester 2, Semester 1. **Classes:** 1hr lesson or equivalent and performance workshop/wk. **Prerequisites:** BRSS3009 French Horn 6 (Minor) at Distinction level. **Assessment:** Teacher Grade 100%. See handbook for further information.

BRSS 4006 French Horn 8 (Major)

6 credit points. B Mus (Mus Ed), B Mus (Perf), A.Evans (Brass). **Session:** Semester 1, Semester 2. **Classes:** 1hr individual lesson and performance workshop / week. **Prerequisites:** BRSS4004 French Horn 7 (Major). **Assessment:** Recital at Senior level assessed by Panel: 50mins. Teacher Grade 20%, Panel Grade 80%. See handbook for further information.

BRSS 4007 French Horn 8 (Minor)

3 credit points. B Mus (Mus Ed), A.Evans (Brass). **Session:** Semester 1, Semester 2. **Classes:** 1hr lesson or equivalent and performance workshop/wk. **Prerequisites:** BRSS4005 French Horn 7 (Minor) at Credit level. **Assessment:** Jury exam: 25 mins (instrument specific). Teacher Grade 20%, Panel Grade 80%. See handbook for further information.

Functional Guitar

STRG 1004 Functional Guitar 1

3 credit points. B Mus Studies, Dip Mus, UG Study Abroad Program. Chair (Strings). **Session:** Semester 1. **Classes:** 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 this unit will be offered when optimum class numbers present, not necessarily in each year of the course. For further information contact the Chair (Strings).

STRG 1005 Functional Guitar 2

3 credit points. B Mus Studies, Dip Mus, UG Study Abroad Program. Chair (Strings). **Session:** Semester 2. **Classes:** 1hr class/wk. **Prerequisites:** STRG1004 Functional Guitar 1. **Assessment:** Class work (50%), 15min prac exam (50%). Please refer to Functional Guitar 1. For further information contact the Chair (Strings).

German

VSAO 1055 German 1

3 credit points. B Mus Studies, Dip Mus, UG Study Abroad Program. **Session:** Semester 1. **Classes:** 1hr workshop/wk. **Assessment:** Written (30%), continuous assessment (30%), recital (40%).

The aim of this unit is to concentrate on those aspects of the language specific to the needs of singers. Throughout the unit knowledge and skills are cumulative and material taught is determined by the needs of individual students and the requirements of current vocal repertoire, both solo and ensemble. Rules of pronunciation and diction; basic grammar and syntax as an aid to comprehension and translation will be studied. For further information, contact the Chair (Vocal Studies).

VSAO 1056 German 2

3 credit points. B Mus Studies, Dip Mus, UG Study Abroad Program. **Session:** Semester 1. **Classes:** 1hr workshop/wk. **Prerequisites:** VSAO 1055 German 1. **Assessment:** Continuous assessment (40%), written and oral examination (60%).

Application and deepening of language skills gained in German 1 to the translations of given texts; poetic appreciation of these texts, leading to understanding and interpretation of the word-music relationship. For further information, contact the Chair (Vocal Studies).

Guitar Major and Minor

STRG 1006 Guitar 1 (Major)

6 credit points. B Mus (Mus Ed), B Mus (Perf), B Mus Studies, Dip Mus, UG Study Abroad Program. G. Pikler (Strings). **Session:** Semester 1, Semester 2. **Classes:** Ihr lesson or equivalent and performance workshop/wk. **Assessment:** Teacher Grade 100%. See handbook for further information.

STRG 1013 Guitar 1 (Minor)

3 credit points. B Mus (Mus Ed), B Mus Studies, UG Study Abroad Program. G. Pikler (Strings). **Session:** Semester 1, Semester 2. **Classes:** Ihr lesson or equivalent and performance workshop/wk. **Assessment:** Teacher Grade 100%. See handbook for further information.

STRG 1007 Guitar 2 (Major)

6 credit points. B Mus (Mus Ed), B Mus (Perf), B Mus Studies, Dip Mus, UG Study Abroad Program. G. Pikler (Strings). **Session:** Semester 1, Semester 2. **Classes:** Ihr lesson or equivalent and performance workshop/wk. **Prerequisites:** STRG1006 Guitar 1 (Major). **Assessment:** Jury exam assessed by Panel: 15 mins (instrument specific). Teacher Grade 50%, Panel Grade 50%. See handbook for further information.

STRG 1014 Guitar 2 (Minor)

3 credit points. B Mus (Mus Ed), B Mus Studies, UG Study Abroad Program. G. Pikler (Strings). **Session:** Semester 1, Semester 2. **Classes:** Ihr lesson or equivalent and performance workshop/wk. **Prerequisites:** STRG1013 Guitar 1 (Minor). **Assessment:** Jury exam: 10 mins (instrument specific). Teacher Grade 50%, Panel Grade 50%. See handbook for further information.

STRG 2006 Guitar 3 (Major)

6 credit points. B Mus (Mus Ed), B Mus (Perf), B Mus Studies, Dip Mus, UG Study Abroad Program. G. Pikler (Strings). **Session:** Semester 1, Semester 2. **Classes:** Ihr lesson or equivalent and performance workshop/wk. **Prerequisites:** STRG1007 Guitar 2 (Major) or audition. **Assessment:** Teacher Grade 100%. See handbook for further information.

STRG 2012 Guitar 3 (Minor)

3 credit points. B Mus (Mus Ed), B Mus Studies, UG Study Abroad Program. G. Pikler (Strings). **Session:** Semester 1, Semester 2. **Classes:** Ihr lesson or equivalent and performance workshop/wk. **Prerequisites:** STRG1014 Guitar 2 (Minor). **Assessment:** Teacher Grade 100%. See handbook for further information.

STRG 2007 Guitar 4 (Major)

6 credit points. B Mus (Mus Ed), B Mus (Perf), B Mus Studies, Dip Mus, UG Study Abroad Program. G. Pikler (Strings). **Session:** Semester 1, Semester 2. **Classes:** Ihr lesson or equivalent and performance workshop/wk. **Prerequisites:** STRG2006 Guitar 3 (Major). **Assessment:** Qualifying Exam: 25 mins (instrument specific). Teacher Grade 20%, Panel Grade 80%. Dip Mus - Recital at Junior level assessed by Panel: 40 mins. Teacher Grade 20%, Panel Grade 80%. See handbook for further information.

STRG 2013 Guitar 4 (Minor)

3 credit points. B Mus (Mus Ed), B Mus Studies, UG Study Abroad Program. G. Pikler (Strings). **Session:** Semester 1, Semester 2. **Classes:** Ihr lesson or equivalent and performance workshop/wk. **Prerequisites:** STRG2012 Guitar 3 (Minor). **Assessment:** Jury exam: 15 mins (instrument specific). Teacher Grade 20%, Panel Grade 80%. See handbook for further information.

STRG 3004 Guitar 5 (Major)

6 credit points. B Mus (Mus Ed), B Mus (Perf), B Mus Studies, UG Study Abroad Program. G. Pikler (Strings). **Session:** Semester 1, Semester 2. **Classes:** Ihr lesson or equivalent and performance workshop/wk. **Prerequisites:** STRG2007 Guitar 4 (Major). **Assessment:** Teacher Grade 100%. See handbook for further information.

STRG 3016 Guitar 5 (Minor)

3 credit points. B Mus (Mus Ed), B Mus Studies, UG Study Abroad Program. G. Pikler (Strings). **Session:** Semester 1, Semester 2. **Classes:** Ihr lesson or equivalent and performance workshop/wk. **Prerequisites:** STRG2013 Guitar 4 (Minor). **Assessment:** Teacher Grade 100%. See handbook for further information.

STRG 3005 Guitar 6 (Major)

6 credit points. B Mus (Mus Ed), B Mus (Perf), B Mus Studies, UG Study Abroad Program. G. Pikler (Strings). **Session:** Semester 1, Semester 2. **Classes:** Ihr lesson or equivalent and performance workshop/wk. **Prerequisites:** STRG3004 Guitar 5 (Major). **Assessment:** Recital at Junior level assessed by Panel: 40 mins. Teacher Grade 20%, Panel Grade 80%. See handbook for further information.

STRG 3017 Guitar 6 (Minor)

3 credit points. B Mus (Mus Ed), B Mus Studies, UG Study Abroad Program. G. Pikler (Strings). **Session:** Semester 1, Semester 2. **Classes:** Ihr lesson or equivalent and performance workshop/wk. **Prerequisites:** STRG3016 Guitar 5 (Minor). **Assessment:** Jury exam: 20 mins (instrument specific). Teacher Grade 20%, Panel Grade 80%. See handbook for further information.

STRG 4006 Guitar 7 (Major)

6 credit points. B Mus (Mus Ed), B Mus (Perf), G. Pikler (Strings). **Session:** Semester 1, Semester 2. **Classes:** Ihr lesson or equivalent and performance workshop/wk. **Prerequisites:** STRG3005 Guitar 6 (Major). **Assessment:** Teacher Grade 100%. See handbook for further information.

STRG 4014 Guitar 7 (Minor)

3 credit points. B Mus (Mus Ed), G. Pikler (Strings). **Session:** Semester 1, Semester 2. **Classes:** Ihr lesson or equivalent and performance workshop/wk. **Prerequisites:** STRG3017 Guitar 6 (Minor) at Distinction level. **Assessment:** Teacher Grade 100%. See handbook for further information.

STRG 4008 Guitar 8 (Major)

6 credit points. B Mus (Mus Ed), B Mus (Perf), G. Pikler (Strings). **Session:** Semester 1, Semester 2. **Classes:** Ihr lesson or equivalent and performance workshop/wk. **Prerequisites:** STRG4006 Guitar 7 (Major). **Assessment:** Recital at Senior level assessed by Panel: 50mins. Teacher Grade 20%, Panel Grade 80%. See handbook for further information.

STRG 4015 Guitar 8 (Minor)

3 credit points. B Mus (Mus Ed), G. Pikler (Strings). **Session:** Semester 1, Semester 2. **Classes:** Ihr lesson or equivalent and performance workshop/wk. **Prerequisites:** STRG4014 Guitar 7 (Minor) at Credit level. **Assessment:** Jury exam: 25 mins (instrument specific). Teacher Grade 20%, Panel Grade 80%. See handbook for further information.

Harmony and Analysis

MCGY 1008 Harmony and Analysis 1

3 credit points. B Mus Studies, Dip Mus, UG Study Abroad Program. L. Cornwell (Musicology). **Session:** Semester 1. **Classes:** 1 lecture, 1 tutorial/wk. **Assessment:** Assignments (40%), examination (60%).

An understanding of the materials of tonal music is fundamental to all aspects of a student's musicianship. The acquisition of practical skills in harmony provides a means of examining in their essence issues of musical structure and technique that apply throughout the tonal repertoire. In February Semester students gain fluency in writing four-part harmonisations using diatonic vocabulary, learning the basic chord functions and voice-leading patterns that will provide a framework for later elaboration. Exercises in species counterpoint are included to assist in the comprehension of voice leading principles, and the linear conception of music is further explored through introductory exercises in analysis.

Textbooks

Gauldin Robert, Harmonic practice in tonal music. 2nd ed. NY: Norton, 2004.
Gauldin Robert, Workbook for harmonic practice in tonal music. 2nd ed. NY: Norton, 2004

MCGY 1009 Harmony and Analysis 2

3 credit points. B Mus Studies, Dip Mus, UG Study Abroad Program. L. Cornwell (Musicology). **Session:** Semester 2. **Classes:** 1 lecture, 1 tutorial/wk. **Prerequisites:** MCGY1008 Harmony and Analysis 1. **Assessment:** Assignments (40%), examination (60%).

Having acquired basic skills in voice leading and an understanding of diatonic chord functions, students are introduced to more advanced concepts that are encountered frequently in the tonal repertoire. These include modulation, diatonic sequences and techniques for working with instrumental textures. Counterpoint studies are continued, both in practice and in analysis, where some aspects of Baroque musical forms are considered.

Textbooks

Gauldin Robert, Harmonic practice in tonal music. 2nd ed NY: Norton, 2004
Gauldin Robert, Workbook for harmonic practice in tonal music. 2nd ed NY: Norton, 2004

MCGY 2010 Harmony and Analysis 3

3 credit points. B Mus Studies, Dip Mus, UG Study Abroad Program. L. Cornwell (Musicology). **Session:** Semester 1. **Classes:** 4 lectures and 8 keyboard tutorials/semester, 1 tutorial/wk. **Prerequisites:** MCGY 1009 Harmony and Analysis 2. **Assessment:** Assignments (30%), Keyboard assessments (30%), examination (40%). In Semesters 1 and 2 some separation is maintained between studies in counterpoint and harmony but the emphasis here is upon drawing together those two aspects. An ideal model for this approach is offered by the chorales of J.S. Bach, which form a focus in Semester 3. Each topic is, however, extended to embrace later styles and assignments include the writing of short piano pieces, along with chorale settings and figured-bass exercises. With the benefit of a broader harmonic vocabulary, students will also investigate some aspects of fugal technique and sonata forms.

Textbooks

Gauldin, Robert. Harmonic Practice in Tonal Music. 2nd Ed NY: Norton, 2004.
Gauldin, Robert. Workbook for Harmonic Practice in Tonal Music. 2nd Ed NY: Norton, 2004.

MCGY 2011 Harmony and Analysis 4

3 credit points. B Mus Studies, Dip Mus, UG Study Abroad Program. L. Cornwell (Musicology). **Session:** Semester 2. **Classes:** 1 lecture, 1 tutorial/wk. **Prerequisites:** MCGY2010 Harmony and Analysis 3. **Assessment:** Assignments (50%), examination (50%).

The study of pre-20th century tonal harmony is completed with a consideration of chromatic techniques, particularly those found in the music of the first half of the 19th century. An exhaustive study of later 19th century chromaticism is beyond the scope of a course at this level, but is intended that students will at least acquire the ability to look further into the music of that period as they encounter it. In keeping with the stylistic orientation of the course, emphasis is placed upon developing facility with instrumental textures and working with some of the smaller forms found in 19th century music.

6. Undergraduate units of study

Textbooks

Gauldin, Robert. Harmonic Practice in Tonal Music, 2nd Ed NY: Norton, 2004.
Gauldin, Robert. Workbook for Harmonic Practice in Tonal Music, 2nd Ed NY: Norton, 2004.

Harp Major and Minor

STRG 1008 Harp 1 (Major)

6 credit points. B Mus (Mus Ed), B Mus (Perf), B Mus Studies, Dip Mus, UG Study Abroad Program. G. Richter (Strings). **Session:** Semester 2, Semester 1. **Classes:** 1hr lesson or equivalent and performance workshop/wk. **Assessment:** Teacher Grade 100%. See handbook for further information.

STRG 1031 Harp 1 (Minor)

3 credit points. B Mus (Mus Ed), B Mus Studies, UG Study Abroad Program. G. Richter (Strings). **Session:** Semester 1, Semester 2. **Classes:** 1hr lesson or equivalent and performance workshop/wk. **Assessment:** Teacher Grade 100%. See handbook for further information.

STRG 1009 Harp 2 (Major)

6 credit points. B Mus (Mus Ed), B Mus (Perf), B Mus Studies, Dip Mus, UG Study Abroad Program. G. Richter (Strings). **Session:** Semester 2, Semester 1. **Classes:** 1hr lesson or equivalent and performance workshop/wk. **Prerequisites:** STRG1008 Harp 1(Major). **Assessment:** Jury exam assessed by Panel: 15 mins (instrument specific). Teacher Grade 50%, Panel Grade 50%. See handbook for further information.

STRG 1032 Harp 2 (Minor)

3 credit points. B Mus (Mus Ed), B Mus Studies, UG Study Abroad Program. G. Richter (Strings). **Session:** Semester 1, Semester 2. **Classes:** 1hr lesson or equivalent and performance workshop/wk. **Prerequisites:** STRG 1031 Harp 1 (Minor). **Assessment:** Jury exam: 10 mins (instrument specific). Teacher Grade 50%, Panel Grade 50%. See handbook for further information.

STRG 2008 Harp 3 (Major)

6 credit points. B Mus (Mus Ed), B Mus (Perf), B Mus Studies, Dip Mus, UG Study Abroad Program. G. Richter (Strings). **Session:** Semester 1, Semester 2. **Classes:** 1hr lesson or equivalent and performance workshop/wk. **Prerequisites:** STRG1009 Harp 2 (Major) or audition. **Assessment:** Teacher Grade 100%. See handbook for further information.

STRG 2009 Harp 4 (Major)

6 credit points. B Mus (Mus Ed), B Mus (Perf), B Mus Studies, Dip Mus, UG Study Abroad Program. G. Richter (Strings). **Session:** Semester 1, Semester 2. **Classes:** 1hr lesson or equivalent and performance workshop/wk. **Prerequisites:** STRG2008 Harp 3 (Major). **Assessment:** Qualifying Exam: 25 mins (instrument specific). Teacher Grade 20%, Panel Grade 80%. Dip Mus - Recital at Junior level assessed by Panel: 40 mins. Teacher Grade 20%, Panel Grade 80%. See handbook for further information.

STRG 3006 Harp 5 (Major)

6 credit points. B Mus (Mus Ed), B Mus (Perf), B Mus Studies, UG Study Abroad Program. G. Richter (Strings). **Session:** Semester 1, Semester 2. **Classes:** 1hr lesson or equivalent and performance workshop/wk. **Prerequisites:** STRG2009 Harp 4 (Major). **Assessment:** Teacher Grade 100%. See handbook for further information.

STRG 3007 Harp 6 (Major)

6 credit points. B Mus (Mus Ed), B Mus (Perf), B Mus Studies, UG Study Abroad Program. G. Richter (Strings). **Session:** Semester 1, Semester 2. **Classes:** 1hr lesson or equivalent and performance workshop/wk. **Prerequisites:** STRG3006 Harp 5 (Major). **Assessment:** Recital at Junior level assessed by Panel: 40 mins. Teacher Grade 20%, Panel Grade 80%. See handbook for further information.

STRG 4010 Harp 7 (Major)

6 credit points. B Mus (Mus Ed), B Mus (Perf), G. Richter (Strings). **Session:** Semester 1, Semester 2. **Classes:** 1hr lesson or equivalent and performance workshop/wk. **Prerequisites:** STRG3007 Harp 6 (Major). **Assessment:** Teacher Grade 100%. See handbook for further information.

STRG 4011 Harp 8 (Major)

6 credit points. B Mus (Mus Ed), B Mus (Perf), G. Richter (Strings). **Session:** Semester 1, Semester 2. **Classes:** 1hr lesson or equivalent and performance workshop/wk. **Prerequisites:** STRG4010 Harp 7 (Major). **Assessment:** Recital at Senior level assessed by Panel: 50mins. Teacher Grade 20%, Panel Grade 80%. See handbook for further information.

Harpichord Major and Minor

KEYB 1002 Harpsichord 1 (Major)

6 credit points. B Mus (Mus Ed), B Mus (Perf), B Mus Studies, Dip Mus, UG Study Abroad Program. G. Willems. **Session:** Semester 1, Semester 2. **Classes:** 1hr individual lesson and performance workshop/wk. **Assessment:** Teacher Grade 100%. See handbook for further information.

KEYB 1010 Harpsichord 1 (Minor)

3 credit points. B Mus (Mus Ed), B Mus Studies, UG Study Abroad Program. G. Willems (Keyboard). **Session:** Semester 1, Semester 2. **Classes:** 1hr lesson or equivalent and performance workshop/wk. **Assessment:** Teacher Grade 100%. See handbook for further information.

KEYB 1003 Harpsichord 2 (Major)

6 credit points. B Mus (Mus Ed), B Mus (Perf), B Mus Studies, Dip Mus, UG Study Abroad Program. G. Willems (Keyboard). **Session:** Semester 1, Semester 2. **Classes:** 1hr individual lesson and performance workshop/wk. **Prerequisites:** KEYB 1002 Harpsichord 1 (Major). **Assessment:** Jury exam assessed by Panel: 15 mins (instrument specific). Teacher Grade 50%, Panel Grade 50%. See handbook for further information.

KEYB 1011 Harpsichord 2 (Minor)

3 credit points. B Mus (Mus Ed), B Mus Studies, UG Study Abroad Program. E. Powell (Keyboard). **Session:** Semester 1, Semester 2. **Classes:** 1hr lesson or equivalent and performance workshop/wk. **Prerequisites:** KEYB 1010 Harpsichord 1 (Minor). **Assessment:** Jury exam: 10 mins (instrument specific). Teacher Grade 50%, Panel Grade 50%. See handbook for further information.

KEYB 2001 Harpsichord 3 (Major)

6 credit points. B Mus (Mus Ed), B Mus (Perf), B Mus Studies, Dip Mus, UG Study Abroad Program. G. Willems (Keyboard). **Session:** Semester 2, Semester 1. **Classes:** 1hr individual lesson and performance workshop/wk. **Prerequisites:** KEYB 1003 Harpsichord 2 (Major) or audition for advanced standing. **Assessment:** Teacher Grade 100%. See handbook for further information.

Students wishing to transfer from Harpsichord 2 (Minor) to Harpsichord 3 (Major) must demonstrate at both their Harpsichord 1 & 2 (Minor) examinations that they have covered equivalent syllabus and reached the standard of Major candidates.

KEYB 2009 Harpsichord 3 (Minor)

3 credit points. B Mus (Mus Ed), B Mus Studies, UG Study Abroad Program. G. Willems (Keyboard). **Session:** Semester 1, Semester 2. **Classes:** 1hr lesson or equivalent and performance workshop/wk. **Prerequisites:** KEYB 1011 Harpsichord 2 (Minor). **Assessment:** Teacher Grade 100%. See handbook for further information.

KEYB 2002 Harpsichord 4 (Major)

6 credit points. B Mus (Mus Ed), B Mus (Perf), B Mus Studies, Dip Mus, UG Study Abroad Program. G. Willems (Keyboard). **Session:** Semester 1, Semester 2. **Classes:** 1hr individual lesson and performance workshop/wk. **Prerequisites:** KEYB2001 Harpsichord 3 (Major). **Assessment:** Qualifying Exam: 25 mins (instrument specific). Teacher Grade 20%, Panel Grade 80%. Dip Mus - Recital at Junior level assessed by Panel: 40 mins. Teacher Grade 20%, Panel Grade 80%. See handbook for further information.

KEYB 2010 Harpsichord 4 (Minor)

3 credit points. B Mus (Mus Ed), B Mus Studies, UG Study Abroad Program. G. Willems (Keyboard). **Session:** Semester 1, Semester 2. **Classes:** 1hr lesson or equivalent and performance workshop/wk. **Prerequisites:** KEYB2009 Harpsichord 3 (Minor). **Assessment:** Jury exam: 15 mins (instrument specific). Teacher Grade 20%, Panel Grade 80%. See handbook for further information.

KEYB 3000 Harpsichord 5 (Major)

6 credit points. B Mus (Mus Ed), B Mus (Perf), B Mus Studies, UG Study Abroad Program. G. Willems (Keyboard). **Session:** Semester 1, Semester 2. **Classes:** 1hr individual lesson and performance workshop/wk. **Prerequisites:** KEYB2002 Harpsichord 4 (Major). **Assessment:** Teacher Grade 100%. See handbook for further information.

KEYB 3006 Harpsichord 5 (Minor)

3 credit points. B Mus (Mus Ed), B Mus Studies, UG Study Abroad Program. G. Willems (Keyboard). **Session:** Semester 1, Semester 2. **Classes:** 1hr lesson or equivalent and performance workshop/wk. **Prerequisites:** KEYB2010 Harpsichord 4 (Minor). **Assessment:** Teacher Grade 100%. See handbook for further information.

KEYB 3001 Harpsichord 6 (Major)

6 credit points. B Mus (Mus Ed), B Mus (Perf), B Mus Studies, UG Study Abroad Program. G. Willems (Keyboard). **Session:** Semester 1, Semester 2. **Classes:** 1hr individual lesson and performance workshop/wk. **Prerequisites:** KEYB3000 Harpsichord 5 (Major). **Assessment:** Recital at Junior level assessed by Panel: 40 mins. Teacher Grade 20%, Panel Grade 80%. See handbook for further information.

KEYB 3007 Harpsichord 6 (Minor)

3 credit points. B Mus (Mus Ed), B Mus Studies, UG Study Abroad Program. G. Willems (Keyboard). **Session:** Semester 1, Semester 2. **Classes:** 1hr lesson or equivalent and performance workshop/wk. **Prerequisites:** KEYB3006 Harpsichord 5 (Minor). **Assessment:** Jury exam: 20 mins (instrument specific). Teacher Grade 20%, Panel Grade 80%. See handbook for further information.

KEYB 4000 Harpsichord 7 (Major)

6 credit points. B Mus (Mus Ed), B Mus (Perf), G. Willems (Keyboard). **Session:** Semester 1, Semester 2. **Classes:** 1hr individual lesson and performance workshop/wk. **Prerequisites:** KEYB3001 Harpsichord 6 (Major). **Assessment:** Teacher Grade 100%. See handbook for further information.

KEYB 4006 Harpsichord 7 (Minor)

3 credit points. B Mus (Mus Ed), G. Willems (Keyboard). **Session:** Semester 1, Semester 2. **Classes:** 1hr lesson or equivalent and performance workshop/wk. **Prerequisites:** KEYB3007 Harpsichord 6 (Minor) at Distinction level. **Assessment:** Teacher Grade 100%. See handbook for further information.

KEYB 4001 Harpsichord 8 (Major)

6 credit points. B Mus (Mus Ed), B Mus (Perf), G. Willems (Keyboard). **Session:** Semester 1, Semester 2. **Classes:** 1hr individual lesson and performance workshop/wk. **Prerequisites:** KEYB4000 Harpsichord 7 (Major). **Assessment:** Recital at Senior level assessed by Panel: 50mins. Teacher Grade 20%, Panel Grade 80%. See handbook for further information.

KEYB 4007 Harpsichord 8 (Minor)

3 credit points. B Mus (Mus Ed), G. Willems (Keyboard). **Session:** Semester 1, Semester 2. **Classes:** 1hr lesson or equivalent and performance workshop/wk. **Prerequisites:** KEYB4006 Harpsichord 7 (Minor) at Credit level. **Assessment:** Jury exam: 25 mins (instrument specific). Teacher Grade 20%, Panel Grade 80%. See handbook for further information.

Harpichord Class

KEYB 1004 Harpichord Class 1

3 credit points. B Mus Studies, Dip Mus, UG Study Abroad Program. G. Willems (Keyboard). **Session:** Semester 1. **Classes:** 1hr class/wk. **Prerequisites:** KEYB 1009 Pianoforte 2 (Major). **Assessment:** Three practical assignments (20% each), one 10min practical exam (40%).

Students will be taught the principles of harpichord technique and will develop performance skills through the study and preparation of pieces representing a variety of styles and genres. Availability subject to sufficient enrolment numbers. For further information contact the Chair of the Keyboard Unit.

KEYB 1005 Harpichord Class 2

3 credit points. B Mus Studies, Dip Mus, UG Study Abroad Program. G. Willems (Keyboard). **Session:** Semester 2. **Classes:** One 1hr class/wk. **Prerequisites:** KEYB 1004 Harpichord Class 1. **Assessment:** Three practical assignments (20% each), one 10min practical exam (40%).

Consolidation and extension of concepts and skills introduced in Harpichord Class 1. Availability subject to sufficient enrolment numbers. For further information contact the Chair of the Keyboard Unit.

Historical and Cultural Studies

GENS 2004 Historical and Cultural Studies 1

3 credit points. B Mus Studies, Dip Mus, UG Study Abroad Program. Dr D. Collins (General Studies). **Session:** Semester 1. **Classes:** 1 lecture, 1 seminar/wk. **Assessment:** Essay, 2000w (50%); seminar presentation (30%); seminar participation (20%).

A study of culture, power and encounter in European history from the medieval era to the dawn of the modern age. The course seeks to analyse the basis of Europe's cultural and historical identity and to place that identity within a global context. Topics may include environmental history, feudalism, mentalities, gender relations, religious transformations, cultural change and the evolution of the "other" in European thought. This involves a study of cross-cultural encounters, with particular emphasis placed on relations with Islam, Asia and Meso-America. By understanding European assumptions regarding difference, students will develop a deeper appreciation of their own cultural and social sensibilities. The unit also aims to provide students with generic oral and written communication skills. Stress will be placed on developing research skills, the distinction between formal and informal writing, the process of critical analysis and techniques of oral presentation and small group discussion. Students will be encouraged to acquire collaborative as well as individual skills. For further information contact Dr D. Collins (General Studies)

GENS 2005 Historical and Cultural Studies 2

3 credit points. B Mus Studies, Dip Mus, UG Study Abroad Program. Dr D. Collins (General Studies). **Session:** Semester 2. **Classes:** 1 lecture, 1 seminar/wk. **Assessment:** Essay, 2000w (50%), seminar presentation (30%), seminar presentation (20%).

The French and Industrial revolutions are usually seen as initiating the "modern" era. This unit examines the ideological, social and cultural underpinnings of modernism. Topics may include nationalism, romanticism, radicalism, imperialism, orientalism, the emergence of mass culture, the rise of the avant garde, the cultural roots of totalitarianism, the relationship between art and revolution and genocide and modernity. The unit builds on the generic communication skills component of first semester. For further information contact Dr D. Collins (General Studies)

GENS 3004 Historical and Cultural Studies 3

3 credit points. B Mus Studies, Dip Mus, UG Study Abroad Program. Dr D. Collins (General Studies). **Session:** Semester 1. **Classes:** 1hr lecture and 1hr seminar/wk. **Assessment:** Essay, 2000w (50%), seminar presentation (30%), seminar presentation (20%).

A study of social, cultural and intellectual change in the early modern period. Topics may include the natural and material environment, changing structures of family and community, popular culture, witchcraft, science and the decline of magic, gender, oral, print and performance cultures, ecological imperialism and slavery. Students will be continually encouraged to relate their knowledge of music to these larger themes and historical constructions. Film, literature, art and music will be used to exemplify the themes basic to the unit. Communication skills remain a core component of the course. Students will be expected to build on the techniques developed in the first year units and to develop a deeper understanding of the processes involved in effective oral and written communication. For further information contact Dr D. Collins (General Studies)

GENS 3005 Historical and Cultural Studies 4

3 credit points. B Mus Studies, Dip Mus, UG Study Abroad Program. Dr D. Collins (General Studies). **Session:** Semester 2. **Classes:** 1 lecture, 1 seminar/wk. **Assessment:** Essay, 2000w (50%), seminar presentation (30%), seminar presentation (20%).

This unit is intended to deepen the student's understanding of nineteenth and early twentieth century social and cultural history. The ongoing impact of industrialisation is a key theme. Topics may include childhood, religious change, early feminism, sexuality, diasporas, social reform, "high" and "low" culture and the role of the state in changing conceptions of individual identity. Students are further encouraged to develop contextual links with their music studies. Film, literature and music are also used to deepen the student's understanding of this course. For further information contact Dr D. Collins (General Studies).

Instrumental

MUED 4000 Instrumental Pedagogy

3 credit points. B Mus Studies, Dip Mus. Ms K Wemyss (Music Education). **Session:** Semester 1. **Classes:** 2hr workshop/wk. **Assessment:** Composition (35%), rehearsal/conducting techniques (50%), take home test (15%).

This unit provides students with opportunities to:

- i. develop knowledge of the conventions of scoring and notating music for instrumental ensembles
- ii. study and apply conducting techniques
- iii. learn and refine baton technique
- iv. compose or arrange a piece of music for an available ensemble
- v. observe, plan and run instrumental rehearsals
- v. examine the role of instrumental ensembles in music education

Italian

VSAO 1051 Italian 1

3 credit points. B Mus Studies, Dip Mus, UG Study Abroad Program. **Session:** Semester 1. **Classes:** 1hr workshop/wk. **Assessment:** Continuous assessment (40%), written and oral examination (60%).

The aim is to concentrate on those aspects of the language specific to the needs of singers including the rules of pronunciation and diction, including the IPA, and basic grammar and syntax as aids to comprehension and translation. Throughout the course, knowledge and skills are cumulative, and material taught is determined by the needs of individual students and the requirements of current vocal repertoire, both solo and ensemble. For further information, contact Nicole Dorigo (Vocal Studies).

VSAO 1052 Italian 2

3 credit points. B Mus Studies, Dip Mus, UG Study Abroad Program. **Session:** Semester 2. **Classes:** 1hr workshop/wk. **Prerequisites:** VSAO 1051 Italian 1. **Assessment:** Continuous assessment (40%), written and oral examination (60%).

Consolidation of rules of pronunciation and diction and basic grammar and syntax as aids to comprehension and translation. For further information, contact Nicole Dorigo (Vocal Studies).

Jazz Advanced Arranging

JAZZ 2008 Jazz Advanced Arranging 1

3 credit points. UG Study Abroad Program. C.Scott (Jazz Studies). **Session:** Semester 1. **Classes:** 2hr lect/tut. **Prerequisites:** JAZZ2017 Jazz Harmony and Arranging 4. **Assessment:** Assignments and end of year examination.

The aim of this unit is to encourage students to explore creative approaches in arranging/composing for a large jazz ensemble. The course explores various contemporary compositional practises and concepts, including 20th century harmony, counterpoint and orchestration and looks at various ways these techniques can be used and developed in the modern jazz ensemble. Students will complete at least one original work each semester for a large jazz ensemble (10 piece minimum). Availability is subject to sufficient numbers. For further information contact the Chair of Jazz Studies, Craig Scott.

JAZZ 2009 Jazz Advanced Arranging 2

3 credit points. UG Study Abroad Program. C.Scott (Jazz Studies). **Session:** Semester 2. **Classes:** 2hr lect/tut. **Prerequisites:** JAZZ2008 Jazz Advanced Arranging 1. **Assessment:** Assignments and end of year examination.

The aim of this unit is to expand on concepts introduced in Jazz Advanced Arranging 1 and to further explore creative approaches in arranging/composing for a large jazz ensemble. The course explores various contemporary compositional practises and concepts, including 20th century harmony, counterpoint and orchestration and looks at various ways these techniques can be used and developed in the modern jazz ensemble. Students will complete at least one original work each semester for a large jazz ensemble (10 piece

minimum). Availability is subject to sufficient numbers. For further information contact the Chair of Jazz Studies, Craig Scott.

Jazz Counterpoint

JAZZ 1013 Jazz Counterpoint 1

3 credit points. B Mus Studies, Dip Mus, UG Study Abroad Program. **Session:** Semester 1. **Classes:** 2hr tut/wk. **Assessment:** Weekly assignments (70%), 2hr written exam (30%).

This unit aims to help students develop a clear understanding of the basic principles of counterpoint and its relevant application to jazz performance, composition and arranging. Students may gain experience in applying the theoretical knowledge through performance in class. Students may be expected to bring their instruments to class. For further information contact Judy Bailey (Jazz Studies).

JAZZ 1014 Jazz Counterpoint 2

3 credit points. B Mus Studies, Dip Mus, UG Study Abroad Program. **Session:** Semester 2. **Classes:** 2hr tut/wk. **Prerequisites:** JAZZ1013 Jazz Counterpoint 1. **Assessment:** Weekly assignments (70%), 2hr written exam (30%).

Consolidation and development of concepts and skills introduced in Jazz Counterpoint 1. For further information contact Judy Bailey (Jazz Studies).

Jazz Ear Training

JAZZ 1015 Jazz Ear Training 1

3 credit points. Dip Mus, UG Study Abroad Program. C. Scott (Jazz Studies). **Session:** Semester 1. **Classes:** 2hr tut/wk. **Corequisites:** JAZZ 1023 Jazz Performance 1. **Assessment:** Two tests (20% each), one 2 hr examination (60%).

This unit offers a systematic study of all simple intervals up to and including one octave, triadic harmony, four note chords in closed position and voice leading within these concepts, focusing on common harmonic movements that occur in the jazz repertoire. There will also be a systematic study of rhythm and form as an ear-training concept. This will be accomplished by taking rhythmic and melodic dictations and developing aural practice drills and routines. For further information contact M.McMahon (Jazz Studies).

JAZZ 1016 Jazz Ear Training 2

3 credit points. Dip Mus, UG Study Abroad Program. C. Scott (Jazz Studies). **Session:** Semester 2. **Classes:** 2hr tut/wk. **Prerequisites:** JAZZ1015 Jazz Ear Training 1. **Corequisites:** JAZZ1024 Jazz Performance 2. **Assessment:** Two tests (20% each), plus one 2 hour examination (60%).

This unit consolidates and expands upon concepts and skills introduced in Jazz Ear Training 1, plus introducing compound intervals, open voicings, the addition of all upper extensions to all chord types, and increasingly complex harmonic structures. For further information contact M.McMahon (Jazz Studies).

JAZZ 2038 Jazz Ear Training 3

3 credit points. Dip Mus, UG Study Abroad Program. C. Scott (Jazz Studies). **Session:** Semester 1. **Classes:** 2hr tut/wk. **Prerequisites:** JAZZ1016 Jazz Ear Training 2. **Corequisites:** JAZZ2020 Jazz Performance 3. **Assessment:** Two tests (20% each), one 2 hour examination (60%).

This unit consolidates and expands upon concepts and skills introduced in Jazz Ear Training 1 and 2, and introduces non-tertian chord structures, slash chords, and more complex harmonic movements from the jazz repertoire. For further information contact M.McMahon (Jazz Studies).

JAZZ 2039 Jazz Ear Training 4

3 credit points. Dip Mus, UG Study Abroad Program. C. Scott (Jazz Studies). **Session:** Semester 2. **Classes:** 2hr tut/wk. **Prerequisites:** JAZZ2038 Jazz Ear Training 3. **Corequisites:** JAZZ2021 Jazz Performance 4. **Assessment:** Two tests (20% each), one 2 hour examination (60%).

This unit consolidates all concepts from Jazz Ear Training 1, 2 and 3. By its conclusion, students will have systematically examined, over four semesters, aural concepts that are essential to creative musical interplay in jazz performance. For further information contact M. McMahon (Jazz Studies).

Jazz Harmony and Arranging

JAZZ 1019 Jazz Harmony and Arranging 1

3 credit points. B Mus Studies, Dip Mus, UG Study Abroad Program. W. Motzing (Jazz Studies). **Session:** Semester 1. **Classes:** 2hr lec/tut/wk. **Corequisites:** JAZZ 1023 Jazz Performance 1 or MCGY1009 Harmony and Analysis 2. **Assessment:** Written harmony test (75%), approved number of arrangements (25%).

Students will review clefs, key signatures, note values, dynamics, articulation, and learn copying and rehearsal techniques. In addition, instruction will include the ranges of and transpositions for the various instruments, chord symbols, scale-chord relationships, and

rhythm section scoring. This unit deals with the study of the harmony of standard jazz repertoire. Students will learn to understand and use basic harmonic rules and the typical harmonic devices, diatonic progression and chord patterns which are learned with a view to generating a creative sense of jazz harmony and the ability to write small combo arrangements. The students are assessed by examination and by submitting arrangements. Legibility in copying is an assessable aspect. The harmonic techniques explored in Jazz Harmony and Arranging 1 are used as the theoretical basis for Jazz Improvisation. For further information contact W. Motzing (Jazz Studies).

JAZZ 1020 Jazz Harmony and Arranging 2

3 credit points. B Mus Studies, Dip Mus, UG Study Abroad Program. W. Motzing (Jazz Studies). **Session:** Semester 2. **Classes:** 2hr lec/tut/wk. **Prerequisites:** JAZZ1019 Jazz Harmony and Arranging 1. **Assessment:** Written harmony test (25%), approved number of arrangements (75%).

In semester two, the voicing techniques for two to four horns stressing the most effective registers, harmonisation of passing tones, clusters and other techniques will be introduced. Composition of original melodies using motivic development, thematic structure and harmonisation will also be learned. The harmonic techniques explored in Jazz Harmony and Arranging 2 are used as the theoretical basis for Jazz Improvisation 2. The students are assessed by examination and by submitting arrangements for performance. Legibility in copying is an assessable aspect. Students will be organised into ensemble-like groups and may be expected to bring their instruments to perform the works presented. For further information contact W. Motzing (Jazz Studies).

JAZZ 2016 Jazz Harmony and Arranging 3

3 credit points. B Mus Studies, Dip Mus, UG Study Abroad Program. W. Motzing (Jazz Studies). **Session:** Semester 1. **Classes:** 2hr lec/tut/wk. **Prerequisites:** JAZZ1020 Jazz Harmony and Arranging 2. **Assessment:** Approved number of arrangements and compositions (75%), written harmony test (25%).

This unit is a continuation of Jazz Harmony and Arranging 2 and concentrates on more complex harmonic material that forms the basis for Jazz Improvisation 3 as well as learning arranging techniques for five horns and more complex ensemble music. Methods of 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 W. Motzing (Jazz Studies).

JAZZ 2017 Jazz Harmony and Arranging 4

3 credit points. B Mus Studies, Dip Mus, UG Study Abroad Program. W. Motzing (Jazz Studies). **Session:** Semester 2. **Classes:** 2hr lec/tut/wk. **Prerequisites:** JAZZ2016 Jazz Harmony and Arranging 3. **Assessment:** Approved number of arrangements for big band (100%).

Students will learn big band orchestration which will include ensemble scoring, sax soli, background writing, form and the related uses of counterpoint. There will be detailed analysis of scores of major composers and arrangers. Selected arrangements may be rehearsed by the Big Band. Students may study contemporary techniques encompassing elements of polytonality, serial composition, extended instrumental effects Lydian technique and textural voicings. This subject also deals with the harmonic concepts used in Jazz Improvisation 4. For further information contact W. Motzing (Jazz Studies).

Jazz History

JAZZ 1021 Jazz History 1

3 credit points. B Mus Studies, Dip Mus, UG Study Abroad Program. C.Scott (Jazz Studies). **Session:** Semester 1. **Classes:** 2hr lec/wk. **Assessment:** 3000w written assignment (30%), 1 hour quiz (10%), 2hr aural exam (60%).

This unit focuses on a study of the roots of jazz until the emergence of the swing period. The classes will be structured around the use of sound recordings. Students will be expected to recognise the pathfinders of jazz, their music, the socio-economic factors and to be able to write about and to discuss these various elements. Aural examinations will be of the 'Blindfold Test' variety and written assignments will take various forms such as biographies aided by transcriptions. Research, writing and documentation techniques will be learned. Students will be expected to listen, in their own time, to many recordings and to attend concerts. A recommended listening and reading list will be provided. For further information contact C.Scott (Jazz Studies).

JAZZ 1022 Jazz History 2

3 credit points. B Mus Studies, Dip Mus, UG Study Abroad Program. C.Scott (Jazz Studies). **Session:** Semester 2. **Classes:** 2hr lec/wk. **Prerequisites:** JAZZ1021 Jazz History 1. **Assessment:** 3000w written assignment (30%), 1 hour quiz (10%), 2hr aural exam (60%).

This unit will study the emergence of the swing era to the beginning of Bebop. For further information contact C.Scott (Jazz Studies).

JAZZ 2018 Jazz History 3

3 credit points. B Mus Studies, Dip Mus, UG Study Abroad Program. W. Motzing (Jazz Studies). **Session:** Semester 1. **Classes:** 2hr lec/wk. **Prerequisites:** JAZZ1022 Jazz History 2. **Assessment:** 3000w written assignment (30%), 1 hour test (10%), 2hr aural exam (60%).

This unit is a study of the careers of jazz musicians and their music from the emergence of Bebop circa 1940 until approximately 1959, including cool, west coast, hard bop, with emphasis on Miles Davis' bands. For further information contact W. Motzing (Jazz Studies).

JAZZ 2019 Jazz History 4

3 credit points. B Mus Studies, Dip Mus, UG Study Abroad Program. W. Motzing (Jazz Studies). **Session:** Semester 2. **Classes:** 2hr lec/wk. **Prerequisites:** JAZZ2018 Jazz History 3. **Assessment:** 3000w written assignment (30%), 1 hour quiz (10%), 2hr aural exam (60%).

The unit will focus on a study of jazz development from 1960 until the present including third stream music, free jazz, world music influence, the transition to jazz-rock and fusion, Euro-jazz and Australian jazz, with emphasis on Miles Davis' bands.. For further information contact W. Motzing (Jazz Studies).

Jazz Improvisation**JAZZ 1006 Jazz Improvisation 1**

3 credit points. B Mus Studies, Dip Mus, UG Study Abroad Program. C.Scott (Jazz Studies). **Session:** Semester 1. **Classes:** 3hr tut/wk. **Assessment:** A final grade will be compiled from continual assessment of professional demeanour and ensemble skills demonstrated during weekly rehearsals (100%).

NB: Department permission required for enrolment.

This 3 hour combo-sized class meets once per week and is taught by an expert improvisation coach. Concepts necessary for learning the skills of jazz improvisation such as swing, chord reading, scale choices, ear training, phrase construction, form, time and pitch control, repertoire and standard jazz nuances will be taught.

This unit is not available for jazz performance majors. Entry is by audition and subject to the availability of a place.

NB: Enrolment by departmental permission. For further information contact C.Scott (Jazz Studies).

JAZZ 1007 Jazz Improvisation 2

3 credit points. B Mus Studies, Dip Mus, UG Study Abroad Program. C.Scott (Jazz Studies). **Session:** Semester 2. **Classes:** 3hr tut/wk. **Prerequisites:** JAZZ1006 Jazz Improvisation 1. **Assessment:** A final grade will be compiled from continual assessment of professional demeanour and ensemble skills demonstrated during weekly rehearsals (100%).

NB: Department permission required for enrolment.

This unit is not available for jazz performance majors. Entry is by audition and subject to the availability of a place. **NB:** Enrolment by departmental permission. Please refer to Jazz Improvisation 1.

For further information contact C.Scott (Jazz Studies).

JAZZ 2006 Jazz Improvisation 3

3 credit points. B Mus Studies, Dip Mus, UG Study Abroad Program. C.Scott (Jazz Studies). **Session:** Semester 1. **Classes:** 3hr tut/wk. **Prerequisites:** JAZZ1007 Jazz Improvisation 2. **Assessment:** A final grade will be compiled from continual assessment of professional demeanour and ensemble skills demonstrated during weekly rehearsals (100%).

NB: Department permission required for enrolment.

This unit is not available for jazz performance majors. Enrolment is by audition and subject to the availability of a place. Please refer to Jazz Improvisation 1. **NB:** Enrolment subject to departmental permission. For further information contact C.Scott (Jazz Studies).

JAZZ 2007 Jazz Improvisation 4

3 credit points. B Mus Studies, Dip Mus, UG Study Abroad Program. C.Scott (Jazz Studies). **Session:** Semester 2. **Classes:** 3hr tut/wk. **Prerequisites:** JAZZ2006 Jazz Improvisation 3. **Assessment:** A final grade will be compiled from continual assessment of professional demeanour and ensemble skills demonstrated during weekly rehearsals (100%).

NB: Department permission required for enrolment.

This unit is not available for jazz performance majors. Enrolment is by audition and subject to the availability of a place. Please refer to Jazz Improvisation 1. **NB:** Enrolment is subject to departmental permission. For further information contact C.Scott (Jazz Studies).

JAZZ 3006 Jazz Improvisation 5

3 credit points. B Mus Studies, UG Study Abroad Program. C.Scott (Jazz Studies). **Session:** Semester 1. **Classes:** 3hr tut/wk. **Prerequisites:** JAZZ2007 Jazz Improvisation 4. **Assessment:** A final grade will be compiled from continual assessment of professional demeanour and ensemble skills demonstrated during weekly rehearsals (100%).

NB: Department permission required for enrolment.

This unit is not available for jazz performance majors. Enrolment is by audition and subject to the availability of a place. Please refer to Jazz Improvisation 1. **NB:** Enrolment subject to departmental permission. For further information contact C.Scott (Jazz Studies).

JAZZ 3007 Jazz Improvisation 6

3 credit points. B Mus Studies, UG Study Abroad Program. C.Scott (Jazz Studies). **Session:** Semester 2. **Classes:** 3hr tut/wk. **Prerequisites:** JAZZ3006 Jazz Improvisation 5. **Assessment:** A final grade will be compiled from continual assessment of professional demeanour and ensemble skills demonstrated during weekly rehearsals (100%).

NB: Department permission required for enrolment.

This unit is not available for jazz performance majors. Enrolment is by audition and subject to the availability of a place. Please refer to Jazz Improvisation 1. **NB:** Enrolment subject to departmental permission. For further information contact C.Scott (Jazz Studies).

JAZZ 4006 Jazz Improvisation 7

3 credit points. C.Scott (Jazz Studies). **Session:** Semester 1. **Classes:** 3hr tut/wk. **Prerequisites:** JAZZ3007 Jazz Improvisation 6. **Assessment:** A final grade will be compiled from continual assessment of professional demeanour and ensemble skills demonstrated during weekly rehearsals (100%).

NB: Department permission required for enrolment.

This unit is not available for jazz performance majors. Enrolment is by audition and subject to the availability of a place. Please refer to Jazz Improvisation 1. **NB:** Enrolment by departmental permission. For further information contact C.Scott (Jazz Studies).

JAZZ 4007 Jazz Improvisation 8

3 credit points. C.Scott (Jazz Studies). **Session:** Semester 2. **Classes:** 3hr tut/wk. **Prerequisites:** JAZZ4006 Jazz Improvisation 7. **Assessment:** A final grade will be compiled from continual assessment of professional demeanour and ensemble skills demonstrated during weekly rehearsals (100%).

NB: Department permission required for enrolment.

This unit is not available for jazz performance majors. Enrolment is by audition and subject to the availability of a place. Please refer to Jazz Improvisation 1. **NB:** Enrolment by departmental permission. For further information contact C.Scott (Jazz Studies).

Jazz Performance**JAZZ 1023 Jazz Performance 1**

6 credit points. B Mus (Mus Ed), B Mus (Perf), Dip Mus, UG Study Abroad Program. C.Scott (Jazz Studies). **Session:** Semester 1, Semester 2. **Classes:** 1hr lesson, 1hr tut, 3hr impro class and performance workshop/wk. **Corequisites:** JAZZ1025 Jazz Piano 1. **Assessment:** Individual tuition/technical requirements (50%) plus improvisation class component (50%).

Enrolment is subject to audition and a Jazz aptitude test.

JAZZ 1024 Jazz Performance 2

6 credit points. B Mus (Mus Ed), B Mus (Perf), Dip Mus, UG Study Abroad Program. C.Scott (Jazz Studies). **Session:** Semester 1, Semester 2. **Classes:** 1hr lesson, 1hr tut, 3hr impro class and performance workshop/wk. **Prerequisites:** JAZZ 1023 Jazz Performance 1. **Corequisites:** JAZZ1026 Jazz Piano 2. **Assessment:** 30 min jury exam (50%) plus improvisation 2 class (30%) plus individual tuition grade (20%).

JAZZ 2020 Jazz Performance 3

6 credit points. B Mus (Mus Ed), B Mus (Perf), Dip Mus, UG Study Abroad Program. C.Scott (Jazz Studies). **Session:** Semester 2, Semester 1. **Classes:** 1hr lesson, 1hr tut, 3hr impro class, and performance workshop/wk. **Prerequisites:** JAZZ1024 Jazz Performance 2. **Assessment:** Individual tuition/Technical requirements (50%) plus improvisation class component (50%).

JAZZ 2021 Jazz Performance 4

6 credit points. B Mus (Mus Ed), B Mus (Perf), Dip Mus, UG Study Abroad Program. C.Scott (Jazz Studies). **Session:** Semester 1, Semester 2. **Classes:** 1hr lesson, 1hr tut, 3hr impro class and performance workshop/wk. **Prerequisites:** JAZZ2020 Jazz Performance 3. **Assessment:** 30min jury exam (50%) plus improvisation (30%) plus individual tuition (20%). Dip Mus - Junior Recital (50%) plus Improvisation (30%) plus Individual Tuition (20%).

JAZZ 3010 Jazz Performance 5

6 credit points. B Mus (Mus Ed), B Mus (Perf), UG Study Abroad Program. C.Scott (Jazz Studies). **Session:** Semester 1, Semester 2. **Classes:** 1hr lesson, 1hr tut, 3hr impro class and performance workshop/wk. **Prerequisites:** JAZZ2021 Jazz Performance 4. **Assessment:** Individual tuition/technical requirements (50%) plus improvisation class component (50%).

JAZZ 3011 Jazz Performance 6

6 credit points. B Mus (Mus Ed), B Mus (Perf), UG Study Abroad Program. C.Scott (Jazz Studies). **Session:** Semester 1, Semester 2. **Classes:** 1hr lesson, 1hr tut, 3hr impro class and performance workshop/wk. **Prerequisites:** JAZZ3010 Jazz Performance 5. **Assessment:** Junior Recital (50%) plus Improvisation (30%) plus Individual tuition (20%).

6. Undergraduate units of study

JAZZ 4010 Jazz Performance 7

6 credit points. B Mus (Mus Ed), B Mus (Perf). C.Scott (Jazz Studies). **Session:** Semester 1, Semester 2. **Classes:** 1hr lesson, 1hr tut, 3hr impro class and performance workshop/wk. **Prerequisites:** JAZZ3011 Jazz Performance 6. **Corequisites:** CMPN2006 Sound Recording Fundamentals. **Assessment:** Individual tuition/Technical requirements (50%) plus improvisation class component (50%).
NB: Department permission required for enrolment.

JAZZ 4012 Jazz Performance 8

6 credit points. B Mus (Mus Ed), B Mus (Perf). C.Scott (Jazz Studies). **Session:** Semester 2, Semester 1. **Classes:** 1hr lesson, 1hr tut, 3hr impro class and performance workshop/wk. **Prerequisites:** JAZZ4010 Jazz Performance 7. **Corequisites:** CMPN2007 Sound Recording Advanced. **Assessment:** Senior recital (50%) plus Improvisation (30%) plus Individual tuition (20%).

Jazz Piano

JAZZ 1025 Jazz Piano 1

3 credit points. B Mus Studies, Dip Mus, UG Study Abroad Program. **Session:** Semester 1. **Classes:** 1hr tut/wk. **Assessment:** 15min technical exam (100%).

All Jazz Studies students are required to take 2 semesters of jazz piano class. This class is available to all Conservatorium students as a free choice. The course will focus on basic keyboard technique as well as jazz chord progressions and voicings in small classes with students of like abilities. Students are assessed on their rate of progress by demonstrating successful completion of pieces and exercises. At the end of year examinations, students are required to demonstrate scales, chords, voicings, bass lines and comping. For further information contact C.Scott, Chair of Jazz Studies.

JAZZ 1026 Jazz Piano 2

3 credit points. B Mus Studies, Dip Mus, UG Study Abroad Program. **Session:** Semester 2. **Classes:** 1hr tut/wk. **Prerequisites:** JAZZ 1025 Jazz Piano 1. **Assessment:** 15min technical exam (100%).

Consolidation and development of concepts and skills introduced in Jazz Piano 1. For further information contact C.Scott, Chair of (Jazz Studies).

JAZZ 2022 Jazz Piano 3

3 credit points. B Mus Studies, Dip Mus, UG Study Abroad Program. **Session:** Semester 1. **Classes:** 1hr tut/wk. **Prerequisites:** JAZZ 1026 Jazz Piano 2. **Assessment:** 15 min technical exam (100%).

Consolidation and further development of concepts and skills introduced in Jazz Piano 2. For further information contact C.Scott, Chair of Jazz Studies.

JAZZ 2023 Jazz Piano 4

3 credit points. B Mus Studies, Dip Mus, UG Study Abroad Program. **Session:** Semester 2. **Classes:** 1hr tut/wk. **Prerequisites:** JAZZ2022 Jazz Piano 3. **Assessment:** 15 min technical exam (100%).

Consolidation and further development of concepts and skills introduced in Jazz Piano 3. For further information contact C.Scott, Chair of Jazz Studies.

Jazz Small Ensemble

JAZZ 1029 Jazz Small Ensemble 1

3 credit points. B Mus Studies, Dip Mus, UG Study Abroad Program. C.Scott (Jazz Studies). **Session:** Semester 1, Semester 2. **Classes:** 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%).
NB: Department permission required for enrolment.

Enrolment is subject to audition

JAZZ 1030 Jazz Small Ensemble 2

3 credit points. B Mus Studies, Dip Mus, UG Study Abroad Program. C.Scott (Jazz Studies). **Session:** Semester 2, Semester 1. **Classes:** 2hr tut/wk. **Prerequisites:** JAZZ1029 Jazz Small Ensemble 1. **Assessment:** A final grade will be compiled from continual assessment of professional demeanour, improvisational and ensemble skills demonstrated during rehearsals and performances (100%).
NB: Department permission required for enrolment.

Enrolment is subject to audition

JAZZ 2026 Jazz Small Ensemble 3

3 credit points. B Mus Studies, Dip Mus, UG Study Abroad Program. C.Scott (Jazz Studies). **Session:** Semester 1, Semester 2. **Classes:** 2hr tut/wk. **Prerequisites:** JAZZ1030 Jazz Small Ensemble 2. **Assessment:** Assessment a final grade will be compiled from continual assessment of professional demeanour, improvisational and ensemble skills demonstrated during rehearsals and performances (100%).
NB: Department permission required for enrolment.

Enrolment is subject to audition.

JAZZ 2027 Jazz Small Ensemble 4

3 credit points. B Mus Studies, Dip Mus, UG Study Abroad Program. C.Scott (Jazz Studies). **Session:** Semester 1, Semester 2. **Classes:** 2hr tut/wk. **Prerequisites:** JAZZ2026 Jazz Small Ensemble 3. **Assessment:** A final grade will be compiled from continual assessment of professional demeanour, improvisational and ensemble skills demonstrated during rehearsals and performances (100%).

Enrolment is subject to audition.

JAZZ 3012 Jazz Small Ensemble 5

3 credit points. B Mus Studies, UG Study Abroad Program. C.Scott (Jazz Studies). **Session:** Semester 1, Semester 2. **Classes:** 2hr tut/wk. **Prerequisites:** JAZZ2027 Jazz Small Ensemble 4. **Assessment:** A final grade will be compiled from continual assessment of professional demeanour, improvisational and ensemble skills demonstrated during rehearsals and performances (100%).
NB: Department permission required for enrolment.

Enrolment is subject to audition.

JAZZ 3013 Jazz Small Ensemble 6

3 credit points. B Mus Studies, UG Study Abroad Program. C.Scott (Jazz Studies). **Session:** Semester 1, Semester 2. **Classes:** 2hr tut/wk. **Prerequisites:** JAZZ3012 Jazz Small Ensemble 5. **Assessment:** A final grade will be compiled from continual assessment of professional demeanour, improvisational and ensemble skills demonstrated during rehearsals and performances (100%).

Enrolment is subject to audition.

JAZZ 4014 Jazz Small Ensemble 7

3 credit points. C.Scott (Jazz Studies). **Session:** Semester 1, Semester 2. **Classes:** 2hr tut/wk. **Prerequisites:** JAZZ3013 Jazz Small Ensemble 6. **Assessment:** A final grade will be compiled from continual assessment of professional demeanour, improvisational and ensemble skills demonstrated during rehearsals and performances (100%).

NB: Department permission required for enrolment.

Enrolment is subject to audition.

JAZZ 4015 Jazz Small Ensemble 8

3 credit points. C.Scott (Jazz Studies). **Session:** Semester 1, Semester 2. **Classes:** 2hr tut/wk. **Prerequisites:** JAZZ4014 Jazz Small Ensemble 7. **Assessment:** A final grade will be compiled from continual assessment of professional demeanour, improvisational and ensemble skills demonstrated during rehearsals and performances (100%).

Enrolment is subject to audition.

Jazz Transcription and Analysis

JAZZ 3018 Jazz Transcription and Analysis 1

3 credit points. Dip Mus, UG Study Abroad Program. C. Scott (Jazz Studies). **Session:** Semester 1. **Classes:** 1hr tut/wk. **Prerequisites:** JAZZ2017 Jazz Harmony and Arranging 4. **Assessment:** A folio of transcription and analyses (75%), and an oral presentation of one transcribed and analysed solo to the class (25%).

The process of formal analysis is an essential and integral part of learning the art of jazz improvisation. The aim of this unit is to enable the student to identify the form, content, language and style used in jazz soloing by examining: note choices and their relationship to the chords, motif development, elements of jazz language, and macro and micro elements of solo structure. For further information contact C. Scott (Jazz Studies).

JAZZ 3019 Jazz Transcription and Analysis 2

3 credit points. UG Study Abroad Program. C. Scott (Jazz Studies). **Session:** Semester 2. **Classes:** 1hr tut/wk. **Prerequisites:** JAZZ3018 Jazz Transcription and Analysis 1. **Assessment:** A folio of transcription and analyses (75%), and an oral presentation of one transcribed and analysed solo to the class (25%).

The aim of this unit is to expand upon topics introduced to the student in Jazz Transcription and Analysis 1 and to examine other analytical techniques and terminologies, dealing with concepts of tension and release, further elements of jazz language focusing on other styles of jazz such as post-bop, free, and contemporary. For further information contact C Scott (Jazz Studies).

Textbooks

Coker, Jerry., (1991) Elements of Jazz Language. Florida: Belwin.
Hodier, Andre., (1956) Jazz: Its Evolution and Essence. New York: Grove Press.
Berliner, Paul F.,(1994) Thinking in Jazz. Chicago: The University of Chicago Press.

Jazz Vocal Workshop

JAZZ 2030 Jazz Vocal Workshop 1

3 credit points. B Mus Studies, Dip Mus, UG Study Abroad Program. **Session:** Semester 1. **Classes:** 2hr tut/wk. **Assessment:** A final grade will be compiled from continual assessment of professional demeanour, improvisational and ensemble skills demonstrated during classes (100%).

In this unit students are trained in the skills of part-singing in the Jazz style. Students will learn musical interpretation of material including Jazz standards. Sight-reading, intonation, ear training, breath control, improvisation, posture and tone are expected to be learnt to a practical performance level. For further information contact the Chair (Jazz Studies).

JAZZ 2031 Jazz Vocal Workshop 2

3 credit points. B Mus Studies, Dip Mus, UG Study Abroad Program. **Session:** Semester 2. **Classes:** 2hr tut/wk. **Prerequisites:** JAZZ2030 Jazz Vocal Workshop 1. **Assessment:** A final grade will be compiled from continual assessment of professional demeanour, improvisational and ensemble skills demonstrated during classes (100%).

Consolidation and development of content introduced in Jazz Vocal Workshop 1. For further information contact the Chair (Jazz Studies).

MCGY 3013 Late Beethoven Seminar

3 credit points. B Mus Studies, UG Study Abroad Program. R. Toop (Musicology). **Session:** Semester 1. **Classes:** One 1hr class/wk. **Assessment:** Seminar presentation or assignment (100%).

The aim of the unit is to examine the changes in the last 12 years of Beethoven's creative output, and discuss these in terms of a transition between what are traditionally called 'classic' and 'romantic' periods. This will be done through analysis, and the discussion of historico/critical surveys, aesthetics and contemporary sources.

Topics covered will be decided in consultation with the class and may include:

- Classicism/Romanticism
- 'Problematising' Beethoven's late style
- Beethoven and the fugue in the late style
- Variations as transformations
- The late quartets
- The last 5 Piano Sonatas
- Missa Solemnis
- The 9th Symphony
- Reception of the late works during Beethoven's lifetime
- Reception of the late works during the nineteenth and twentieth century.

Lute Major**STRG 1029 Lute 1 (Major)**

6 credit points. B Mus (Mus Ed), B Mus (Perf), B Mus Studies, Dip Mus, UG Study Abroad Program. T. Andersson (Strings). **Session:** Semester 1, Semester 2. **Classes:** 1hr lesson or equivalent and performance workshop/wk. **Assessment:** Teacher Grade 100%. See handbook for further information.

STRG 1033 Lute 2 (Major)

6 credit points. B Mus (Mus Ed), B Mus (Perf), B Mus Studies, Dip Mus, UG Study Abroad Program. T. Andersson (Strings). **Session:** Semester 1, Semester 2. **Classes:** 1hr lesson or equivalent and performance workshop/wk. **Prerequisites:** STRG 1029 Lute 1 (Major). **Assessment:** Jury exam assessed by Panel: 15 mins (instrument specific). Teacher Grade 50%, Panel Grade 50%. See handbook for further information.

STRG 2028 Lute 3 (Major)

6 credit points. B Mus (Mus Ed), B Mus (Perf), B Mus Studies, Dip Mus, UG Study Abroad Program. T. Andersson (Strings). **Session:** Semester 1, Semester 2. **Classes:** 1hr lesson or equivalent and performance workshop/wk. **Prerequisites:** STRG 1033 Lute 2 (Major) or audition. **Assessment:** Teacher Grade 100%. See handbook for further information.

STRG 2029 Lute 4 (Major)

6 credit points. B Mus (Mus Ed), B Mus (Perf), B Mus Studies, Dip Mus, UG Study Abroad Program. T. Andersson (Strings). **Session:** Semester 1, Semester 2. **Classes:** 1hr lesson or equivalent and performance workshop/wk. **Prerequisites:** STRG2028 Lute 3 (Major). **Assessment:** Qualifying Exam: 25 mins (instrument specific). Teacher Grade 20%, Panel Grade 80%. Dip Mus - Recital at Junior level assessed by Panel: 40 mins. Teacher Grade 20%, Panel Grade 80%. See handbook for further information.

STRG 3032 Lute 5 (Major)

6 credit points. B Mus (Mus Ed), B Mus (Perf), B Mus Studies, UG Study Abroad Program. T. Andersson (Strings). **Session:** Semester 1, Semester 2. **Classes:** 1hr lesson or equivalent and performance workshop/wk. **Prerequisites:** STRG2029 Lute 4 (Major). **Assessment:** Teacher Grade 100%. See handbook for further information.

STRG 3033 Lute 6 (Major)

6 credit points. B Mus (Mus Ed), B Mus (Perf), B Mus Studies, UG Study Abroad Program. T. Andersson (Strings). **Session:** Semester 1, Semester 2. **Classes:** 1hr lesson or equivalent and performance workshop/wk. **Prerequisites:** STRG3032 Lute 5 (Major). **Assessment:** Recital at Junior level assessed by Panel: 40 mins. Teacher Grade 20%, Panel Grade 80%. See handbook for further information.

STRG 4039 Lute 7 (Major)

6 credit points. B Mus (Mus Ed), B Mus (Perf), T. Andersson (Strings). **Session:** Semester 1, Semester 2. **Classes:** 1hr lesson or equivalent and performance workshop/wk. **Prerequisites:** STRG3033 Lute 6 (Major). **Assessment:** Teacher Grade 100%. See handbook for further information.

STRG 4040 Lute 8 (Major)

6 credit points. B Mus (Mus Ed), B Mus (Perf), T. Andersson (Strings). **Session:** Semester 1, Semester 2. **Classes:** 1hr lesson or equivalent and performance workshop/wk. **Prerequisites:** STRG4039 Lute 7 (Major). **Assessment:** Recital at Senior level assessed by Panel: 50mins. Teacher Grade 20%, Panel Grade 80%. See handbook for further information.

Movement and Stagecraft**VSAO 1012 Movement and Stagecraft 1**

3 credit points. B Mus Studies, Dip Mus, Dip Op, UG Study Abroad Program. M. Ryan (Vocal/Opera). **Session:** Semester 1, Semester 2. **Classes:** 2hrs/wk. **Corequisites:** VSAO1039 Voice 1 (Major), VSAO1002 Voice 1 (Minor) or VSAO 1014 Opera Voice 1. **Assessment:** Progressive assessment based on class/workshop activities (100%). *NB: Department permission required for enrolment.*

The unit aims to develop self-confidence, assurance, an objective awareness of the body as a medium for communication and the ability to work with others. Classes develop techniques of stage presence, gesture, characterisation, and voice/body harmony. The basic principles of movement are studied: strength, flexibility and stamina are increased and a wide vocabulary of movement is developed. A variety of rhythms, tempi, dynamics and spatial shapes are experienced and the body and mind are trained to memorise movement phrases and patterns.

VSAO 1013 Movement and Stagecraft 2

3 credit points. B Mus Studies, Dip Mus, Dip Op, UG Study Abroad Program. M. Ryan (Vocal/Opera). **Session:** Semester 1, Semester 2. **Classes:** 2hrs/wk. **Prerequisites:** VSAO 1012 Movement and Stagecraft 1. **Corequisites:** VSAO1040 Voice 2 (Major), VSAO1003 Voice 2 (Minor) or VSAO1015 Opera Voice 2. **Assessment:** Progressive assessment based on class/workshop activities (100%).

Please refer to Movement and Stagecraft 1.

VSAO 2008 Movement and Stagecraft 3

3 credit points. B Mus (Perf), B Mus Studies, Dip Mus, Dip Op, UG Study Abroad Program. M. Ryan (Vocal/Opera). **Session:** Semester 1, Semester 2. **Classes:** 2hrs/wk. **Prerequisites:** VSAO1013 Movement and Stagecraft 2. **Corequisites:** VSAO2020 Voice 3 (Major), VSAO2011 Voice 3 (Minor) or VSAO2012 Opera Voice 3. **Assessment:** Progressive assessment based on class/workshop activities (100%). *NB: Department permission required for enrolment.*

Please refer to Movement and Stagecraft 1.

VSAO 2009 Movement and Stagecraft 4

3 credit points. B Mus Studies, Dip Mus, Dip Op, UG Study Abroad Program. M. Ryan (Vocal/Opera). **Session:** Semester 1, Semester 2. **Classes:** 2hrs/wk. **Prerequisites:** VSAO2008 Movement and Stagecraft 3. **Corequisites:** VSAO2021 Voice 4 (Major), VSAO2016 Voice 4 (Minor) or VSAO2013 Opera Voice 4. **Assessment:** Progressive assessment based on class/workshop activities (100%).

Please refer to Movement and Stagecraft 1.

VSAO 3006 Movement and Stagecraft 5

3 credit points. B Mus Studies, Dip Op, UG Study Abroad Program. M. Ryan (Vocal/Opera). **Session:** Semester 1, Semester 2. **Classes:** 2hrs/wk. **Prerequisites:** VSAO2009 Movement and Stagecraft 4. **Corequisites:** VSAO3018 Voice 5 (Major), VSAO3017 Voice 5 (Minor) or VSAO3010 Opera Voice 5. **Assessment:** Progressive assessment based on class/workshop activities (100%). *NB: Department permission required for enrolment.*

Please refer to Movement and Stagecraft 1.

VSAO 3007 Movement and Stagecraft 6

3 credit points. B Mus Studies, Dip Op, UG Study Abroad Program. M. Ryan (Vocal/Opera). **Session:** Semester 2, Semester 1. **Classes:** 2hrs/wk. **Prerequisites:** VSAO3006 Movement and Stagecraft 5. **Corequisites:** VSAO3019 Voice 6 (Major), VSAO3020 Voice 6 (Minor) or VSAO3011 Opera Voice 6. **Assessment:** Progressive assessment based on class/workshop activities (100%).

Department permission required for enrolment.

Please refer to Movement and Stagecraft 1.

MUED 3000 Choral Pedagogy

3 credit points. B Mus Studies, Dip Mus, UG Study Abroad Program. Dr N. McEwan (Music Education). **Session:** Semester 1. **Classes:** 2hrs/wk. **Assessment:** Composition/arrangement for available resources (40%), preparation and conducting of score (30%), assignment (30%).

This unit uses theory and practice to develop skills in choir training. There will be treatment of specific techniques in the areas of voice production, rehearsal skills and conducting. The various aspects of planning and structuring a rehearsal will be dealt with as separate components. Topics will include voice types, psychology of singing, conducting styles, choral balance and repertoire. Choral repertoire chosen will represent varying music styles.

MUED 1001 Composition Studies

3 credit points. B Mus Studies, Dip Mus, UG Study Abroad Program. Dr A. Hood (Composition and Music Technology). **Session:** Semester 1. **Classes:** 2hr workshop/wk. **Assessment:** Composition for small ensemble 50%; design of composition tasks (50%). In this unit of study, students will gain a understanding of the nature of the creative process and how it might be taught. Australian compositions of the last 25 years will be examined, and these will serve as a model for the student's own compositional explorations. Work to be completed will be for instruments and/or voices available in the seminar groups, and will include documentation and evaluation of the processes of composition. In the last weeks, the unit will focus on assessment. Students will compose short pieces either individually or in small groups appropriate to the school level and targeted task design. Links with aural skills and musicology will be included. Pieces will be performed and assessment possibilities will be explored in seminars. The emphasis will be on learning assessment conventions through participation and exploration of practical solutions.

MUED 2003 History & Philosophy of Music Education

3 credit points. B Mus Studies, Dip Mus, UG Study Abroad Program. Dr P. Dunbar-Hall (Music Education). **Session:** Semester 1. **Classes:** 2hrs/wk. **Assessment:** Seminar presentation (30%), exam (20%), assignment (50%).

In this unit students examine the history of music education for the purpose of gaining an understanding of philosophies of music education, how these have developed, and their implications for current practice. The historical range of the unit is from 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. Source readings in music education History. New York: Schirmer, 1982
Reimer B. A philosophy of music education. Englewood Cliffs, NJ: Prentice-Hall, 1989

MUED 2002 Junior Secondary Music Education

3 credit points. UG Study Abroad Program. Ms K. Wemyss (Music Education). **Session:** Semester 2. **Classes:** 2hr workshop/wk. **Prerequisites:** MUED4999 Pre-secondary Music. **Corequisites:** MUED3002 Practicum 2. **Assessment:** Unit of work (45%), evaluative report (30%), seminar (25%).

In this unit students study music education in Junior Secondary Schools. This includes:

- i. examination of Australian and international syllabuses
- ii. experience and analysis of strategies for teaching listening skills, practical music, and musical understanding
- iii. the role of creativity in music teaching and learning
- iv. musical concepts and processes and their significance to music education
- v. resource selection and development.

MUED 4004 Multicultural Studies in Music Education

3 credit points. B Mus Studies, Dip Mus. Dr K. Marsh (Music Education). **Session:** Semester 1. **Classes:** 2hr seminar/wk. **Assessment:** Readings assignment, fieldwork assignment and seminar presentation (100%).

This unit prepares students to teach music in a multicultural society. Music of a range of cultures is investigated and techniques are given for transforming these findings into strategies for music education. Provision is made for the collection, evaluation and development of music resources for use in multicultural music education. Culture-specific learning processes are examined, and music is studied in terms of itself, its style and structure, and as part of the socio-cultural matrix from which it comes.

MUED 3029 Music Ed Honours 1: Research Methods 1

3 credit points. UG Study Abroad Program. Dr K. Marsh (Music Education). **Session:** Semester 1. **Classes:** 2hr seminar/week. **Assessment:** Literature review relating to proposed research project; research critique; seminar presentations and participation (100%).

The aims of this subject are to develop an understanding of music education research processes, and to identify research methods suitable for individual students' research topics. It examines a range of music education research paradigms which can broadly be categorised as qualitative or quantitative and introduces students to related research procedures. Readings and seminar activities are designed to facilitate students' critical analysis of research in terms of the relevant research methodologies. Students will also develop strategies for locating and reviewing literature pertaining to their fields of research interest. At the culmination of this course, students will submit a preliminary literature review as the initial phase in the preparation of their research proposals.

MUED 3030 Music Ed Honours 2: Research Methods 2

3 credit points. UG Study Abroad Program. Dr K. Marsh (Music Education). **Session:** Semester 2. **Classes:** 2hr seminar/week. **Prerequisites:** MUED3029 Music Education Honours 1: Research Methods 1. **Assessment:** Research proposal and associated ethics documentation; practical data analysis exercises; seminar presentations and participation (100%).

This unit of study consolidates and extends skills acquired in Research Methods 1. The first objective is to acquaint students with the variety of data analysis procedures employed in music education research. Evolving skills will be extended through practical tasks in which students examine and apply a range of qualitative and quantitative data analysis procedures. A further objective is the completion of a research proposal. Through ongoing reading and critical evaluation of related research literature, students will prepare a research proposal for implementation in the final year of the course. Ethical issues in music education research are an adjunct area of study and students will submit all documentation required for ethics approval of their proposed research.

MUED 4012 Music Education Hons 3: Special Study 1

3 credit points. Dr K. Marsh (Music Education). **Session:** Semester 1. **Classes:** 30 min supervision/wk; group seminars. **Prerequisites:** MUED3030 Music Education Honours 2 Research Methods 2. **Assessment:** Refer to unit of study outline.

NB: Department permission required for enrolment.

In this unit students work individually on their Special Study research topic, each under the supervision of a designated supervisor. The focus of research during this semester should be data collection and expansion of the literature review. To ensure continued progress, students are required to give an oral presentation on their topics and to complete a draft of the first three chapters of their Special Study Report (including an outline of the topic and its significance, a review of the relevant literature and discussion of the methodology).

MUED 4020 Music Education Hons 4: Special Study 2

6 credit points. Dr K. Marsh (Music Education). **Session:** Semester 2. **Classes:** 30 min supervision/wk; group seminars. **Prerequisites:** MUED4012. **Assessment:** 12,000 - 15,000 word written Special Study report (100%). Oral presentation of Special Study.

Students continue work on their research projects under the individual supervision of Conservatorium staff. During this semester, data collection and analysis should be completed, leading to the submission of the research report by the end of the semester. Toward the end of the semester each student will make an oral presentation on the Special Study, discussing the results of the study and its implications.

MUED 1004 Non Western Music

3 credit points. B Mus Studies, Dip Mus, UG Study Abroad Program. Dr P. Dunbar-Hall (Music Education). **Session:** Semester 1. **Classes:** 2hrworkshop/wk. **Assessment:** Attendance at all sessions; performance; regular submission of written reports; major assignment (100%).

An important expectation of all music educators is the ability to teach from a perspective which acknowledges the cultural dimensions of music. To encourage the development of this, this unit provides students with the opportunity to study a musical culture through direct experience of it, and to analyse the implications for teaching and learning that this presents. Issues dealing with methodologies of teaching, learning and research; ethical considerations; and the availability and applications of resources are covered in the unit.

MUED 4006 Popular Music Studies

3 credit points. B Mus Studies, Dip Mus. Ms K. Wemyss (Music Education). **Session:** Semester 1. **Classes:** 2hr workshop/wk. **Assessment:** Presentation (30%), reports (25%), assignment (45%).

The purpose of this unit is to examine methods for teaching popular music. This includes study of relevant literature, investigation of the place of popular music in music education, analysis methods suitable for popular music, composition and performance of popular music, and technology aspects of popular music studies.

MUED 4999 Pre-Secondary Music Education

3 credit points. UG Study Abroad Program. Dr K. Marsh (Music Education). **Session:** Semester 2. **Classes:** 2hr workshop/wk. **Corequisites:** MUED2005 Practicum 1. **Assessment:** Planning and implementation of music experiences for children K-6. The major assignment will be linked with the student's Practicum 1 experience.

This unit develops the knowledge and skills fundamental to the planning, provision and evaluation of effective music learning experiences for children in the infants and primary school. Students will participate in a range of practical activities in order to acquire a repertoire of developmentally appropriate music experiences for teaching and learning in K-6 settings. Students will become familiar with the approaches and content of current music and creative arts curriculum documents and resources, and will plan sequential music experiences which facilitate the children's development of musical creativity, skills and concepts and which incorporate cultural diversity.

Textbooks

Campbell PS. Songs in their heads. New York: Oxford University Press, 1998
Campbell PS & Scott-Kassner C. Music in childhood: preschool through elementary grades. New York: Schirmer, 1995
Glover J & Young S. Primary music: later years. London: Falmer, 1999.

MUED 3004 Senior Secondary Music Education

3 credit points. UG Study Abroad Program. Dr P. Dunbar-Hall (Music Education). **Session:** Semester 2. **Classes:** 2hr workshop/week. **Prerequisites:** MUED2002 Junior Secondary Music Education. **Corequisites:** MUED4003 Practicum 3. **Assessment:** Seminar presentation, assignment. The major assignment will be based on Practicum 3 experience (100%).

In this unit students investigate the principles of music teaching and learning at the senior secondary level. Topics include: i music needs and interests of senior pupils, ii techniques for teaching and assessing composition, iii developing student skills in aural perception and performance, iv methods for teaching musicological understanding, v analytical techniques suitable for a range of musical styles, vi curriculum documents and vii methods of evaluation and assessment.

MUED 1006 Significant Methods

3 credit points. B Mus Studies, Dip Mus, UG Study Abroad Program. Dr K. Marsh (Music Education). **Session:** Semester 1. **Classes:** 2hr workshop/wk. **Assessment:** Essay; design of learning experiences which demonstrate an understanding of relevant method(s) (100%).

This unit will provide students with an opportunity to develop knowledge of, and teaching skills relating to significant music education methods. Students will focus on a number of internationally recognised approaches to teaching music, including those developed by Dalcroze, Kodaly and Orff, and more recent innovations. Students will participate in learning experiences which develop their musical knowledge and are suitable for application to a variety of teaching situations, especially classroom teaching.

Textbooks

Choksy L et al. Teaching music in the twentieth century. Englewood Cliffs, NT: Prentice-Hall, 1986

MUED 3031 Survey of Jazz History

3 credit points. UG Study Abroad Program. Chair (Jazz). **Session:** Semester 1. **Classes:** 2 hrs per week / lecture. **Assessment:** Two - 1 hr quizzes - 25% each; aural exam 50%. This unit of study provides students with an overview of the development of jazz from its earliest stages to the present. The approach will be one of analysis of stylistic characteristics of the different types of jazz. It is especially designed for students in the BMus(MusEd) degree program (for whom it is a Core Requirement), but is also available to students in other degree programs. NB. This unit not available for Jazz Performance major students.

MUED 4002 Technology in Music Education

3 credit points. B Mus Studies, Dip Mus, UG Study Abroad Program. Dr A. Hood (Composition and Music Technology). **Session:** Semester 2. **Classes:** 24 hours/semester delivered as two 2hr seminars for 6 weeks. **Prerequisites:** MUED 1002 Music Technology 1. **Assessment:** Studio assessment (50%), Essay (50%).

The unit will examine possibilities offered by technology in the music classroom. Students will work with digital video, learn about various sound file formats, including those used for streaming audio over the internet, and use different digital storage media. The creative possibilities of sampling and the manipulation of sound files on a computer will be explored in a number of software environments. Management of students within the computer and keyboard labs will be discussed. In the studio, the focus will be on the set-up and operation of live PA systems and band equipment and the process of making a quality stereo recording of an ensemble. Topics will include sound theory, microphone design and techniques, mixing consoles, effects units and DAT recorders.

MUED 4027 Transcription and Analysis in Music Ed

3 credit points. P Dunbar-Hall, K Marsh. **Session:** Semester 1. **Classes:** 2 hours per week/seminar. **Prerequisites:** MCGY2011 Harmony and Analysis 4. **Assessment:** Seminar presentation of analysis methods for chosen repertoire (30%); transcription of non-notated music (30%); assignment on pedagogical methods utilising analysis and transcription methods (40%).

This unit of study instructs students in ways of teaching non-tonal and post-tonal musics, especially forms of indigenous music and electro-acoustic music through: the design and implementation of analysis methods; ways of notating music; devising and utilisation of transcription methods; application of analytical and transcription methods to music teaching and learning contexts. The application of these methods to music of the last 25 years is a primary aim of this unit of study.

Music History**MCGY 1013 Music History 1: Medieval & Renaissance**

3 credit points. B Mus Studies, Dip Mus, UG Study Abroad Program. A. Maddox (Musicology). **Session:** Semester 1. **Classes:** One 50 min lecture and one 50 min tutorial/wk. **Assessment:** Tutorial presentation (15%); mid semester test (25%); tutorial participation (10%); 2 1/2 hr final exam (50%).

This unit presents a largely chronological study of major developments in the history of Western art music of the Middle Ages and Renaissance: from the 9th century to 1600. The emergence of different styles and forms is examined through analysis of selected musical examples. Lectures also deal with the relation of music to contemporaneous events, religious and political, as well as technological developments such as music printing. Tutorials provide a detailed analysis of selected pieces, as well as the opportunity for students to discuss further the materials presented there and in the lectures. Emphasis is placed on listening to a wide variety of music. Below is a list of topics to be covered.

- chant: Gregorian chant, later medieval chant, and Hildegard of Bingen
- music of the troubadours and trouveres,
- early polyphony and the Notre Dame school

- French Ars nova and Italian Trecento: Machaut and Landini
- 15th-century English music and Dunstable
- Dufay and Ockeghem
- Josquin des Prez and his contemporaries
- the 16th-century madrigal
- 16th-century instrumental music and instruments
- 16th century sacred polyphony: Palestrina and Lasso

Textbooks

Grout DJ, Palisca CV. A History of Western Music. 6th ed. London & New York: Norton, 2001

Palisca CV, ed. Norton Anthology of Western Music. Vol 1. 4th ed. London & New York: Norton, 2001

MCGY 1014 Music History 2: Baroque

3 credit points. B Mus Studies, Dip Mus, UG Study Abroad Program. A. Maddox (Musicology). **Session:** Semester 2. **Classes:** One 50 min lecture and one 50 min tutorial/wk. **Assessment:** Tutorial presentation (20%), tutorial participation (15%) and 3hr final exam (65%).

This unit 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'
- monody and the beginnings of opera
- Monteverdi and the early 17th century
- early baroque instrumental music: Frescobaldi, Sweelinck, etc
- sacred concerto and 17th-century oratorio: Sch tz 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

Grout DJ, Palisca CV. A History of Western Music. 6th ed. London & New York: Norton, 2001

Palisca CV, ed. Norton Anthology of Western Music. Vol 1. 4th ed. London & New York: Norton, 2001

MCGY 2012 Music History 3: 1751-1825

3 credit points. B Mus Studies, Dip Mus, UG Study Abroad Program. Dr N. Peres da Costa (Musicology). **Session:** Semester 1. **Classes:** 1 lecture, 1 tutorial/wk. **Assessment:** Tutorial presentation (15%), mid-semester test (25%), examination (50%) and tutorial participation (10%).

The unit deals with European pre-classical and classical periods. Lectures and tutorials focus on the notion of classicism, and on the political, social and philosophical background of the period. Other topics include the Empfindsamer and Sturm and Drang style, and the growth of opera, symphony and string quartet with particular reference to the works of Haydn, Mozart and Beethoven.

Textbooks

Grout D.J. and Palisca CV A History of Western Music. 6th ed. New York, 2001

MCGY 2013 Music History 4: 1826-1890

3 credit points. B Mus Studies, Dip Mus, UG Study Abroad Program. Dr N. Peres da Costa (Musicology). **Session:** Semester 2. **Classes:** 1 lecture, 1 tutorial/wk. **Assessment:** Either Essay (40%) and examination (60%) OR examination (100%).

Traces the essential developments in European art music in the nineteenth century The overview given in the lecture series is reinforced by analysis of key words in the tutorial. Areas studied include: music for virtuoso piano; nineteenth century lieder; Italian opera; Wagnerian music drama; the programmatic vs the absolute in symphonic music and Russian Nationalism. Works analysed include compositions by Chopin, Berlioz, Schumann, Verdi, Liszt, Brahms, Wagner, Musorgsky and Tchaikovsky.

Textbooks

Grout D.J. and Palisca CV. A History of Western Music. 6th ed. New York, 2001

MCGY 2008 Music History 5: 1890-1950

3 credit points. B Mus Studies, Dip Mus, UG Study Abroad Program. R. Toop (Musicology). **Session:** Semester 1. **Classes:** 1hr lecture and one 1hr tut/wk. **Assessment:** Either Essay (40%) and examination (60%) OR examination (100%).

Traces the essential developments in 20th century Western art music to just after the 2nd World War and relates them to broad changes in 20th century art and society. The overview given in the lecture series is reinforced by analysis of key-works in the tutorial. Areas studied include: late nineteenth century Romanticism in Germany; anti- and post-Romantic trends in French music; the collapse of tonality; development of new approaches to rhythm and timbre; the neo-classical movement; the influence of jazz and popular music; the beginnings of serialism; music in Soviet Russia; experimentalism in American Music. Works analysed include compositions by Bartok,

6. Undergraduate units of study

Debussy, Hindemith, Messiaen, Schoenberg, Strauss, Stravinsky, Varese and Webern.

Textbooks

Recommended reading:
Morgan RP. Twentieth century music. New York: Norton, 1991;
Watkins G. Soundings: music of the twentieth century. New York: Schirmer;
Ford A. Illegal Harmonies 1986Sydney, Hale 1997

MCGY 2009 Music History 6: Post 1950

3 credit points. B Mus Studies, Dip Mus, UG Study Abroad Program. R.Toop (Musicology). **Session:** Semester 2. **Classes:** One 1hr lecture and one 1hr tut/wk. **Assessment:** Preliminary assignment (40%), examination (60%).

Traces the essential developments in 20th century Western art music since the 2nd World War and relates them to broad changes, artistic and otherwise, in post-war society. The overview given in the lecture series is reinforced by analysis of key-works in the tutorial. Areas covered include: Total serialisation; experimental tendencies in American music; electro-acoustic music; open forms and textural composition; collage; minimalism; music and politics; extended instrumental techniques; East-West fusions; neo-romanticism and the emergence of a post-modern aesthetic and its extensions. Works analysed include compositions by Andriessen, Carter, Ligeti, Lutoslawski, Part, Reich, Scelsi, Stockhausen and Xenakis.

Textbooks

As for Music History 5 plus:
Griffiths P. Modern music and after. London: OUP, 1996
Schwartz E, Godfrey D. Music since 1945. New York: Schirmer, 1993

Music Technology 1

MUED 1002 Music Technology 1

3 credit points. B Mus Studies, Dip Mus, UG Study Abroad Program. Donna Hewitt (Composition and Music Technology). **Session:** Semester 1, Semester 2. **Classes:** 2hr lab/studio class/wk. **Assessment:** Sequencing & Notation (50%); Recording Fundamentals (50%).

This unit offers students the opportunity to gain hands on experience with basic analogue and digital technologies commonly used by contemporary composers, performers, music researchers and educators. It provides a window into how technology can assist, augment and enhance traditional practice and how it can be used to forge new creative territory and define new musical practice. The course exposes students to fundamental technological concepts and expands awareness of how technology can be integrated into the student's own musical practice.

Music through Literature

MCGY 3017 Music Through Literature

3 credit points. B Mus Studies, Dip Mus, UG Study Abroad Program. **Session:** Semester 1. **Classes:** One 1hr seminar/wk. **Assessment:** Seminar presentation (50%), 2000w essay (50%).

This unit will explore specific works of literature which deal with musical matters or which make significant statements about musical aesthetics. The contribution towards understanding musical experience of creative artists who are not, or not primarily, musicians, is sometimes ignored in courses for the training of musicians. Yet, in the case of writers, such artists are often better equipped than musical professionals to capture in words, the ineffable nature of musical experience and aesthetics. Moreover their place as receivers rather than creators sometimes enables them to make statements about the broader cultural significance from a perspective outside that of production and performance. This course exists to allow trainee performers, teachers and musicologists an opportunity to explore such perspectives.

Topics will include novels by: Thomas Mann, Herman Hesse, Gunter Grass, Milan Kundera, James Joyce, Bruce Chatwin, Thea Astley, Vikram Seth and others. For further information contact Chair (Musicology).

Music Workshop Leading Skills

PERF 3003 Music Workshop Leading Skills

3 credit points. B A, B Mus Studies, B Mus Studies, Dip Mus, UG Study Abroad Program. **Session:** Semester 1, Semester 2. **Classes:** 1hr seminar/wk plus 12 additional hrs of compulsory project attendance. **Assessment:** Weekly journal and 2 short written tasks (65%), seminar participation (20%), seminar presentation (15%).

This unit of study provides musicians/performance makers with opportunities to engage in cross-art form practice through exploring the collaborative process in a specific performance project. In 2004, the project will be a collaborative music project "Song of Ghosts" with PACT Youth Theatre.

The aim of this unit is to develop skills in three key areas: improvisation, running a Creative Music Workshop, and skills for professional

development. Students will be given the opportunity to gain leadership experience by leading various musical tasks in the seminars. A generic approach is taken to the improvisation work that can be applied to other improvisatory contexts. Students will bring their own style to the class.

Musicology Major, Minor and Honours

MCGY 1017 Musicology 1 (Major)

6 credit points. B Mus (Mus Ed), B Mus (Musicology), B Mus Studies, UG Study Abroad Program. Dr K. Nelson (Musicology). **Session:** Semester 1, Semester 2. **Classes:** One 2hr class/wk and attendance at Musicology Workshop. **Assessment:** Annotated bibliography and 2500w paper on a topic of medieval music (to early 15th century), research process (100%).

The emphasis in Musicology 1-4 (Major) is strongly methodological, and is directed towards training students to become increasingly self-reliant researchers, as well as assisting them in the clear and accurate presentation of their findings. Topics to some extent will relate to areas covered contemporaneously in the foundation Music History courses. Assessment is primarily based on the major written paper for each semester. In addition, the assessing tutor will normally take into account the research process and initiative demonstrated by the student throughout the semester. The paper lengths specified are a guide only and are likely to vary according to the project. Students in Musicology 1 and 2 (Major) will attend Musicology Workshop but are not required to present a major paper or enrol in that unit. From Musicology 3 (Major), students will be required to enrol and participate in Musicology Workshop as a corequisite.

Textbooks

Turabian KL. A manual for writers of term papers, theses, and dissertations. 6th ed. Chicago: University of Chicago Press, 1996

MCGY 1004 Musicology 1 (Minor)

3 credit points. B Mus (Mus Ed), B Mus Studies, UG Study Abroad Program. Dr K. Nelson (Musicology). **Session:** Semester 1, Semester 2. **Classes:** One half-hr tuition or one 1hr small class tut/wk. **Assessment:** 2000-2500w paper (100%).

Topics for study are chosen according to student interest with the guidance of the tutor but may be limited by the availability of suitable supervision. It is recommended that for a student taking more than two semesters of Musicology Minor, historical topics be chosen from different periods of music history in such a way that no more than two semester topics are from the same period. Furthermore, a student hoping to transfer to Musicology Major or planning to undertake the Minor for two or more years is advised to undertake topics in their first three semesters similar to those being covered in the first year of the Major.

MCGY 1018 Musicology 2 (Major)

6 credit points. B Mus (Mus Ed), B Mus (Musicology), B Mus Studies, UG Study Abroad Program. Dr K. Nelson (Musicology). **Session:** Semester 1, Semester 2. **Classes:** One 2hr class/wk and attendance at Musicology Workshop. **Prerequisites:** MCGY1017 Musicology 1 (Major). **Assessment:** 2500w paper on Renaissance music, 1200w bibliographic essay on a topic of 17th century music, research process (100%).

Please refer to Musicology 1 (Major).

MCGY 1005 Musicology 2 (Minor)

3 credit points. B Mus (Mus Ed), B Mus Studies, UG Study Abroad Program. Dr K. Nelson (Musicology). **Session:** Semester 1, Semester 2. **Classes:** One half-hr tuition or one 1hr small class tut/wk. **Prerequisites:** MCGY 1004 Musicology 1 (Minor). **Assessment:** 2000-2500w paper (100%).

Please refer to Musicology 1 (Major).

MCGY 2014 Musicology 3 (Major)

6 credit points. B Mus (Mus Ed), B Mus (Musicology), B Mus Studies, UG Study Abroad Program. Dr K. Nelson (Musicology). **Session:** Semester 2, Semester 1. **Classes:** One 1hr individual lesson/wk. **Prerequisites:** MCGY1018 Musicology 2 (Major). **Corequisites:** MCGY1019 Musicology Workshop 1. **Assessment:** Reading assignment with informal written report on a topic complementary to that of the main semester paper, 3000w paper normally on a topic of 18th century music, research process (100%).

Please refer to Musicology 1 (Major).

MCGY 2023 Musicology 3 (Minor)

3 credit points. B Mus (Mus Ed), B Mus Studies, UG Study Abroad Program. Dr K. Nelson (Musicology). **Session:** Semester 1, Semester 2. **Classes:** One half-hr tuition or one 1hr small class tut/wk. **Prerequisites:** MCGY 1005 Musicology 2 (Minor). **Assessment:** 2500w paper (100%).

Please refer to Musicology 1 (Major).

MCGY 2015 Musicology 4 (Major)

6 credit points. B Mus (Mus Ed), B Mus (Musicology), B Mus Studies, UG Study Abroad Program. Dr K. Nelson (Musicology). **Session:** Semester 1, Semester 2. **Classes:** One 1hr individual lesson/wk. **Prerequisites:** MCGY2014 Musicology 3 (Major). **Corequisites:** MCGY1020 Musicology Workshop 2. **Assessment:** Reading assignment/literature survey with written report, 3000w paper normally on a topic of 19th-century music, research process (100%).

Please refer to Musicology 1 (Major).

MCGY 2024 Musicology 4 (Minor)

3 credit points. B Mus (Mus Ed), B Mus Studies, UG Study Abroad Program. Dr K. Nelson (Musicology). **Session:** Semester 1, Semester 2. **Classes:** One half-hr tuition or one 1hr small class tut/wk. **Prerequisites:** MCGY2023 Musicology 3 (Minor). **Assessment:** 2500w paper (100%). Please refer to Musicology 1 (Minor).

MCGY 3020 Musicology 5 (Honours)

6 credit points. UG Study Abroad Program. Dr K. Nelson (Musicology). **Session:** Semester 1, Semester 2. **Classes:** One 1hr individual lesson/wk. **Prerequisites:** MCGY2015 Musicology 4 (Major). **Corequisites:** MCGY2018 Musicology Workshop 3. **Assessment:** One major paper of about 4000w, reading assignment on the discipline of musicology and/or music historiography, research process (100%).

Please refer to Musicology 5 (Major).

MCGY 3019 Musicology 5 (Major)

6 credit points. B Mus (Mus Ed), B Mus (Musicology), B Mus Studies, UG Study Abroad Program. Dr K. Nelson (Musicology). **Session:** Semester 1, Semester 2. **Classes:** One 1hr individual lesson/wk. **Prerequisites:** MCGY2015 Musicology 4 (Major). **Corequisites:** MCGY2018 Musicology Workshop 3. **Assessment:** Major paper of about 4000w, research process (100%). Musicology 5 and 6 (Major and Honours) lead to a greater degree of autonomy and specialisation. Each student prepares one major paper each semester, and is expected to participate to an increasing extent in the selection and definition of research topics. Attention is given to the criteria which lead to the definition of fruitful research areas, and to the discipline required to conduct independent study within prescribed time limits. Assessment is based primarily on the major paper in its final submitted form. In addition the assessing tutor will normally take into account the research process and initiative demonstrated by the students throughout the semester. Honours students will normally be encouraged to acquire a reading knowledge of a major European language if they do not already have such knowledge.

Students taking the major as part of the BMusStudies may apply to undertake a single substantial paper in the third year instead of the usual structure of a different paper for each of Musicology 5 and 6.

MCGY 3045 Musicology 5 (Minor)

3 credit points. B Mus (Mus Ed), B Mus Studies, UG Study Abroad Program. Dr K. Nelson (Musicology). **Session:** Semester 1, Semester 2. **Classes:** One half-hr tuition or one 1hr small class tut/wk. **Prerequisites:** MCGY2024 Musicology 4 (Minor). **Assessment:** 3000w paper (100%). Please refer to Musicology 1 (Minor).

MCGY 3022 Musicology 6 (Honours)

6 credit points. UG Study Abroad Program. Dr K. Nelson (Musicology). **Session:** Semester 1, Semester 2. **Classes:** One 1hr individual lesson/wk. **Prerequisites:** MCGY3020 Musicology 5 (Honours). **Corequisites:** MCGY2019 Musicology Workshop 4. **Assessment:** Major paper of about 4000w, review of literature dealing with varied contemporary approaches to musicological research, research process (100%).

Please refer to Musicology 5 (Major).

MCGY 3021 Musicology 6 (Major)

6 credit points. B Mus (Mus Ed), B Mus (Musicology), B Mus Studies, UG Study Abroad Program. Dr K. Nelson (Musicology). **Session:** Semester 1, Semester 2. **Classes:** One 1hr individual lesson/wk. **Prerequisites:** MCGY3019 Musicology 5 (Major). **Corequisites:** MCGY2019 Musicology Workshop 4. **Assessment:** Major paper of about 4000w, research process (100%).

Please refer to Musicology 5 (Major).

MCGY 3046 Musicology 6 (Minor)

3 credit points. B Mus (Mus Ed), B Mus Studies, UG Study Abroad Program. Dr K. Nelson (Musicology). **Session:** Semester 1, Semester 2. **Classes:** One half-hr tuition or one 1hr small class tut/wk. **Prerequisites:** MCGY3045 Musicology 5 (Minor). **Assessment:** 3000w paper (100%). Please refer to Musicology 1 (Minor).

MCGY 4003 Musicology 7 (Honours)

6 credit points. Dr K. Nelson (Musicology). **Session:** Semester 1, Semester 2. **Classes:** One 1hr individual lesson/wk. **Prerequisites:** MCGY3022 Musicology 6 (Honours). **Corequisites:** MCGY3023 Musicology Workshop 5. **Assessment:** Work-in-progress including a formal research proposal in preparation for the thesis to be presented at the end of Musicology 8 (Honours) (100%).

NB: Department permission required for enrolment.

MCGY 4002 Musicology 7 (Major)

6 credit points. B Mus (Mus Ed), B Mus (Musicology). Dr K. Nelson (Musicology). **Session:** Semester 1, Semester 2. **Classes:** One 1hr individual lesson/wk. **Prerequisites:** MCGY3021 Musicology 6 (Major). **Corequisites:** MCGY3023 Musicology Workshop 5. **Assessment:** Work-in-progress towards the research paper to be presented in Musicology 8 (Major).

MCGY 4047 Musicology 7 (Minor)

3 credit points. B Mus (Mus Ed), Dr K. Nelson (Musicology). **Session:** Semester 1, Semester 2. **Classes:** One half-hr tuition or one 1hr small class tut/wk. **Prerequisites:** MCGY3046 Musicology 6 (Minor) at Distinction level. **Assessment:** Literature survey

and written work-in-progress towards the major paper to be completed in semester 8 (100%).

Please refer to Musicology 1 (Minor).

MCGY 4005 Musicology 8 (Honours)

6 credit points. Dr K. Nelson (Musicology). **Session:** Semester 1, Semester 2. **Classes:** One 1hr individual lesson/wk. **Prerequisites:** MCGY4003 Musicology 7 (Honours). **Corequisites:** MCGY3024 Musicology Workshop 6. **Assessment:** 14000-16000w thesis of a standard suitable for submission to a refereed musicological journal (70%); public presentation of this paper or parts of it in a situation replicating the presentation of a conference paper (30%).

MCGY 4004 Musicology 8 (Major)

6 credit points. B Mus (Mus Ed), B Mus (Musicology). Dr K. Nelson (Musicology). **Session:** Semester 1, Semester 2. **Classes:** One 1hr individual lesson/wk. **Prerequisites:** MCGY4002 Musicology 7 (Major). **Corequisites:** MCGY3024 Musicology Workshop 6. **Assessment:** 10,000-12,000w research paper (100%).

MCGY 4048 Musicology 8 (Minor)

3 credit points. B Mus (Mus Ed). Dr K. Nelson (Musicology). **Session:** Semester 1, Semester 2. **Classes:** One half-hr tuition or one 1hr small class tut/wk. **Prerequisites:** MCGY4047 Musicology 7 (Minor) at Credit level. **Assessment:** One major paper of approx. 6000w. Please refer to Musicology 1 (Minor).

Musicology Workshop**MCGY 1019 Musicology Workshop 1**

3 credit points. B Mus Studies, UG Study Abroad Program. Dr K. Nelson (Musicology). **Session:** Semester 2, Semester 1. **Classes:** One 2hr seminar/wk. **Corequisites:** MCGY2014 Musicology 3 (Major). **Assessment:** Presentation of seminar on major study, assignment and participation in discussion (100%).

MCGY 1020 Musicology Workshop 2

3 credit points. B Mus Studies, UG Study Abroad Program. Dr K. Nelson (Musicology). **Session:** Semester 1, Semester 2. **Classes:** One 2hr seminar/wk. **Prerequisites:** MCGY1019 Musicology Workshop 1. **Corequisites:** MCGY2015 Musicology 4 (Major). **Assessment:** Presentation of seminar on major study, assignment and participation in discussion (100%).

MCGY 2018 Musicology Workshop 3

3 credit points. B Mus Studies, UG Study Abroad Program. Dr K. Nelson (Musicology). **Session:** Semester 2, Semester 1. **Classes:** One 2hr seminar/wk. **Prerequisites:** MCGY 1020 Musicology Workshop 2. **Corequisites:** MCGY3019 Musicology 5 (Major) or MCGY3020 Musicology 5 (Honours). **Assessment:** Presentation of seminar on major study, assignment and participation in discussion (100%).

MCGY 2019 Musicology Workshop 4

3 credit points. B Mus Studies, UG Study Abroad Program. Dr K. Nelson (Musicology). **Session:** Semester 1, Semester 2. **Classes:** One 2hr seminar/wk. **Prerequisites:** MCGY2018 Music Workshop 3. **Corequisites:** MCGY3021 Musicology 6 (Major) or MCGY3022 Musicology 6 (Honours). **Assessment:** Presentation of seminar on major study, assignment and participation in discussion (100%).

MCGY 3023 Musicology Workshop 5

3 credit points. B Mus Studies, UG Study Abroad Program. Dr K. Nelson (Musicology). **Session:** Semester 1, Semester 2. **Classes:** One 2hr seminar/wk. **Prerequisites:** MCGY2019 Musicology Workshop 4. **Corequisites:** MCGY4002 Musicology 7 (Major) or MCGY4003 Musicology 7 (Honours). **Assessment:** Presentation of one or more seminars on major study, assignment and participation in discussion (100%). *NB: Department permission required for enrolment.*

MCGY 3024 Musicology Workshop 6

3 credit points. B Mus Studies, UG Study Abroad Program. Dr K. Nelson (Musicology). **Session:** Semester 1, Semester 2. **Classes:** One 2hr seminar/wk. **Prerequisites:** MCGY3023 Musicology Workshop 5. **Corequisites:** MCGY4004 Musicology 8 (Major) or MCGY4005 Musicology 8 (Honours). **Assessment:** Presentation of one or more seminars on major study, assignment and participation in discussion (100%).

Oboe Major and Minor**WIND 1008 Oboe 1 (Major)**

6 credit points. B Mus (Mus Ed), B Mus (Perf), B Mus Studies, Dip Mus, UG Study Abroad Program. Chair (Woodwind). **Session:** Semester 2, Semester 1. **Classes:** 1hr lesson or equivalent and performance workshop/wk plus attendance at masterclasses, studio classes and exam classes when offered. (Check Woodwind Notice Board). **Assessment:** Teacher Grade 100%. See handbook for further information.

WIND 1025 Oboe 1 (Minor)

3 credit points. B Mus (Mus Ed), B Mus Studies, UG Study Abroad Program. Chair (Woodwind). **Session:** Semester 1, Semester 2. **Classes:** 1hr lesson or equivalent and performance workshop/wk. **Assessment:** Teacher Grade 100%. See handbook for further information.

WIND 1009 Oboe 2 (Major)

6 credit points. B Mus (Mus Ed), B Mus (Perf), B Mus Studies, Dip Mus, UG Study Abroad Program. Chair (Woodwind). **Session:** Semester 1, Semester 2. **Classes:** 1hr lesson and performance workshop/wk plus attendance at masterclasses, studio classes and exam classes when offered. (Check Woodwind Notice Board). **Prerequisites:** WIND1008 Oboe 1 (Major). **Assessment:** Jury exam assessed by Panel: 15 mins (instrument specific). Teacher Grade 50%, Panel Grade 50%. See handbook for further information.

6. Undergraduate units of study

WIND 1026 Oboe 2 (Minor)

3 credit points. B Mus (Mus Ed), B Mus Studies, UG Study Abroad Program. Chair (Woodwind). **Session:** Semester 1, Semester 2. **Classes:** 1hr lesson or equivalent and performance workshop/wk. **Prerequisites:** WIND 1025 Oboe 1 (Minor). **Assessment:** Jury exam: 10 mins (instrument specific). Teacher Grade 50%, Panel Grade 50%. See handbook for further information.

WIND 2008 Oboe 3 (Major)

6 credit points. B Mus (Mus Ed), B Mus (Perf), B Mus Studies, Dip Mus, UG Study Abroad Program. Chair (Woodwind). **Session:** Semester 1, Semester 2. **Classes:** 1hr lesson or equivalent and performance workshop/wk plus attendance at masterclasses, studio classes and exam classes when offered. (Check Woodwind Notice Board). **Prerequisites:** WIND 1009 Oboe 2 (Major) or audition. **Assessment:** Teacher Grade 100%. See handbook for further information.

WIND 2028 Oboe 3 (Minor)

3 credit points. B Mus (Mus Ed), B Mus Studies, UG Study Abroad Program. Chair (Woodwind). **Session:** Semester 1, Semester 2. **Classes:** 1hr lesson or equivalent and performance workshop/wk. **Prerequisites:** WIND 1026 Oboe 2 (Minor). **Assessment:** Teacher Grade 100%. See handbook for further information.

WIND 2009 Oboe 4 (Major)

6 credit points. B Mus (Mus Ed), B Mus (Perf), B Mus Studies, Dip Mus, UG Study Abroad Program. Chair (Woodwind). **Session:** Semester 1, Semester 2. **Classes:** 1hr lesson or equivalent and performance workshop/wk plus attendance at masterclasses, studio classes and exam classes when offered. (Check Woodwind Notice Board). **Prerequisites:** WIND2008 Oboe 3 (Major). **Assessment:** Qualifying Exam: 25 mins (instrument specific). Teacher Grade 20%, Panel Grade 80%. Dip Mus - Recital at Junior level assessed by Panel: 40 mins. Teacher Grade 20%, Panel Grade 80%. See handbook for further information.

WIND 2029 Oboe 4 (Minor)

3 credit points. B Mus (Mus Ed), B Mus Studies, UG Study Abroad Program. Chair (Woodwind). **Session:** Semester 1, Semester 2. **Classes:** 1hr lesson or equivalent and performance workshop/wk. **Prerequisites:** WIND2028 Oboe 3 (Minor). **Assessment:** Jury exam: 15 mins (instrument specific). Teacher Grade 20%, Panel Grade 80%. See handbook for further information.

WIND 3008 Oboe 5 (Major)

6 credit points. B Mus (Mus Ed), B Mus (Perf), B Mus Studies, UG Study Abroad Program. Chair (Woodwind). **Session:** Semester 1, Semester 2. **Classes:** 1hr lesson or equivalent and performance workshop/wk plus attendance at masterclasses, studio classes or exam when offered. (Check Woodwind Notice Board). **Prerequisites:** WIND2009 Oboe 4 (Major). **Assessment:** Teacher Grade 100%. See handbook for further information.

WIND 3030 Oboe 5 (Minor)

3 credit points. B Mus (Mus Ed), B Mus Studies, UG Study Abroad Program. Chair (Woodwind). **Session:** Semester 2. **Classes:** 1hr lesson or equivalent and performance workshop/wk. **Prerequisites:** WIND2029 Oboe 4 (Minor). **Assessment:** Teacher Grade 100%. See handbook for further information.

WIND 3009 Oboe 6 (Major)

6 credit points. B Mus (Mus Ed), B Mus (Perf), B Mus Studies, UG Study Abroad Program. Chair (Woodwind). **Session:** Semester 1, Semester 2. **Classes:** 1hr lesson or equivalent and performance workshop/wk plus attendance at masterclasses, studio classes and exam classes when offered. (Check Woodwind Notice Board). **Prerequisites:** WIND3008 Oboe 5 (Major). **Assessment:** Recital at Junior level assessed by Panel: 40 mins. Teacher Grade 20%, Panel Grade 80%. See handbook for further information.

WIND 3031 Oboe 6 (Minor)

3 credit points. B Mus (Mus Ed), B Mus Studies, UG Study Abroad Program. Chair (Woodwind). **Session:** Semester 1, Semester 2. **Classes:** 1hr lesson or equivalent and performance workshop/wk. **Prerequisites:** WIND3030 Oboe 5 (Minor). **Assessment:** Jury exam: 20 mins (instrument specific). Teacher Grade 20%, Panel Grade 80%. See handbook for further information.

WIND 4016 Oboe 7 (Major)

6 credit points. B Mus (Mus Ed), B Mus (Perf). Chair (Woodwind). **Session:** Semester 1, Semester 2. **Classes:** 1hr lesson or equivalent and performance workshop/wk plus attendance at masterclasses, studio classes and exam classes when offered. (Check Woodwind Notice Board). **Prerequisites:** WIND3009 Oboe 6 (Major). **Assessment:** Teacher Grade 100%. See handbook for further information.

WIND 4040 Oboe 7 (Minor)

3 credit points. B Mus (Mus Ed). Chair (Woodwind). **Session:** Semester 1, Semester 2. **Classes:** 1hr lesson or equivalent and performance workshop/wk. **Prerequisites:** WIND3031 Oboe 6 (Minor) at Distinction level. **Assessment:** Teacher Grade 100%. See handbook for further information.

WIND 4018 Oboe 8 (Major)

6 credit points. B Mus (Mus Ed), B Mus (Perf). Chair (Woodwind). **Session:** Semester 1, Semester 2. **Classes:** 1hr lesson or equivalent and performance workshop/wk plus attendance at masterclasses, studio classes and exam classes when offered. (Check Woodwind Notice Board). **Prerequisites:** WIND4016 Oboe 7 (Major). **Assessment:** Recital at Senior level assessed by Panel: 50mins. Teacher Grade 20%, Panel Grade 80%. See handbook for further information.

WIND 4041 Oboe 8 (Minor)

3 credit points. B Mus (Mus Ed). Chair (Woodwind). **Session:** Semester 1, Semester 2. **Classes:** 1hr lesson or equivalent and performance workshop/wk. **Prerequisites:** WESTD4040 Oboe 7 (Minor) at Credit level. **Assessment:** Jury exam: 25 mins (instrument specific). Teacher Grade 20%, Panel Grade 80%. See handbook for further information.

Opera and Shakespeare

MCGY 3026 Opera and Shakespeare

3 credit points. B Mus Studies, Dip Mus, UG Study Abroad Program. Dr M. Halliwell (Vocal Studies). **Session:** Semester 2. **Classes:** One 1hr seminar/wk. **Assessment:** 2000w essay (100%).

This unit examines the relationship between the plays of Shakespeare and their operatic adaptations. There are striking similarities between the dramaturgical structure of the plays and generic operatic structure, as 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.

Plays and operas to be examined include Macbeth (Verdi); A Midsummer Night's Dream (Purcell and Britten); The Merry Wives of Windsor (Salieri, Nicolai and Verdi) and Romeo and Juliet (Bellini and Gounod).

Opera Ensemble

VSAO 1047 Opera Ensemble 1

3 credit points. Dip Op, UG Study Abroad Program. M. Ryan (Vocal/Opera). **Session:** Semester 2, Semester 1. **Classes:** 2hr workshop/wk. **Assessment:** A final grade will be compiled from continual assessment of professional demeanour and ensemble skills demonstrated during rehearsals and performances (100%).

The development of ensemble skills is an essential part of an opera singer's study. The aim of this series of units is that the singer will learn how to follow a conductor, to listen to others, to learn roles quickly, and to be able to sing in various styles. For information, contact the Chair of Opera Studies.

VSAO 1048 Opera Ensemble 2

3 credit points. Dip Op, UG Study Abroad Program. M. Ryan (Vocal/Opera). **Session:** Semester 1, Semester 2. **Classes:** 2hr workshop/wk. **Prerequisites:** VSAO1047 Opera Ensemble 1. **Assessment:** A final grade will be compiled from continual assessment of professional demeanour and ensemble skills demonstrated during rehearsals and performances (100%).

For further information, contact the Chair of Opera Studies.

VSAO 2047 Opera Ensemble 3

3 credit points. Dip Op, UG Study Abroad Program. M. Ryan (Vocal/Opera). **Session:** Semester 1, Semester 2. **Classes:** 2hr workshop/wk. **Prerequisites:** VSAO1048 Opera Ensemble 2. **Assessment:** A final grade will be compiled from continual assessment of professional demeanour and ensemble skills demonstrated during rehearsals and performances (100%).

For further information, contact the Chair (Opera Studies).

VSAO 2048 Opera Ensemble 4

3 credit points. Dip Op, UG Study Abroad Program. M. Ryan (Vocal/Opera). **Session:** Semester 1, Semester 2. **Classes:** 2hr workshop/wk. **Prerequisites:** VSAO2047 Opera Ensemble 3. **Assessment:** A final grade will be compiled from continual assessment of professional demeanour and ensemble skills demonstrated during rehearsals and performances (100%).

For further information, contact the Chair (Opera Studies).

VSAO 3047 Opera Ensemble 5

3 credit points. Dip Op, UG Study Abroad Program. M. Ryan (Vocal/Opera). **Session:** Semester 1, Semester 2. **Classes:** 2hr workshop/wk. **Prerequisites:** VSAO2048 Opera Ensemble 4. **Assessment:** A final grade will be compiled from continual assessment of professional demeanour and ensemble skills demonstrated during rehearsals and performances (100%).

For further information, contact the Chair (Opera Studies).

VSAO 3048 Opera Ensemble 6

3 credit points. Dip Op, UG Study Abroad Program. M. Ryan (Vocal/Opera). **Session:** Semester 1, Semester 2. **Classes:** 2hr workshop/wk. **Prerequisites:** VSAO3047 Opera Ensemble 5. **Assessment:** A final grade will be compiled from continual assessment of professional demeanour and ensemble skills demonstrated during rehearsals and performances (100%).

For further information, contact the Chair (Opera Studies).

Opera French

VSAO 1043 Opera French 1

3 credit points. Dip Op, UG Study Abroad Program. N. Dorigo (Vocal Studies). **Session:** Semester 1. **Classes:** 2hr workshop/wk. **Assessment:** Continuing assessment (30%), written and oral examination (50%), recital (20%).

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

VSAO 1044 Opera French 2

3 credit points. Dip Op, UG Study Abroad Program. N. Dorigo (Vocal Studies). **Session:** Semester 2. **Classes:** 2hr workshop/wk. **Prerequisites:** VSAO1043 Opera French 1. **Assessment:** Continuing assessment (30%), written and oral examination (40%), recital (30%).

Continuation of Opera French 1. For further information contact the Nicole Dorigo (Vocal Studies).

VSAO 2043 Opera French 3

3 credit points. Dip Op, UG Study Abroad Program. N. Dorigo (Vocal Studies). **Session:** Semester 1. **Classes:** 2hr workshop/wk. **Prerequisites:** VSAO1044 Opera French 2 or VSAO3003 French for Singers 2. **Assessment:** Continuing assessment (30%), written and oral examination (30%), recital (40%).

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

VSAO 2044 Opera French 4

3 credit points. Dip Op, UG Study Abroad Program. N. Dorigo (Vocal Studies). **Session:** Semester 2. **Classes:** 2hr workshop/wk. **Prerequisites:** VSAO2043 Opera French 3. **Assessment:** Continuing assessment (30%), written and oral examination (30%), recital (40%).

Continuation of Opera French 3. For further information contact Nicole Dorigo (Vocal Studies).

Opera German**VSAO 1045 Opera German 1**

3 credit points. Dip Op, UG Study Abroad Program. N. Dorigo (Vocal Studies). **Session:** Semester 1. **Classes:** 2hr workshop/wk. **Assessment:** Continuing assessment (30%); written and oral examination (50%), recital (20%).

The aim of the unit is to concentrate on those aspects of the language specific to the needs of singers. Throughout the unit, knowledge and skills are cumulative, and material taught is determined by the needs of individual students and the requirements of current vocal repertoire, both solo and ensemble. Rules of pronunciation and diction; basic grammar and syntax as an aid to comprehension and translation, will be studied. For further information, contact the Chair (Vocal Studies).

VSAO 1046 Opera German 2

3 credit points. Dip Op, UG Study Abroad Program. N. Dorigo (Vocal Studies). **Session:** Semester 2. **Classes:** 2hr workshop/wk. **Prerequisites:** VSAO 1045 Opera German 1. **Assessment:** Continuing assessment (30%), written and oral examination (40%), recital (30%).

Application and deepening of language skills gained in Opera German 1 to the translations of given texts; poetic appreciation of these texts, leading to understanding and interpretation of the word-music relationship. For further information contact the Chair (Vocal Studies).

VSAO 2045 Opera German 3

3 credit points. Dip Op, UG Study Abroad Program. N. Dorigo (Vocal Studies). **Session:** Semester 1. **Classes:** 2hr workshop/wk. **Prerequisites:** VSAO1046 Opera German 2 or VSAO2005 German for Singers 2. **Assessment:** Continuing assessment (30%), written and oral examination (30%), recital (40%).

Consolidation of skills begun in Opera German 1 and 2. For further information contact the Chair (Vocal Studies).

VSAO 2046 Opera German 4

3 credit points. Dip Op, UG Study Abroad Program. N. Dorigo (Vocal Studies). **Session:** Semester 2. **Classes:** 2hr workshop/wk. **Prerequisites:** VSAO2045 Opera German 3 or VSAO3009 German for Singers 3. **Assessment:** Continuing assessment (30%) written and oral examination (30%), recital (40%).

Consolidation of skills begun in earlier units of German. For further information contact the Chair (Vocal Studies).

Opera Italian**VSAO 1041 Opera Italian 1**

3 credit points. Dip Op, UG Study Abroad Program. N. Dorigo (Vocal Studies). **Session:** Semester 1. **Classes:** 2hr workshop/wk. **Assessment:** Continuing assessment (30%), written and oral examination (30%), recital (20%).

The aim is to concentrate on those aspects of the language specific to the needs of singers including the rules of pronunciation and diction, including the IPA, and basic grammar and syntax as aids to comprehension and translation. Throughout the course, knowledge and skills are cumulative, and material taught is determined by the needs of individual students and the requirements of current vocal repertoire, both solo and ensemble. For further information, contact Nicole Dorigo (Vocal Studies)

VSAO 1042 Opera Italian 2

3 credit points. Dip Op, UG Study Abroad Program. N. Dorigo (Vocal Studies). **Session:** Semester 2. **Classes:** 2hr workshop/wk. **Prerequisites:** VSAO1041 Opera Italian 1.

Assessment: Continuing assessment (30%), written and oral examination (40%), recital (30%).

Consolidation of rules of pronunciation and diction and basic grammar and syntax as aids to comprehension and translation. For further information, contact Nicole Dorigo (Vocal Studies)

VSAO 2041 Opera Italian 3

3 credit points. Dip Op, UG Study Abroad Program. N. Dorigo (Vocal Studies). **Session:** Semester 1. **Classes:** 2hr workshop/wk. **Prerequisites:** VSAO1042 Opera Italian 2 or VSAO1011 Italian for Singers 2. **Assessment:** Continuing assessment (30%), written and oral examination (30%), recital (40%).

Application and development of language skills gained in Opera Italian 1 and 2, to the translations of given texts; poetic appreciation of these texts, leading to understanding and interpretation of the word-music relationship. For further information, contact the Chair (Vocal Studies).

VSAO 2042 Opera Italian 4

3 credit points. Dip Op, UG Study Abroad Program. N. Dorigo (Vocal Studies). **Session:** Semester 2. **Classes:** 2hr workshop/wk. **Prerequisites:** VSAO2041 Opera Italian 3 or VSAO2006 Italian for Singers 3. **Assessment:** Continuing assessment (30%) written and oral examination (30%), recital (40%).

Please refer to Opera Italian 3. For further information, contact Nicole Dorigo (Vocal Studies).

VSAO 3041 Opera Italian 5

3 credit points. Dip Op, UG Study Abroad Program. **Session:** Semester 1. **Classes:** 2 hr workshop/wk. **Prerequisites:** VSAO2042 Opera Italian 4 or VSAO2007 Italian for Singers 4. **Assessment:** Continuing assessment (20%) written and oral examination (30%), recital (50%).

Application and development of language skills gained in Opera Italian 3 and 4, to the translations of given texts; poetic appreciation of these texts, leading to understanding and interpretation of the word-music relationship. For further information, contact Nicole Dorigo (Vocal Studies).

VSAO 3042 Opera Italian 6

3 credit points. Dip Op, UG Study Abroad Program. **Session:** Semester 2. **Classes:** 2hr workshop/wk. **Prerequisites:** VSAO3041 Opera Italian 5 or VSAO3004 Italian for Singers 5. **Assessment:** Continuing assessment (20%), written and oral examination (30%), recital (50%).

Please refer to Opera Italian 5. For further information, contact Nicole Dorigo (Vocal Studies)

Opera Repertoire**VSAO 1016 Opera Repertoire 1**

3 credit points. Dip Op, UG Study Abroad Program. S Kimmorley (Opera Studies). **Session:** Semester 1, Semester 2. **Classes:** 1hr coaching/wk. **Assessment:** A final grade will be compiled from continual assessment of professional demeanour and ensemble skills demonstrated during rehearsals and performances (100%).

NB: Department permission required for enrolment.

VSAO 2014 Opera Repertoire 2

3 credit points. Dip Op, UG Study Abroad Program. S Kimmorley (Opera Studies). **Session:** Semester 1, Semester 2. **Classes:** 1hr coaching/wk, plus ensemble workshops and rehearsals. **Prerequisites:** VSAO1016 Opera Repertoire 1. **Assessment:** A final grade will be compiled from continual assessment of professional demeanour and ensemble skills demonstrated during rehearsals and performances (100%).

VSAO 2015 Opera Repertoire 3

3 credit points. Dip Op, UG Study Abroad Program. S Kimmorley (Opera Studies). **Session:** Semester 1, Semester 2. **Classes:** 1hr coaching/wk, plus ensemble workshops and rehearsals. **Prerequisites:** VSAO2014 Opera Repertoire 2. **Assessment:** A final grade will be compiled from continual assessment of professional demeanour and ensemble skills demonstrated during rehearsals and performances (100%).

VSAO 3012 Opera Repertoire 4

3 credit points. Dip Op, UG Study Abroad Program. S Kimmorley (Opera Studies). **Session:** Semester 1, Semester 2. **Classes:** 1hr coaching/wk, plus ensemble workshops and rehearsals. **Prerequisites:** VSAO2015 Opera Repertoire 3. **Assessment:** A final grade will be compiled from continual assessment of professional demeanour and ensemble skills demonstrated during rehearsals and performances (100%).

VSAO 3013 Opera Repertoire 5

3 credit points. Dip Op, UG Study Abroad Program. S Kimmorley (Opera Studies). **Session:** Semester 1, Semester 2. **Classes:** 1hr coaching/wk, plus ensemble workshops and rehearsals. **Prerequisites:** VSAO3012 Opera Repertoire 4. **Assessment:** A final grade will be compiled from continual assessment of professional demeanour and ensemble skills demonstrated during rehearsals and performances (100%).

Opera Voice**VSAO 1014 Opera Voice 1**

6 credit points. Dip Op, UG Study Abroad Program. M.Ryan (Vocal Studies). **Session:** Semester 2, Semester 1. **Classes:** 1hr individual lesson and performance workshop/wk. **Corequisites:** VSAO1041 Opera Italian 1, VSAO1045 Opera German 1 and VSAO1043 Opera French 1. **Assessment:** Two performance workshops. Teacher grade 100%.

6. Undergraduate units of study

The aim of this unit is to develop the voice as an operatic instrument through work on style, phrasing, diction, enunciation, and interpretation. For further information, contact the Chair (Vocal Studies).

VSAO 1015 Opera Voice 2

6 credit points. Dip Op, UG Study Abroad Program. M.Ryan (Vocal Studies). **Session:** Semester 1, Semester 2. **Classes:** 1hr individual lesson and performance workshop/wk. **Prerequisites:** VSAO1014 Opera Voice 1. **Corequisites:** VSAO1042 Opera Italian 2, VSAO 1046 Opera German 2 and VSAO 1044 Opera French 2. **Assessment:** Jury Exam. Two contrasting operatic arias, in the original language. Panel- Unit members 50%, Teacher grade 50%
Two Performance Workshop performances.

Consolidation of vocal techniques begun in Opera Voice 1 through work with operatic vocal repertoire. For further information, contact the Chair (Vocal Studies).

VSAO 2012 Opera Voice 3

6 credit points. Dip Op, UG Study Abroad Program. M.Ryan (Vocal Studies). **Session:** Semester 1, Semester 2. **Classes:** 1hr individual lesson and performance workshop/wk. **Prerequisites:** VSAO1015 Opera Voice 2. **Assessment:** Teacher grade 100%. Two performance workshop performances.

For further information, contact the Chair (Vocal Studies).

VSAO 2013 Opera Voice 4

6 credit points. Dip Op, UG Study Abroad Program. M.Ryan (Vocal Studies). **Session:** Semester 1, Semester 2. **Classes:** 1hr individual lesson and performance workshop/wk. **Prerequisites:** VSAO2012 Opera Voice 3. **Assessment:** Jury exam of three contrasting arias, in the original language. Panel -Unit members 80%, Teacher grade 20%. Two performance Workshop performances.

For further information, contact the Chair (Vocal Studies).

VSAO 3010 Opera Voice 5

6 credit points. Dip Op, UG Study Abroad Program. M.Ryan (Vocal Studies). **Session:** Semester 1, Semester 2. **Classes:** 1hr individual lesson and performance workshop/wk. **Prerequisites:** VSAO2013 Opera Voice 4. **Assessment:** Teacher grade 100%. Two performance Workshop performances.

NB: Department permission required for enrolment.

For further information, contact the Chair (Vocal Studies).

VSAO 3011 Opera Voice 6

6 credit points. Dip Op, UG Study Abroad Program. M. Ryan (Vocal Studies). **Session:** Semester 1, Semester 2. **Classes:** 1hr individual lesson and concert practice/wk. **Prerequisites:** VSAO3010 Opera Voice 5. **Assessment:** 20-25 minute recital with substantial operatic content. Two performance Workshop performances. Panel-Unit members 80%, Teacher grade 20%.

For further information, contact the Chair (Vocal Studies).

Orchestral Studies

ENSE 1018 Orchestral Studies 1

3 credit points. B Mus (Perf), B Mus Studies, Dip Mus, UG Study Abroad Program. Relevant Chair of Unit. **Session:** Semester 1, Semester 2. **Classes:** 2hrs/wk - repertoire class and/or sectional class, participation in two performance projects. **Corequisites:** Principal Study (Major) 1 in an appropriate orchestral instrument. **Assessment:** See Orchestral Studies Handbook.

ENSE 1022 Orchestral Studies 2

3 credit points. B Mus (Perf), B Mus Studies, Dip Mus, UG Study Abroad Program. Relevant Chair of Unit. **Session:** Semester 2, Semester 1. **Classes:** 2hrs/wk - repertoire class and/or sectional class, participation in two performance projects. **Prerequisites:** ENSE1018 Orchestral Studies 1. **Corequisites:** Principal Study (Major) 2 in an appropriate orchestral instrument. **Assessment:** See Orchestral Studies Handbook.

ENSE 2005 Orchestral Studies (Major) 3

6 credit points. B A, B Mus Studies, B Mus Studies, Dip Mus, UG Study Abroad Program. **Session:** Semester 1, Semester 2. **Classes:** Average up to 4hrs/wk - repertoire class and/or sectional class, participation in 2 performance projects. **Prerequisites:** ENSE1022 Orchestral Studies 2. **Corequisites:** Principal Study (Major) 3 in an appropriate orchestral instrument. **Assessment:** See Orchestral Studies Handbook.

ENSE 2016 Orchestral Studies (Major) 4

6 credit points. B A, B Mus Studies, B Mus Studies, Dip Mus, UG Study Abroad Program. **Session:** Semester 2, Semester 1. **Classes:** Average 4hrs/wk - repertoire class and/or sectional class, participation in 2 performance projects. **Prerequisites:** ENSE2005 Orchestral Studies (Major) 3 or ENSE2011 Orchestral Studies 3. **Corequisites:** Principal Study (Major) 4 in an appropriate orchestral instrument. **Assessment:** See Orchestral Studies Handbook.

ENSE 3017 Orchestral Studies (Major) 5

6 credit points. B A, B Mus Studies, B Mus Studies, Dip Mus, UG Study Abroad Program. **Session:** Semester 1, Semester 2. **Classes:** Average 4hrs/wk - repertoire class and/or sectional class, participation in 2 performance projects. **Prerequisites:** ENSE2016 Orchestral Studies (Major) 4 or ENSE2015 Orchestral Studies 4. **Corequisites:** Principal Study (Major) 5 in an appropriate orchestral instrument. **Assessment:** See Orchestral Studies Handbook.

ENSE 3018 Orchestral Studies (Major) 6

6 credit points. B A, B Mus Studies, B Mus Studies, Dip Mus, UG Study Abroad Program. **Session:** Semester 1, Semester 2. **Classes:** Average 4hrs/wk - repertoire class and/or sectional class, participation in 2 performance projects. **Prerequisites:** ENSE3017 Orchestral Studies (Major) 5 or ENSE3010 Orchestral Studies 5. **Corequisites:** Prin-

cipal Study (Major) 6 in an appropriate orchestral instrument. **Assessment:** See Orchestral Studies Handbook.

ENSE 4021 Orchestral Studies (Major) 7

6 credit points. **Session:** Semester 2, Semester 1. **Classes:** Average 4hrs/wk - repertoire class and/or sectional class, participation in 2 performance projects. **Prerequisites:** ENSE3018 Orchestral Studies (Major) 6 or ENSE3014 Orchestral Studies 6. **Corequisites:** Principal Study (Major) 7 in an appropriate orchestral instrument or Principal Study (Honours) 7. **Assessment:** See Orchestral Studies Handbook.

ENSE 4022 Orchestral Studies (Major) 8

6 credit points. **Session:** Semester 1, Semester 2. **Classes:** Average 4hrs/wk - repertoire class and/or sectional class, participation in 2 performance projects. **Prerequisites:** ENSE4021 Orchestral Studies (Major) 7 or ENSE4011 Orchestral Studies 7. **Corequisites:** Principal Study (Major) 8 in an appropriate orchestral instrument or Principal Study (Honours) 8. **Assessment:** See Orchestral Studies Handbook.

Organ Major and Minor

ORGN 1004 Organ 1 (Major)

6 credit points. B Mus (Mus Ed), B Mus (Perf), B Mus Studies, Dip Mus, UG Study Abroad Program. P. Swanton (Organ Studies). **Session:** Semester 1, Semester 2. **Classes:** One 1hr individual lesson or equivalent and performance workshop/wk. **Corequisites:** ORGN1008 Organ Resources 1. **Assessment:** Teacher Grade 100%. See handbook for further information.

ORGN 1012 Organ 1 (Minor)

3 credit points. B Mus (Mus Ed), B Mus Studies, UG Study Abroad Program. P. Swanton (Organ Studies). **Session:** Semester 1, Semester 2. **Classes:** 1hr lesson or equivalent and performance workshop/wk. **Corequisites:** ORGN 1008 Organ Resources 1. **Assessment:** Teacher Grade 100%. See handbook for further information.

ORGN 1005 Organ 2 (Major)

6 credit points. B Mus (Mus Ed), B Mus (Perf), B Mus Studies, Dip Mus, UG Study Abroad Program. P. Swanton (Organ Studies). **Session:** Semester 1, Semester 2. **Classes:** 1hr individual lesson or equivalent and performance workshop/wk. **Prerequisites:** ORGN1004 Organ 1 (Major). **Corequisites:** ORGN1009 Organ Resources 2. **Assessment:** Jury exam assessed by Panel: 15 mins (instrument specific). Teacher Grade 50%, Panel Grade 50%. See handbook for further information.

ORGN 1013 Organ 2 (Minor)

3 credit points. B Mus (Mus Ed), B Mus Studies, UG Study Abroad Program. P. Swanton (Organ Studies). **Session:** Semester 1, Semester 2. **Classes:** 1hr lesson or equivalent and performance workshop/wk. **Prerequisites:** ORGN1012 Organ 1 (Minor). **Corequisites:** ORGN1009 Organ Resources 2. **Assessment:** Jury exam: 10 mins (instrument specific). Teacher Grade 50%, Panel Grade 50%. See handbook for further information.

ORGN 2004 Organ 3 (Major)

6 credit points. B Mus (Mus Ed), B Mus (Perf), B Mus Studies, Dip Mus, UG Study Abroad Program. P. Swanton (Organ Studies). **Session:** Semester 1, Semester 2. **Classes:** 1hr individual lesson or equivalent and performance workshop/wk. **Prerequisites:** ORGN1005 Organ 2 (Major). **Corequisites:** ORGN2008 Organ Resources 3. **Assessment:** Teacher Grade 100%. See handbook for further information.

ORGN 2007 Organ 3 (Minor)

3 credit points. B Mus (Mus Ed), B Mus Studies, UG Study Abroad Program. P. Swanton (Organ Studies). **Session:** Semester 1, Semester 2. **Classes:** 1hr lesson or equivalent and performance workshop/wk. **Prerequisites:** ORGN1013 Organ 2 (Minor). **Corequisites:** ORGN2008 Organ Resources 3. **Assessment:** Teacher Grade 100%. See handbook for further information.

ORGN 2005 Organ 4 (Major)

6 credit points. B Mus (Mus Ed), B Mus (Perf), B Mus Studies, Dip Mus, UG Study Abroad Program. P. Swanton (Organ Studies). **Session:** Semester 1, Semester 2. **Classes:** 1hr individual lesson or equivalent and performance workshop/wk. **Prerequisites:** ORGN2004 Organ 3 (Major). **Corequisites:** ORGN2009 Organ Resources 4. **Assessment:** Qualifying Exam: 25 mins (instrument specific). Teacher Grade 20%, Panel Grade 80%. Dip Mus - Recital at Junior level assessed by Panel: 40 mins. Teacher Grade 20%, Panel Grade 80%. See handbook for further information.

ORGN 2012 Organ 4 (Minor)

3 credit points. B Mus (Mus Ed), B Mus Studies, UG Study Abroad Program. P. Swanton (Organ Studies). **Session:** Semester 1, Semester 2. **Classes:** 1hr lesson or equivalent and performance workshop/wk. **Prerequisites:** ORGN2007 Organ 3 (Minor). **Corequisites:** ORGN2009 Organ Resources 4. **Assessment:** Jury exam: 15 mins (instrument specific). Teacher Grade 20%, Panel Grade 80%. See handbook for further information.

ORGN 3002 Organ 5 (Major)

6 credit points. B Mus (Mus Ed), B Mus (Perf), B Mus Studies, UG Study Abroad Program. P. Swanton (Organ Studies). **Session:** Semester 1, Semester 2. **Classes:** 1hr individual lesson or equivalent and performance workshop/wk. **Prerequisites:** ORGN2005 Organ 4 (Major). **Corequisites:** ORGN3008 Organ Resources 5. **Assessment:** Teacher Grade 100%. See handbook for further information.

ORGN 3006 Organ 5 (Minor)

3 credit points. B Mus (Mus Ed), B Mus Studies, UG Study Abroad Program. P. Swanton (Organ Studies). **Session:** Semester 1, Semester 2. **Classes:** 1hr lesson or equivalent and performance workshop/wk. **Prerequisites:** ORGN2012 Organ 4 (Minor). **Corequisites:** ORGN3008 Organ Resources 5. **Assessment:** Teacher Grade 100%. See handbook for further information.

ORGN 3010 Organ 6 (Major)

6 credit points. B Mus (Mus Ed), B Mus (Perf), B Mus Studies, UG Study Abroad Program. P. Swanton (Organ Studies). **Session:** Semester 1, Semester 2. **Classes:** 1hr individual lesson or equivalent and performance workshop/wk. **Prerequisites:** ORGN3002 Organ 5 (Major). **Corequisites:** ORGN3003 Organ Resources 6. **Assessment:** Recital at Junior level assessed by Panel: 40 mins. Teacher Grade 20%, Panel Grade 80%. See handbook for further information.

ORGN 3007 Organ 6 (Minor)

3 credit points. B Mus (Mus Ed), B Mus Studies, UG Study Abroad Program. P. Swanton (Organ Studies). **Session:** Semester 1, Semester 2. **Classes:** 1hr lesson or equivalent and performance workshop/wk. **Prerequisites:** ORGN3006 Organ 5 (Minor). **Corequisites:** ORGN3003 Organ Resources 6. **Assessment:** Jury exam: 20 mins (instrument specific). Teacher Grade 20%, Panel Grade 80%. See handbook for further information.

ORGN 4001 Organ 7 (Major)

6 credit points. B Mus (Mus Ed), B Mus (Perf), P. Swanton (Organ Studies). **Session:** Semester 1, Semester 2. **Classes:** 1hr individual lesson or equivalent and performance workshop/wk. **Prerequisites:** ORGN3010 Organ 6 (Major). **Corequisites:** ORGN4009 Organ Resources 7. **Assessment:** Teacher Grade 100%. See handbook for further information.

ORGN 4003 Organ 7 (Minor)

3 credit points. B Mus (Mus Ed), P. Swanton (Organ Studies). **Session:** Semester 1, Semester 2. **Classes:** 1hr lesson or equivalent and performance workshop/wk. **Prerequisites:** ORGN3007 Organ 6 (Minor) at Distinction level. **Corequisites:** ORGN4009 Organ Resources 7. **Assessment:** Teacher Grade 100%. See handbook for further information.

ORGN 4002 Organ 8 (Major)

6 credit points. B Mus (Mus Ed), B Mus (Perf), P. Swanton (Organ Studies). **Session:** Semester 1, Semester 2. **Classes:** 1hr individual lesson or equivalent and performance workshop/wk. **Prerequisites:** ORGN4001 Organ 7 (Major). **Corequisites:** ORGN4010 Organ Resources 8. **Assessment:** Recital at Senior level assessed by Panel: 50mins. Teacher Grade 20%, Panel Grade 80%. See handbook for further information.

ORGN 4005 Organ 8 (Minor)

3 credit points. B Mus (Mus Ed), P. Swanton (Organ Studies). **Session:** Semester 1, Semester 2. **Classes:** 1hr lesson or equivalent and performance workshop/wk. **Prerequisites:** ORGN4003 Organ 7 (Minor) at Credit level. **Corequisites:** ORGN4010 Organ Resources 8. **Assessment:** Jury exam: 25 mins (instrument specific). Teacher Grade 20%, Panel Grade 80%. See handbook for further information.

Organ Research Project**ORGN 3000 Organ Research Project 1**

3 credit points. B Mus Studies, Dip Mus, UG Study Abroad Program. P. Swanton (Organ Studies). **Session:** Semester 2. **Classes:** 1hr tut/wk. **Assessment:** Research report/essay of 2000-3000w in advanced draft form (100%).

ORGN 3001 Organ Research Project 2

3 credit points. B Mus Studies, Dip Mus, UG Study Abroad Program. P. Swanton (Organ Studies). **Session:** Semester 1, Semester 2. **Classes:** 1hr tut/wk. **Prerequisites:** ORGN3000 Organ Research Project 1. **Assessment:** Research report/essay of 5000-6000w (100%) OR research report/essay of 3000w in finalised form (25%) plus presentation of research topic as 60min public lecture/recital (75%).

Continuation of individual research project begun in Organ Research Project 1.

ORGN 4007 Organ Research Project 3

3 credit points. B Mus Studies, Dip Mus, P. Swanton (Organ Studies). **Session:** Semester 1. **Classes:** 1hr tut/wk. **Prerequisites:** ORGN3001 Organ Research Project 2. **Assessment:** Research report/essay of 2000-3000w in advanced draft form (100%).

This unit provides students with an opportunity for further research into a specialised area of the organ repertoire other than that studied in Organ Research Project 1 and 2.

ORGN 4008 Organ Research Project 4

3 credit points. B Mus Studies, Dip Mus, P. Swanton (Organ Studies). **Session:** Semester 1, Semester 2. **Classes:** 1hr tut/wk. **Prerequisites:** ORGN4007 Organ Research Project 3. **Assessment:** Research report/essay of 5000-6000w (100%) OR research report/essay of 3000w in finalised form (25%) plus presentation of research topic as 90min public lecture/recital (75%).

Continuation of individual research project begun in Organ Research Project 3.

Organ Resources**ORGN 1008 Organ Resources 1**

3 credit points. B Mus Studies, Dip Mus, UG Study Abroad Program. P. Swanton (Organ Studies). **Session:** Semester 1, Semester 2. **Classes:** 1hr tut/wk. **Assessment:** Essay (2000w) or Prac tests (100%).

NB: Department permission required for enrolment.

The unit will focus on the development of essential practical skills for organists.

ORGN 1009 Organ Resources 2

3 credit points. B Mus Studies, Dip Mus, UG Study Abroad Program. P. Swanton (Organ Studies). **Session:** Semester 1, Semester 2. **Classes:** 1hr tut/wk. **Prerequisites:** ORGN1008 Organ Resources 1. **Assessment:** Essay (2000w) or Prac tests (100%). Consolidation of concepts and skills introduced in Organ Resources 1.

ORGN 2008 Organ Resources 3

3 credit points. B Mus Studies, Dip Mus, UG Study Abroad Program. P. Swanton (Organ Studies). **Session:** Semester 1, Semester 2. **Classes:** 1hr tut/wk. **Prerequisites:** ORGN1009 Organ Resources 2. **Assessment:** Essay (2000w) or Prac tests (100%).

NB: Department permission required for enrolment.

The unit will focus on the development of essential practical skills for organists.

ORGN 2009 Organ Resources 4

3 credit points. B Mus Studies, Dip Mus, UG Study Abroad Program. P. Swanton (Organ Studies). **Session:** Semester 1, Semester 2. **Classes:** 1hr tut/wk. **Prerequisites:** ORGN2008 Organ Resources 3. **Assessment:** Essay (2000w) or Prac tests (100%). Consolidation of concepts and skills introduced in Organ Resources 3.

ORGN 3008 Organ Resources 5

3 credit points. B Mus Studies, UG Study Abroad Program. P. Swanton (Organ Studies). **Session:** Semester 1, Semester 2. **Classes:** 1hr tut/wk. **Prerequisites:** ORGN2009 Organ Resources 4. **Assessment:** Essay (2000w) or Prac tests (100%).

NB: Department permission required for enrolment.

The unit will focus on the development of essential practical skills for organists.

ORGN 3003 Organ Resources 6

3 credit points. B Mus Studies, UG Study Abroad Program. P. Swanton (Organ Studies). **Session:** Semester 1, Semester 2. **Classes:** 1hr tut/wk. **Prerequisites:** ORGN3008 Organ Resources 5. **Assessment:** Essay (2000w) or Prac tests (100%). Consolidation of concepts and skills introduced in Organ Resources 5.

ORGN 4009 Organ Resources 7

3 credit points. P. Swanton (Organ Studies). **Session:** Semester 1, Semester 2. **Classes:** 1hr tut/wk. **Prerequisites:** ORGN3003 Organ Resources 6. **Assessment:** Essay (2000w) or Prac tests (100%).

NB: Department permission required for enrolment.

The unit will focus on the development of essential practical skills for organists.

ORGN 4010 Organ Resources 8

3 credit points. P. Swanton (Organ Studies). **Session:** Semester 1, Semester 2. **Classes:** 1hr tut/wk. **Prerequisites:** ORGN4009 Organ Resources 7. **Assessment:** Essay (2000w) or Prac tests (100%).

Consolidation of concepts and skills introduced in Organ Resources 7.

Organ Seminar**ORGN 1010 Organ Seminar 1**

3 credit points. B Mus Studies, Dip Mus, UG Study Abroad Program. P. Swanton (Organ Studies). **Session:** Semester 1, Semester 2. **Classes:** 1hr seminar/wk. **Assessment:** Essay (2000w) or equivalent assignment based on topics covered in seminars and approved by the lecturer.

NB: Department permission required for enrolment.

Offers a series of lectures, masterclasses, visits to organs and other relevant activity as arranged by the Organ Studies Unit.

ORGN 1011 Organ Seminar 2

3 credit points. B Mus Studies, Dip Mus, UG Study Abroad Program. P. Swanton (Organ Studies). **Session:** Semester 1, Semester 2. **Classes:** 1hr seminar/wk. **Prerequisites:** ORGN1010 Organ Seminar 1. **Assessment:** Essay (2000w) or equivalent assignment based on topics covered in seminars and approved by the lecturer.

Please refer to Organ Seminar 1.

ORGN 2010 Organ Seminar 3

3 credit points. B Mus Studies, Dip Mus, UG Study Abroad Program. P. Swanton (Organ Studies). **Session:** Semester 1, Semester 2. **Classes:** 1hr seminar/wk. **Prerequisites:** ORGN1011 Organ Seminar 2. **Assessment:** Essay (2000w) or equivalent assignment based on topics covered in seminars and approved by the lecturer.

NB: Department permission required for enrolment.

Please refer to Organ Seminar 1.

ORGN 2011 Organ Seminar 4

3 credit points. B Mus Studies, Dip Mus, UG Study Abroad Program. P. Swanton (Organ Studies). **Session:** Semester 1, Semester 2. **Classes:** One 1hr seminar/wk. **Prerequisites:** ORGN2010 Organ Seminar 3. **Assessment:** Essay (2000w) or equivalent assignment based on topics covered in seminars and approved by the lecturer.

Please refer to Organ Seminar 1.

ORGN 3004 Organ Seminar 5

3 credit points. B Mus Studies, UG Study Abroad Program. P. Swanton (Organ Studies). **Session:** Semester 1, Semester 2. **Classes:** 1hr seminar/wk. **Prerequisites:** ORGN2011

6. Undergraduate units of study

Organ Seminar 4. **Assessment:** Essay (2000w) or equivalent assignment based on topics covered in seminars and approved by the lecturer.
NB: Department permission required for enrolment.

Please refer to Organ Seminar 1.

ORGN 3005 Organ Seminar 6

3 credit points. B Mus Studies, UG Study Abroad Program. P. Swanton (Organ Studies). **Session:** Semester 1, Semester 2. **Classes:** 1hr seminar/wk. **Prerequisites:** ORGN3004 Organ Seminar 5. **Assessment:** Essay (2000w) or equivalent assignment based on topics covered in seminars and approved by the lecturer.

Please refer to Organ Seminar 1.

ORGN 4011 Organ Seminar 7

3 credit points. P. Swanton (Organ Studies). **Session:** Semester 1, Semester 2. **Classes:** 1hr seminar/wk. **Prerequisites:** ORGN3005 Organ Seminar 6. **Assessment:** Essay (2000w) or equivalent assignment based on topics covered in seminars and approved by the lecturer.

NB: Department permission required for enrolment.

Please refer to Organ Seminar 1.

ORGN 4012 Organ Seminar 8

3 credit points. P. Swanton (Organ Studies). **Session:** Semester 1, Semester 2. **Classes:** 1hr seminar/wk. **Prerequisites:** ORGN4011 Organ Seminar 7. **Assessment:** Essay (2000w) or equivalent assignment based on topics covered in seminars and approved by the lecturer.

Please refer to Organ Seminar 1.

Palaeography

MCGY 3027 Palaeography 1

3 credit points. B Mus Studies, Dip Mus, UG Study Abroad Program. Dr K. Nelson (Musicology). **Session:** Semester 1. **Classes:** 1hr tut/wk. **Prerequisites:** MCGY1013 Music History 1. **Assessment:** Transcription assignment (20%), end of semester examination (80%).

This semester includes introductory studies of square chant notation, white mensural notation, keyboard tablature, Italian lute tablature and musica ficta.

MCGY 3030 Palaeography 2

3 credit points. B Mus Studies, UG Study Abroad Program. Dr K. Nelson (Musicology). **Session:** Semester 2. **Classes:** 1 hr tutorial/week. **Prerequisites:** MCGY3027 Palaeography 1. **Assessment:** Transcription assignment (20%), end of semester exam (80%). This semester builds upon the first semester's studies in Palaeography. It includes further study of white mensural notation, instrumental notation including French lute tablature, and another chant notation.

Pedagogy Guitar

STRG 3010 Pedagogy Guitar 1

3 credit points. B Mus Studies, Dip Mus, UG Study Abroad Program. G. Pikler (Strings). **Session:** Semester 1. **Classes:** 1hr tut/wk. **Assessment:** Regular class presentations (50%) and exam (50%).

This unit introduces players to the art and craft of instrumental teaching through the analysis of various pedagogical 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. B Mus Studies, Dip Mus, UG Study Abroad Program. G. Pikler (Strings). **Session:** Semester 2. **Classes:** 1hr tut/wk. **Prerequisites:** STRG3010 Pedagogy Guitar 1. **Assessment:** Regular class presentations (50%) and exam (50%).

Consolidation and extension of concepts and skills introduced in Pedagogy Guitar 1. For further information contact G. Pikler (Strings).

Pedagogy Keyboard

KEYB 3002 Pedagogy Pianoforte 1

3 credit points. B Mus Studies, Dip Mus, UG Study Abroad Program. D. Herscovitch (Keyboard). **Session:** Semester 1. **Classes:** 1hr lec/wk. **Assessment:** Two essays (100%).

The study of piano teaching from elementary to intermediate levels, with particular attention to technical development, including rhythm, touch and reading skills, as well as practice methods and repertoire. This unit is available for students enrolled in Keyboard Principal Study including Jazz students. For further information contact D. Herscovitch (Keyboard).

KEYB 3003 Pedagogy Pianoforte 2

3 credit points. B Mus Studies, Dip Mus, UG Study Abroad Program. D. Herscovitch (Keyboard). **Session:** Semester 2. **Classes:** 1hr lec/wk. **Prerequisites:** KEYB3002 Pedagogy Pianoforte 1. **Assessment:** Two essays (100%).

Extension of concepts and skills introduced in Pedagogy Pianoforte 1 with particular attention to technical development at advanced levels, as well as added emphasis on aspects relating to style and interpretation. This unit is available for students enrolled in Keyboard Principal Study including Jazz students. For further information contact D. Herscovitch (Keyboard).

Pedagogy Strings

STRG 3012 Pedagogy Strings 1

3 credit points. B Mus Studies, Dip Mus, UG Study Abroad Program. G. Richter (Strings). **Session:** Semester 1. **Classes:** One 2hr lect/wk. **Assessment:** One essay (2000 words) and examination (100%).

This unit of study is an introduction to the basic principles of teaching bowed string instruments. Topics covered will include the teaching of principles of movement, holding instrument (and bow), starting bow strokes, principles of left hand placement, legato and detache strokes. The emphasis will be on the teaching of beginners and the development of elementary instrumental and interpretative skills. Students will be expected to research and become familiar with the main teaching methods and literature relevant to beginners. Opportunity for supervised teaching and lesson observation may be provided and will form part of the semester workload.

STRG 3013 Pedagogy Strings 2

3 credit points. B Mus Studies, Dip Mus, UG Study Abroad Program. G. Richter (Strings). **Session:** Semester 2. **Classes:** One 2hr lect/wk and up to 4 hours of assigned mentoring practice per semester. **Prerequisites:** STRG3012 Pedagogy Strings 1. **Assessment:** One 2000 word essay (50%), a short mentoring report (20%) and examination (30%).

Instrumental and didactic concepts introduced in Pedagogy Strings 1 will be further developed. Advanced technical and interpretative issues will be explored and theoretical teaching literature will be researched. In addition, historical analysis of string teaching and teaching methodology will be considered. Some of the technical issues covered in detail include shifting, vibrato, martele, spiccato and staccato, practice techniques and development of advanced interpretative skills. Students will be expected to present one demonstration lesson or alternatively participate in a mentoring program of primary or secondary level string players.

Pedagogy Voice

VSAO 3014 Pedagogy Voice 1

3 credit points. B Mus Studies, Dip Mus, UG Study Abroad Program. Dr R. Cowley (Vocal Studies). **Session:** Semester 1. **Classes:** 2hrs/wk. **Assessment:** Assignment (100%).

Details of this course are available from the Chair (Vocal Studies).

VSAO 3015 Pedagogy Voice 2

3 credit points. B Mus Studies, Dip Mus, UG Study Abroad Program. Dr R. Cowley (Vocal Studies). **Session:** Semester 2. **Classes:** 2hrs/wk. **Prerequisites:** VSAO3014 Pedagogy Voice 1. **Assessment:** Assignment (100%).

Details of this course are available from the Chair (Vocal Studies).

Pedagogy Woodwind

WIND 3010 Pedagogy Woodwind 1

3 credit points. B Mus Studies, Dip Mus, UG Study Abroad Program. M. Walton (Woodwind). **Session:** Semester 1. **Classes:** 1hr tut/wk. **Assessment:** Written assignment (50%), class participation (50%).

To provide students with knowledge about educational approaches and strategies for teaching wind instruments to individuals and small groups. Topics will include creative teaching of beginner wind players, organising a teaching studio, teaching repertoire, and directing wind ensembles. For further information contact the Chair (Woodwind).

WIND 3011 Pedagogy Woodwind 2

3 credit points. B Mus Studies, Dip Mus, UG Study Abroad Program. M. Walton (Woodwind). **Session:** Semester 2. **Classes:** 1hr tut/wk. **Prerequisites:** WESTD3010 Pedagogy Woodwind 1. **Assessment:** Written assignment (50%), class participation (50%).

Students will begin to be articulate with concepts learned in Pedagogy Woodwind 1. Some of the topics covered will be: basic instrumental repair and maintenance, student report writing, teaching the mature age student and exam preparation. For further information contact the Chair (Woodwind).

Percussion Major and Minor

PRCN 1000 Percussion 1 (Major)

6 credit points. B Mus (Mus Ed), B Mus (Perf), B Mus Studies, Dip Mus, UG Study Abroad Program. D. Pratt (Percussion). **Session:** Semester 1, Semester 2. **Classes:** 1hr individual lesson and performance workshop/wk. **Assessment:** Teacher Grade 100%. See handbook for further information.

PRCN 1004 Percussion 1 (Minor)

3 credit points. B Mus (Mus Ed), B Mus Studies, UG Study Abroad Program. D. Pratt (Percussion). **Session:** Semester 1, Semester 2. **Classes:** 1hr lesson or equivalent and performance workshop/wk. **Assessment:** Teacher Grade 100%. See handbook for further information.

PRCN 1001 Percussion 2 (Major)

6 credit points. B Mus (Mus Ed), B Mus (Perf), B Mus Studies, Dip Mus, UG Study Abroad Program. D. Pratt (Percussion). **Session:** Semester 1, Semester 2. **Classes:** 1hr individual lesson and performance workshop/wk. **Prerequisites:** PRCN 1000 Percussion 1 (Major). **Assessment:** Jury exam assessed by Panel: 15 mins (instrument specific). Teacher Grade 50%, Panel Grade 50%. See handbook for further information.

PRCN 1005 Percussion 2 (Minor)

3 credit points. B Mus (Mus Ed), B Mus Studies, UG Study Abroad Program. D. Pratt (Percussion). **Session:** Semester 1, Semester 2. **Classes:** 1hr lesson or equivalent and performance workshop/wk. **Prerequisites:** PRCN1004 Percussion 1 (Minor). **Assessment:** Jury exam: 10 mins (instrument specific). Teacher Grade 50%, Panel Grade 50%. See handbook for further information.

PRCN 2000 Percussion 3 (Major)

6 credit points. B Mus (Mus Ed), B Mus (Perf), B Mus Studies, Dip Mus, UG Study Abroad Program. D. Pratt (Percussion). **Session:** Semester 1, Semester 2. **Classes:** 1hr individual lesson and performance workshop/wk. **Prerequisites:** PRCN 1001 Percussion 2 (Major). **Assessment:** Teacher Grade 100%. See handbook for further information.

PRCN 2004 Percussion 3 (Minor)

3 credit points. B Mus (Mus Ed), B Mus Studies, UG Study Abroad Program. D. Pratt (Percussion). **Session:** Semester 1, Semester 2. **Classes:** 1hr lesson or equivalent and performance workshop/wk. **Prerequisites:** PRCN1005 Percussion 2 (Minor). **Assessment:** Teacher Grade 100%. See handbook for further information.

PRCN 2001 Percussion 4 (Major)

6 credit points. B Mus (Mus Ed), B Mus (Perf), B Mus Studies, Dip Mus, UG Study Abroad Program. D. Pratt (Percussion). **Session:** Semester 1, Semester 2. **Classes:** 1hr individual lesson and performance workshop/wk. **Prerequisites:** PRCN2000 Percussion 3 (Major). **Assessment:** Qualifying Exam: 25 mins (instrument specific). Teacher Grade 20%, Panel Grade 80%. Dip Mus - Recital at Junior level assessed by Panel: 40 mins. Teacher Grade 20%, Panel Grade 80%. See handbook for further information.

PRCN 2005 Percussion 4 (Minor)

3 credit points. B Mus (Mus Ed), B Mus Studies, UG Study Abroad Program. D. Pratt (Percussion). **Session:** Semester 1, Semester 2. **Classes:** 1hr lesson or equivalent and performance workshop/wk. **Prerequisites:** PRCN2004 Percussion 3 (Minor). **Assessment:** Jury exam: 15 mins (instrument specific). Teacher Grade 20%, Panel Grade 80%. See handbook for further information.

PRCN 3000 Percussion 5 (Major)

6 credit points. B Mus (Mus Ed), B Mus (Perf), B Mus Studies, UG Study Abroad Program. D. Pratt (Percussion). **Session:** Semester 1, Semester 2. **Classes:** 1hr individual lesson and performance workshop/wk. **Prerequisites:** PRCN2001 Percussion 4 (Major). **Assessment:** Teacher Grade 100%. See handbook for further information.

PRCN 3005 Percussion 5 (Minor)

3 credit points. B Mus (Mus Ed), B Mus Studies, UG Study Abroad Program. D. Pratt (Percussion). **Session:** Semester 1, Semester 2. **Classes:** 1hr lesson or equivalent and performance workshop/wk. **Prerequisites:** PRCN2005 Percussion 4 (Minor). **Assessment:** Teacher Grade 100%. See handbook for further information.

PRCN 3001 Percussion 6 (Major)

6 credit points. B Mus (Mus Ed), B Mus (Perf), B Mus Studies, UG Study Abroad Program. D. Pratt (Percussion). **Session:** Semester 1, Semester 2. **Classes:** 1hr individual lesson and performance workshop/wk. **Prerequisites:** PRCN3000 Percussion 5 (Major). **Assessment:** Recital at Junior level assessed by Panel: 40 mins. Teacher Grade 20%, Panel Grade 80%. See handbook for further information.

PRCN 3006 Percussion 6 (Minor)

3 credit points. B Mus (Mus Ed), B Mus Studies, UG Study Abroad Program. D. Pratt (Percussion). **Session:** Semester 1, Semester 2. **Classes:** 1hr lesson or equivalent and performance workshop/wk. **Prerequisites:** PRCN3005 Percussion 5 (Minor). **Assessment:** Jury exam: 20 mins (instrument specific). Teacher Grade 20%, Panel Grade 80%. See handbook for further information.

PRCN 4001 Percussion 7 (Major)

6 credit points. B Mus (Mus Ed), B Mus (Perf), D. Pratt (Percussion). **Session:** Semester 1, Semester 2. **Classes:** 1hr individual lesson and performance workshop/wk. **Prerequisites:** PRCN3001 Percussion 6 (Major). **Assessment:** Teacher Grade 100%. See handbook for further information.

PRCN 4007 Percussion 7 (Minor)

3 credit points. B Mus (Mus Ed), D. Pratt (Percussion). **Session:** Semester 1, Semester 2. **Classes:** 1hr lesson or equivalent and performance workshop/wk. **Prerequisites:** PRCN3006 Percussion 6 (Minor) at Distinction level. **Assessment:** Teacher Grade 100%. See handbook for further information.

PRCN 4003 Percussion 8 (Major)

6 credit points. B Mus (Mus Ed), B Mus (Perf), D. Pratt (Percussion). **Session:** Semester 1, Semester 2. **Classes:** 1hr individual lesson and performance workshop/wk. **Prerequisites:** PRCN4001 Percussion 7 (Major). **Assessment:** Recital at Senior level assessed by Panel: 50mins. Teacher Grade 20%, Panel Grade 80%. See handbook for further information.

PRCN 4008 Percussion 8 (Minor)

3 credit points. B Mus (Mus Ed), D. Pratt (Percussion). **Session:** Semester 1, Semester 2. **Classes:** 1hr lesson or equivalent and performance workshop/wk. **Prerequisites:** PRCN4007 Percussion 7 (Minor) at Credit level. **Assessment:** Jury exam: 25 mins (instrument specific). Teacher Grade 20%, Panel Grade 80%. See handbook for further information.

Percussion Ensemble

PRCN 1002 Percussion Ensemble 1

3 credit points. B Mus Studies, Dip Mus, UG Study Abroad Program. D. Pratt (Percussion). **Session:** Semester 2, Semester 1. **Classes:** 2hr rehearsal/wk. **Corequisites:** Enrolment in one of Percussion 1-8 (Major). **Assessment:** Demonstrated personal commitment to improve skills, weekly preparation and disciplined and cooperative behaviour (100%).

PRCN 1003 Percussion Ensemble 2

3 credit points. B Mus Studies, Dip Mus, UG Study Abroad Program. D. Pratt (Percussion). **Session:** Semester 1, Semester 2. **Classes:** 2hr rehearsal/wk. **Prerequisites:** PRCN1002 Percussion Ensemble 1. **Corequisites:** Enrolment in one of Percussion 1-8 (Major). **Assessment:** Demonstrated personal commitment to improve skills, weekly preparation and disciplined and cooperative behaviour (100%).

PRCN 2002 Percussion Ensemble 3

3 credit points. B Mus Studies, Dip Mus, UG Study Abroad Program. D. Pratt (Percussion). **Session:** Semester 1, Semester 2. **Classes:** 2hr rehearsal/wk. **Prerequisites:** PRCN1003 Percussion Ensemble 2. **Corequisites:** Enrolment in one of Percussion 1-8 (Major). **Assessment:** Demonstrated personal commitment to improve skills, weekly preparation and disciplined and cooperative behaviour (100%).
NB: Department permission required for enrolment.

PRCN 2003 Percussion Ensemble 4

3 credit points. B Mus Studies, Dip Mus, UG Study Abroad Program. D. Pratt (Percussion). **Session:** Semester 1, Semester 2. **Classes:** 2hr rehearsal/wk. **Prerequisites:** PRCN2002 Percussion Ensemble 3. **Corequisites:** Enrolment in one of Percussion 1-8 (Major). **Assessment:** Demonstrated personal commitment to improve skills, weekly preparation and disciplined and cooperative behaviour (100%).

PRCN 3002 Percussion Ensemble 5

3 credit points. B Mus Studies, Dip Mus, UG Study Abroad Program. D. Pratt (Percussion). **Session:** Semester 1, Semester 2. **Classes:** 2hr rehearsal/wk. **Prerequisites:** PRCN2003 Percussion Ensemble 4. **Corequisites:** Enrolment in one of Percussion 1-8 (Major). **Assessment:** Demonstrated personal commitment to improve skills, weekly preparation and disciplined and cooperative behaviour (100%).
NB: Department permission required for enrolment.

PRCN 3003 Percussion Ensemble 6

3 credit points. B Mus Studies, Dip Mus, UG Study Abroad Program. D. Pratt (Percussion). **Session:** Semester 1, Semester 2. **Classes:** 2hr rehearsal/wk. **Prerequisites:** PRCN3002 Percussion Ensemble 5. **Corequisites:** Enrolment in one of Percussion 1-8 (Major). **Assessment:** Demonstrated personal commitment to improve skills, weekly preparation and disciplined and cooperative behaviour (100%).

PRCN 4005 Percussion Ensemble 7

3 credit points. D. Pratt (Percussion). **Session:** Semester 1, Semester 2. **Classes:** 2hr rehearsal/wk. **Prerequisites:** PRCN3003 Percussion Ensemble 6. **Corequisites:** Enrolment in one of Percussion 1-8 (Major). **Assessment:** Demonstrated personal commitment to improve skills, weekly preparation and disciplined and cooperative behaviour.
NB: Department permission required for enrolment.

PRCN 4009 Percussion Ensemble 8

3 credit points. D. Pratt (Percussion). **Session:** Semester 1, Semester 2. **Classes:** 2hr rehearsal/wk. **Prerequisites:** PRCN4005 Percussion Ensemble 7. **Corequisites:** Enrolment in one of Percussion 1-8 (Major). **Assessment:** Demonstrated personal commitment to improve skills, weekly preparation and disciplined and cooperative behaviour (100%).

Performance Practice

CMPN 1000 Performance Practice 1

3 credit points. B Mus (Comp), B Mus Studies, Dip Mus, UG Study Abroad Program. **Session:** Semester 1. **Classes:** 1hr workshop/wk. **Assessment:** Weekly assignments (70%), final recorded composition (30%).

The unit aims, through performance, to help students develop vital aural and improvisational skills which will significantly enhance their compositional capacity. For further information contact the Chair (Composition and Music Technology).

CMPN 1003 Performance Practice 2

3 credit points. B Mus Studies, Dip Mus, UG Study Abroad Program. **Session:** Semester 2. **Classes:** 1hr workshop/wk. **Prerequisites:** CMPN 1000 Performance Practice 1. **Assessment:** Weekly assignments (70%), final recorded composition (30%).

6. Undergraduate units of study

The unit aims through performance to help students develop vital aural and improvisational skills which will significantly enhance their compositional process. For further information contact the Chair (Composition and Music Technology).

CMPN 2000 Performance Practice 3

3 credit points. B Mus Studies, Dip Mus, UG Study Abroad Program. D. Pratt (Percussion). **Session:** Semester 1. **Classes:** Ihr workshop/wk. **Prerequisites:** CMPN 1003 Performance Practice 2. **Assessment:** Weekly assignments (20%), 2 exams (20% each), solo work (40%).

The unit aims to introduce students to the instruments and techniques required for composition and performance in percussion. The unit will also focus on the fundamentals of rhythm in order to develop solo and ensemble performance skills.

CMPN 2001 Performance Practice 4

3 credit points. B Mus Studies, Dip Mus, UG Study Abroad Program. D. Pratt (Percussion). **Session:** Semester 2. **Classes:** Ihr workshop/wk. **Prerequisites:** CMPN2000 Performance Practice 3. **Assessment:** Weekly assignments/classroom participation (50%), composition and performance of a piece for percussion ensemble (50%).

The unit aims to introduce students to the instruments and techniques required for composition and performance in percussion. The unit will also focus on the fundamentals of rhythm in order to develop solo and ensemble performance skills.

Pianoforte Major and Minor

KEYB 1008 Pianoforte 1 (Major)

6 credit points. B Mus (Mus Ed), B Mus (Perf), B Mus Studies, Dip Mus, UG Study Abroad Program. G.Willems (Keyboard). **Session:** Semester 1, Semester 2. **Classes:** Ihr individual lesson and performance workshop/wk and up to 15 hrs masterclasses and special projects per semester. **Assessment:** Teacher Grade 100%. See handbook for further information.

KEYB 1013 Pianoforte 1 (Minor)

3 credit points. B Mus (Mus Ed), B Mus Studies, UG Study Abroad Program. G.Willems (Keyboard). **Session:** Semester 1, Semester 2. **Classes:** Ihr lesson or equivalent and performance workshop/wk. **Assessment:** Teacher Grade 100%. See handbook for further information.

KEYB 1009 Pianoforte 2 (Major)

6 credit points. B Mus (Mus Ed), B Mus (Perf), B Mus Studies, Dip Mus, UG Study Abroad Program. G.Willems (Keyboard). **Session:** Semester 1, Semester 2. **Classes:** Ihr individual lesson and performance workshop/wk, and up to 15 hrs masterclasses and special projects per semester. **Prerequisites:** KEYB 1008 Pianoforte 1 (Major). **Assessment:** Jury exam assessed by Panel: 15 mins (instrument specific). Teacher Grade 50%, Panel Grade 50%. See handbook for further information.

KEYB 1014 Pianoforte 2 (Minor)

3 credit points. B Mus (Mus Ed), B Mus Studies, UG Study Abroad Program. E. Powell (Keyboard). **Session:** Semester 2, Semester 1. **Classes:** Ihr lesson or equivalent and performance workshop/wk. **Prerequisites:** KEYB 1013 Pianoforte 1 (Minor). **Assessment:** Jury exam: 10 mins (instrument specific). Teacher Grade 50%, Panel Grade 50%. See handbook for further information.

KEYB 2007 Pianoforte 3 (Major)

6 credit points. B Mus (Mus Ed), B Mus (Perf), B Mus Studies, Dip Mus, UG Study Abroad Program. G.Willems (Keyboard). **Session:** Semester 1, Semester 2. **Classes:** Ihr individual lesson and performance workshop/wk and up to 15 hrs masterclasses and special projects per semester. **Prerequisites:** KEYB 1009 Pianoforte 2 (Major) or audition for advanced standing. **Assessment:** Teacher Grade 100%. See handbook for further information.

Students wishing to transfer from Pianoforte 2 (Minor) to Pianoforte 3 (Major) must have been examined for and passed Pianoforte 1 and 2 (Major) and have studied the Major syllabus of the year and reached the required standard.

KEYB 2011 Pianoforte 3 (Minor)

3 credit points. B Mus (Mus Ed), B Mus Studies, UG Study Abroad Program. E. Powell (Keyboard). **Session:** Semester 1, Semester 2. **Classes:** Ihr lesson or equivalent and performance workshop/wk. **Prerequisites:** KEYB 1014 Pianoforte 2 (Minor). **Assessment:** Teacher Grade 100%. See handbook for further information.

KEYB 2008 Pianoforte 4 (Major)

6 credit points. B Mus (Mus Ed), B Mus (Perf), B Mus Studies, Dip Mus, UG Study Abroad Program. G.Willems (Keyboard). **Session:** Semester 1, Semester 2. **Classes:** Ihr individual lesson and performance workshop/wk and up to 15 hrs masterclasses and special projects per semester. **Prerequisites:** KEYB2007 Pianoforte 3 (Major). **Assessment:** Qualifying Exam: 25 mins (instrument specific). Teacher Grade 20%, Panel Grade 80%. Dip Mus - Recital at Junior level assessed by Panel: 40 mins. Teacher Grade 20%, Panel Grade 80%. See handbook for further information.

KEYB 2012 Pianoforte 4 (Minor)

3 credit points. B Mus (Mus Ed), B Mus Studies, UG Study Abroad Program. E. Powell (Keyboard). **Session:** Semester 1, Semester 2. **Classes:** Ihr lesson or equivalent and performance workshop/wk. **Prerequisites:** KEYB2011 Pianoforte 3 (Minor). **Assessment:** Jury exam: 15 mins (instrument specific). Teacher Grade 20%, Panel Grade 80%. See handbook for further information.

KEYB 3004 Pianoforte 5 (Major)

6 credit points. B Mus (Mus Ed), B Mus (Perf), B Mus Studies, UG Study Abroad Program. G.Willems (Keyboard). **Session:** Semester 1, Semester 2. **Classes:** Ihr individual lesson and performance workshop/wk and up to 15 hrs masterclasses and special projects per semester. **Prerequisites:** KEYB2008 Pianoforte 4 (Major), ENSE2001 Accompaniment 4. **Assessment:** Teacher Grade 100%. See handbook for further information.

KEYB 3008 Pianoforte 5 (Minor)

3 credit points. B Mus (Mus Ed), B Mus Studies, UG Study Abroad Program. E. Powell (Keyboard). **Session:** Semester 1, Semester 2. **Classes:** Ihr lesson or equivalent and performance workshop/wk. **Prerequisites:** KEYB2012 Pianoforte 4 (Minor). **Assessment:** Teacher Grade 100%. See handbook for further information.

KEYB 3005 Pianoforte 6 (Major)

6 credit points. B Mus (Mus Ed), B Mus (Perf), B Mus Studies, UG Study Abroad Program. G.Willems (Keyboard). **Session:** Semester 1, Semester 2. **Classes:** Ihr individual lesson and performance/wk and up to 15 hrs masterclasses and special projects per semester. **Prerequisites:** KEYB3004 Pianoforte 5 (Major). **Assessment:** Recital at Junior level assessed by Panel: 40 mins. Teacher Grade 20%, Panel Grade 80%. See handbook for further information.

KEYB 3009 Pianoforte 6 (Minor)

3 credit points. B Mus (Mus Ed), B Mus Studies, UG Study Abroad Program. E. Powell (Keyboard). **Session:** Semester 1, Semester 2. **Classes:** Ihr lesson or equivalent and performance workshop/wk. **Prerequisites:** KEYB3008 Pianoforte 5 (Minor). **Assessment:** Jury exam: 20 mins (instrument specific). Teacher Grade 20%, Panel Grade 80%. See handbook for further information.

KEYB 4002 Pianoforte 7 (Major)

6 credit points. B Mus (Mus Ed), B Mus (Perf), E. Powell (Keyboard). **Session:** Semester 1, Semester 2. **Classes:** Ihr individual lesson and performance workshop/wk and up to 15 hrs masterclasses and special projects per semester. **Prerequisites:** KEYB3005 Pianoforte 6 (Major). **Corequisites:** KEYB3002 Piano Pedagogy 1. **Assessment:** Teacher Grade 100%. See handbook for further information.

KEYB 4008 Pianoforte 7 (Minor)

3 credit points. B Mus (Mus Ed), E. Powell (Keyboard). **Session:** Semester 1, Semester 2. **Classes:** Ihr lesson or equivalent and performance workshop/wk. **Prerequisites:** KEYB3009 Pianoforte 6 (Minor) at Distinction level. **Assessment:** Teacher Grade 100%. See handbook for further information.

KEYB 4004 Pianoforte 8 (Major)

6 credit points. B Mus (Mus Ed), B Mus (Perf), E. Powell (Keyboard). **Session:** Semester 1, Semester 2. **Classes:** Ihr individual lesson and performance workshop/wk and up to 15 hrs masterclasses and special projects per semester. **Prerequisites:** KEYB4002 Pianoforte 7 (Major). **Corequisites:** KEYB3003 Pedagogy Pianoforte 2. **Assessment:** Recital at Senior level assessed by Panel: 50mins. Teacher Grade 20%, Panel Grade 80%. See handbook for further information.

KEYB 4009 Pianoforte 8 (Minor)

3 credit points. B Mus (Mus Ed), E. Powell (Keyboard). **Session:** Semester 1, Semester 2. **Classes:** Ihr lesson or equivalent and performance workshop/wk. **Prerequisites:** KEYB4008 Pianoforte 7 (Minor) at Credit level. **Assessment:** Jury exam: 25 mins (instrument specific). Teacher Grade 20%, Panel Grade 80%. See handbook for further information.

Practical Stagecraft

GENS 2002 Practical Stagecraft

3 credit points. B Mus Studies, Dip Mus, UG Study Abroad Program. Ms M. McCrae (General Studies). **Session:** Semester 2. **Classes:** Two Ihr lee and two Ihr prac tut/wk for 6 weeks. (While this unit is designed to fit with the Music Education practicum, it is open to all B.Mus and BMusStudies students. It commences in Week 1 beginning July 18, continues for three weeks for four hours per week, then recommences Week 12 beginning October 10 and continues for 3 weeks, four hours per week.). **Assessment:** Practical assessment 50%. Stagecraft diary 50%.

This General Studies unit is designed to give students an understanding of the process of staging theatre and music theatre in a student or community environment. It covers areas such as the historical development of the actor/audience relationship, form and style and its relationship to theatre design, technical production, basic acting technique and direction. These areas will be covered in lectures, practical experiences, excursions and research. For further information contact Dr D. Collins (General Studies).

Practicum

MUED 2005 Practicum 1

3 credit points. B Mus (Mus Ed), UG Study Abroad Program. Practicum Coordinator. **Session:** Semester 2. **Classes:** See course description. **Prerequisites:** MUED 1006 Significant Methods, GENS1000 Education 1. **Corequisites:** MUED4999 Pre-secondary Music Education, GENS 1001 Education 2. **Assessment:** Fulfillment 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 Monday 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 Pre-secondary Music Education and Education 2. Details of this Unit are contained in the Conservatorium Practicum Handbook. For further information contact the Practicum Coordinator.

MUED 3002 Practicum 2

12 credit points. B Mus (Mus Ed), UG Study Abroad Program. Practicum Coordinator. **Session:** Semester 2. **Classes:** 7wk block beginning in Week 5 of the Semester. **Prerequisites:** MUED2005 Practicum 1. **Corequisites:** MUED2002 Junior Secondary Music Education, GENS2001 Education 4. **Assessment:** Fulfilment of criteria in Practicum Handbook.

This first secondary practicum is a seven week block which takes place from Week 5 of Semester 2, Year 3 of the award. The main purposes of the practicum are that students develop the ability to plan and teach lessons to year 7-10 classes and acquire an understanding of the developing adolescent. Details of this unit are contained in the Conservatorium Practicum Handbook. For further information contact the Practicum Coordinator.

MUED 4003 Practicum 3

12 credit points. B Mus (Mus Ed), UG Study Abroad Program. Practicum Coordinator. **Session:** Semester 1, Semester 2. **Classes:** 7wk block beginning in Week 5 of the Semester. **Prerequisites:** Practicum 2 (MUED3002 or GENS3002). **Corequisites:** MUED3004 Senior Secondary Music Education, GENS4001 Education 7. **Assessment:** Fulfilment of criteria in Practicum Handbook.

This second secondary practicum is a seven week block which takes place from Week 5 of Semester 2, year 4 of the award. Students will be required initially to teach twelve music periods a week. Some of these periods should be on senior secondary classes. Towards the end of the practicum, it would be expected that, on two days a week, the student would be responsible for a teacher's full day program. Details of this Unit are contained in the Conservatorium Practicum Handbook. For further information contact the Practicum Coordinator. NB: This unit is only available in semester 1 if the student has finished all other units

PERF 2002 Principal Study (Diploma) 5

12 credit points. Dip Mus, UG Study Abroad Program. Chair of Unit for student's Principal Study. **Session:** Semester 2, Semester 1. **Classes:** 1hr individual lesson and performance workshop/wk. **Prerequisites:** PERF2001 Principal Study (Diploma) 4. **Assessment:** 40 minute recital (70%), Technical examination (see separate requirements under appropriate instruments or voice) (30%), minimum two 6 min concert practice performances.

For further information students should contact the Chair of Unit for their Principal Study. Students in the 2-year Diploma of Music do not enrol in this Principal Study. Please enrol in the appropriate Principal Study (Major) unit of study for your instrument.

PERF 2003 Principal Study (Diploma) 6

12 credit points. Dip Mus, UG Study Abroad Program. Chair of Unit for student's Principal Study. **Session:** Semester 2, Semester 1. **Classes:** 1hr individual lesson and performance workshop/wk. **Prerequisites:** PERF2002 Principal Study (Diploma) 5. **Assessment:** 50min public recital, minimum two 6 min concert practice performance (100%).

For further information students should contact the Chair of Unit for their Principal Study. Students in the 2-year Diploma of Music do not enrol in this Principal Study. Please enrol in the appropriate Principal Study (Major) unit of study for your instrument.

Principal Study (Honours)

PERF 4002 Principal Study (Honours) 7

12 credit points. B Mus (Perf), Chair of Unit for student's Principal Study. **Session:** Semester 1, Semester 2. **Classes:** 14 x 1hr one-to-one lessons in the area of Principal Study and up to 5hrs supervision for the Performance Project/sem; 2hrs concert practice/wk; up to 5hrs Honours seminar/sem. **Prerequisites:** MCGY2011 Harmony and Analysis 4 or JAZZ2017 Jazz Harmony and Arranging 4, MCGY2005 Aural Perception 4 or JAZZ2039 Jazz Ear Training 4, MUED1002 Music Technology 1, GENS2005 Historical and Cultural Studies 2, MCGY3034 Writing Skills for Music Professions. **Assessment:** Teacher's mark (20%); Performance Project 1 (80% consisting of project 50% and notes 30%).

Students must complete requirements for Principal Study (Major) 7 in their instrument or voice at mid-semester and complete Performance Project 1 at the end of the semester. Normally the Performance Project 1 will display a unified focus on a specialised performance area relating to the candidate's Principal Study in an area such as repertoire, style, performance practice, aesthetic ideology or innovative use of instrumental techniques or technology. The Performance Project must be accompanied by notes which give the aim of the project, background, and critical commentary or analysis. Performance Project 1 may take the form of a recital (40-45 minutes) or lecture recital, a recording or other innovative performance medium. Performance Projects will be developed and workshoped in the Honours Seminar in the first five weeks of semester after which students will work further with their supervisor. At the end of week

5 students will be expected to submit a final proposal for the Honours project. Performance Project 1 will be assessed according to three broad criteria: exposition of aims and background; originality; musical and technical achievement (as detailed for each instrument in recital assessment)..

PERF 4003 Principal Study (Honours) 8

12 credit points. B Mus (Perf), Chair of Unit for student's Principal Study. **Session:** Semester 1, Semester 2. **Classes:** 14 x 1hr one-to-one lessons in the area of Principal Study and up to 5hrs supervision for the Performance Project/sem; 2hrs Concert practice/wk; Honours seminar. **Prerequisites:** PERF4002 Principal Study (Honours) 7. **Assessment:** Performance Project 2 (100% consisting of recital 90%; notes 10%). To progress to Principal Study (Honours) 8, students must obtain a minimum of 65 in Principal Study (Honours) 7 and a minimum of a Pass in all the constituent components of Principal Study (Honours) 7. Students must complete Performance Project 2. Normally Performance Project 2 will be a public recital of 45-50 minutes duration displaying superior performance knowledge and skills. The Performance Project must be accompanied by notes which give, where appropriate, the aim of the project, background, and critical and historical commentary and analysis. Performance Project 2 will be assessed according to three broad criteria: exposition of aims and background; creativity; and musical and technical achievement (as detailed for each instrument in recital assessment).

Production

VSAO 2001 Production 1

3 credit points. Dip Op, UG Study Abroad Program. M. Ryan. **Session:** Semester 1, Semester 2. **Classes:** 35-45hrs/sem, consisting of acting, yoga, dance and Alexander technique classes, workshops, rehearsals and masterclasses. As this is a production based unit, students must understand that as performances/special programs approach additional hours may be involved. **Assessment:** Progressive assessment based on class/workshop activities (100%).

NB: Department permission required for enrolment.

This unit introduces students to the processes involved in bringing a scene to dramatic life, through practical workshops, seminars, demonstrations and visits to performances and rehearsals. For further information contact the Chair (Opera Studies).

VSAO 2010 Production 2

3 credit points. Dip Op, UG Study Abroad Program. M. Ryan. **Session:** Semester 1, Semester 2. **Classes:** 35-45hrs/sem, consisting of acting, yoga, dance and Alexander technique classes, workshops, rehearsals and masterclasses. As this is a production based unit, students must understand that as performances/special programs approach additional hours may be involved. **Prerequisites:** VSAO2001 Production 1. **Assessment:** Progressive assessment based on class/workshop activities (100%).

Classes continue to be based on a practical/workshop approach. Students are encouraged towards self-discovery while their work becomes more rehearsal oriented. For further information contact the Chair (Opera Studies).

VSAO 3001 Production 3

3 credit points. Dip Op, UG Study Abroad Program. M. Ryan. **Session:** Semester 1, Semester 2. **Classes:** 35-45hrs/sem, consisting of acting, yoga, dance and Alexander technique classes, workshops, rehearsals and masterclasses. As this is a production based unit, students must understand that as performances/special programs approach additional hours may be involved. **Prerequisites:** VSAO2010 Production 2. **Assessment:** Progressive assessment based on class/workshop activities (100%).

NB: Department permission required for enrolment.

The experience students have gained enables them to continue their development and consolidate their competencies. Students are also introduced to rehearsal methods, rehearsal structure and opera production history. For further information contact the Chair (Opera Studies).

VSAO 3008 Production 4

3 credit points. Dip Op, UG Study Abroad Program. M. Ryan. **Session:** Semester 1, Semester 2. **Classes:** 35-45hrs/sem, consisting of acting, yoga, dance and Alexander technique classes, workshops, rehearsals, and masterclasses. As this is a production based unit, students must understand that as performances/special programs approach additional hours may be involved. **Prerequisites:** VSAO3001 Production 3. **Assessment:** Progressive assessment based on class/workshop activities (100%).

Students continue to work in character and role building, acting and performance styles with more challenging and complex tasks. For further information contact the Chair (Opera Studies).

VSAO 3023 Production 5

3 credit points. Dip Op, UG Study Abroad Program. M. Ryan. **Session:** Semester 1, Semester 2. **Classes:** 35-45hrs/sem, consisting of acting, yoga, dance and Alexander technique classes, workshops, rehearsals, and masterclasses. As this is a production based unit, students must understand that as performances/special programs approach additional hours may be involved. **Prerequisites:** VSAO3008 Production 4. **Assessment:** Progressive assessment based on class/workshop activities (100%).

NB: Department permission required for enrolment.

6. Undergraduate units of study

Students continue to work in character and role building, acting and performance styles with more challenging and complex tasks. For further information contact the Chair (Opera Studies).

VSAO 3024 Production 6

3 credit points. Dip Op, UG Study Abroad Program. M. Ryan. **Session:** Semester 1, Semester 2. **Classes:** 35-45hrs/sem, consisting of acting, yoga, dance and Alexander technique classes, workshops, rehearsals, and masterclasses. As this is a production based unit, students must understand that as performances/special programs approach additional hours may be involved. **Prerequisites:** VSAO3023 Production 5. **Assessment:** Progressive assessment based on class/workshop activities (100%). Students continue to work in character and role building, acting and performance styles with more challenging and complex tasks. For further information contact the Chair (Opera Studies).

Radical Rock

MCGY 1006 Radical Rock 1

3 credit points. B Mus Studies, Dip Mus, UG Study Abroad Program. Dr C. Fairchild. **Session:** Semester 1. **Classes:** 1hr seminar/wk. **Assessment:** Listening Test (35%) and essay (65%).

Radical Rock 1 surveys developments in rock and popular music from the 1890s to the 1990s centred around four thematic clusters: aesthetics, places, technology and the spectacular in popular music. Topics will include African Retentions in American popular music, the influence of the blues and early American country music as well as in depth analysis of specific music scenes such as Mowtown in the 60s, New York and London in the 70s, Brisbane punk and 'the Dunedin Sound.' We will also look at how the DJ culture and the digital

MCGY 1007 Radical Rock 2

3 credit points. B Mus Studies, Dip Mus, UG Study Abroad Program. **Session:** Semester 2. **Classes:** 1hr seminar/wk. **Prerequisites:** None, but MCGY1006 Radical Rock 1 strongly recommended. **Assessment:** Listening Test (35%) and essay (65%).

Radical Rock 2 will study contemporary developments in rock and popular culture through thematically linked lectures. There will be three thematic clusters: African American Sounds, Australian Sounds and Global Sounds. Lectures will explore the development of reggae, afro-beat and global styles of hip-hop as well as the history of Australian folk, rock and country music. The thematic link between all of the lectures will be an examination of how different forms of globalisation have influenced the development of different styles of popular music.

Recital Performance

PERF 3002 Recital Performance

6 credit points. B Mus (Mus Ed), B Mus Studies, UG Study Abroad Program. Chair of Unit. **Session:** Semester 1, Semester 2. **Classes:** 1hour individual lesson and concert practice/wk. **Prerequisites:** Principal Study (Major) 5 in instrument or voice. **Assessment:** 45min public recital; plus two 6 min concert practice performances (100%).

Recital Performance is taken as an alternative to the relevant Principal Study (Major) 6 for the student's instrument or voice for students who do not plan to progress to Principal Study (Major) 7 and 8. It aims to provide an appropriate performance challenge for students in their last year of Principal Study. A balanced and varied recital program shall be developed in consultation with the individual and must be approved by the Chair of Unit by week 9 of the semester in which the unit of study is taken. Normally music from three distinct styles or eras would be represented. A work by a living composer should also be included, if relevant for the instrument. Please consult the relevant Chair of Unit for further information.

NOTE: Recital Performance does NOT satisfy pre-requisites for Principal Study (Major) 7.

Exclusion: Any Principal Study 6 unit of study.

Recorder Major and Minor

WIND 1012 Recorder 1 (Major)

6 credit points. B Mus (Mus Ed), B Mus (Perf), B Mus Studies, Dip Mus, UG Study Abroad Program. Chair (Woodwind). **Session:** Semester 1, Semester 2. **Classes:** 1hr lesson or equivalent and performance workshop/wk plus attendance at masterclasses, studio classes and exam classes when offered. (Check Woodwind Notice Board). **Assessment:** Teacher Grade 100%. See handbook for further information.

WIND 1027 Recorder 1 (Minor)

3 credit points. B Mus (Mus Ed), B Mus Studies, UG Study Abroad Program. Chair (Woodwind). **Session:** Semester 1, Semester 2. **Classes:** 1hr lesson or equivalent and performance workshop/wk. **Assessment:** Teacher Grade 100%. See handbook for further information.

WIND 1013 Recorder 2 (Major)

6 credit points. B Mus (Mus Ed), B Mus (Perf), B Mus Studies, Dip Mus, UG Study Abroad Program. Chair (Woodwind). **Session:** Semester 2, Semester 1. **Classes:** 1hr lesson or equivalent and performance workshop/wk plus attendance at masterclasses, studio classes and exam classes when offered. (Check Woodwind Notice Board). **Prerequisites:** WIND1012 Recorder 1 (Major). **Assessment:** Jury exam assessed by Panel: 15 mins (instrument specific). Teacher Grade 50%, Panel Grade 50%. See handbook for further information.

WIND 1028 Recorder 2 (Minor)

3 credit points. B Mus (Mus Ed), B Mus Studies, UG Study Abroad Program. Chair (Woodwind). **Session:** Semester 1, Semester 2. **Classes:** 1hr lesson or equivalent and performance workshop/wk. **Prerequisites:** WIND1027 Recorder 1 (Minor). **Assessment:** Jury exam: 10 mins (instrument specific). Teacher Grade 50%, Panel Grade 50%. See handbook for further information.

WIND 2012 Recorder 3 (Major)

6 credit points. B Mus (Mus Ed), B Mus (Perf), B Mus Studies, Dip Mus, UG Study Abroad Program. Chair (Woodwind). **Session:** Semester 1, Semester 2. **Classes:** 1hr lesson or equivalent and performance workshop/wk plus attendance at masterclasses, studio classes and exam classes when offered. (Check Woodwind Notice Board). **Prerequisites:** WIND1013 Recorder 2 (Major) or audition. **Assessment:** Teacher Grade 100%. See handbook for further information.

WIND 2030 Recorder 3 (Minor)

3 credit points. B Mus (Mus Ed), B Mus Studies, UG Study Abroad Program. Chair (Woodwind). **Session:** Semester 1, Semester 2. **Classes:** 1hr lesson or equivalent and performance workshop/wk. **Prerequisites:** WIND1028 Recorder 2 (Minor). **Assessment:** Teacher Grade 100%. See handbook for further information.

WIND 2013 Recorder 4 (Major)

6 credit points. B Mus (Mus Ed), B Mus (Perf), B Mus Studies, Dip Mus, UG Study Abroad Program. Chair (Woodwind). **Session:** Semester 1, Semester 2. **Classes:** 1hr lesson or equivalent and performance workshop/wk plus attendance at masterclasses, studio classes and exam classes when offered. (Check Woodwind Notice Board). **Prerequisites:** WIND2012 Recorder 3 (Major). **Assessment:** Qualifying Exam: 25 mins (instrument specific). Teacher Grade 20%, Panel Grade 80%. Dip Mus - Recital at Junior level assessed by Panel: 40 mins. Teacher Grade 20%, Panel Grade 80%. See handbook for further information.

WIND 2031 Recorder 4 (Minor)

3 credit points. B Mus (Mus Ed), B Mus Studies, UG Study Abroad Program. Chair (Woodwind). **Session:** Semester 1, Semester 2. **Classes:** 1hr lesson or equivalent and performance workshop/wk. **Prerequisites:** WIND2030 Recorder 3 (Minor). **Assessment:** Jury exam: 15 mins (instrument specific). Teacher Grade 20%, Panel Grade 80%. See handbook for further information.

WIND 3014 Recorder 5 (Major)

6 credit points. B Mus (Mus Ed), B Mus (Perf), B Mus Studies, UG Study Abroad Program. Chair (Woodwind). **Session:** Semester 1, Semester 2. **Classes:** 1 hr lesson or equivalent and performance workshop/ week plus attendance at masterclasses, studio classes and exam classes when offered. (Check Woodwind Notice Board). **Prerequisites:** WIND2013 Recorder 4 (Major). **Assessment:** Teacher Grade 100%. See handbook for further information.

WIND 3032 Recorder 5 (Minor)

3 credit points. B Mus (Mus Ed), B Mus Studies, UG Study Abroad Program. Chair (Woodwind). **Session:** Semester 2, Semester 1. **Classes:** 1hr lesson or equivalent and performance workshop/wk. **Prerequisites:** WIND2031 Recorder 4 (Minor). **Assessment:** Teacher Grade 100%. See handbook for further information.

WIND 3015 Recorder 6 (Major)

6 credit points. B Mus (Mus Ed), B Mus (Perf), B Mus Studies, UG Study Abroad Program. Chair (Woodwind). **Session:** Semester 1, Semester 2. **Classes:** 1 hr lesson or equivalent and performance workshop/ week plus attendance at masterclasses, studio classes and exam classes when offered. (Check Woodwind Notice Board). **Prerequisites:** WIND3014 Recorder 5 (Major). **Assessment:** Recital at Junior level assessed by Panel: 40 mins. Teacher Grade 20%, Panel Grade 80%. See handbook for further information.

WIND 3033 Recorder 6 (Minor)

3 credit points. B Mus (Mus Ed), B Mus Studies, UG Study Abroad Program. Chair (Woodwind). **Session:** Semester 1, Semester 2. **Classes:** 1hr lesson or equivalent and performance workshop/wk. **Prerequisites:** WIND3032 Recorder 5 (Minor). **Assessment:** Jury exam: 20 mins (instrument specific). Teacher Grade 20%, Panel Grade 80%. See handbook for further information.

WIND 4022 Recorder 7 (Major)

6 credit points. B Mus (Mus Ed), B Mus (Perf). Chair (Woodwind). **Session:** Semester 1, Semester 2. **Classes:** 1 hr lesson or equivalent and performance workshop/ week plus attendance at masterclasses, studio classes and exam classes when offered. (Check Woodwind Notice Board). **Prerequisites:** WIND3015 Recorder 6 (Major). **Assessment:** Teacher Grade 100%. See handbook for further information.

WIND 4042 Recorder 7 (Minor)

3 credit points. B Mus (Mus Ed). Chair (Woodwind). **Session:** Semester 1, Semester 2. **Classes:** 1hr lesson or equivalent and performance workshop/wk. **Prerequisites:** WIND3033 Recorder 6 (Minor) at Distinction level. **Assessment:** Teacher Grade 100%. See handbook for further information.

WIND 4024 Recorder 8 (Major)

6 credit points. B Mus (Mus Ed), B Mus (Perf). Chair (Woodwind). **Session:** Semester 2, Semester 1. **Classes:** 1 hr lesson or equivalent and performance workshop/ week plus attendance at masterclasses, studio classes and exam classes when offered. (Check Woodwind Notice Board). **Prerequisites:** WIND4022 Recorder 7 (Major). **Assessment:**

Recital at Senior level assessed by Panel: 50mins. Teacher Grade 20%, Panel Grade 80%. See handbook for further information.

WIND 4043 Recorder 8 (Minor)

3 credit points. B Mus (Mus Ed), Chair (Woodwind). **Session:** Semester 1, Semester 2. **Classes:** 1hr lesson or equivalent and performance workshop/wk. **Prerequisites:** WIND4042 Recorder 7 (Minor) at Credit level. **Assessment:** Jury exam: 25 mins (instrument specific). Teacher Grade 20%, Panel Grade 80%. See handbook for further information.

Resource Class - Percussion

PRCN 2006 Resource Class - Percussion

3 credit points. B Mus Studies, Dip Mus, UG Study Abroad Program. **Session:** Semester 1. **Classes:** 1.5hr/lec/wk. **Prohibitions:** PRCN 1000, PRCN 1001, PRCN2000, PRCN2001, PRCN3000, PRCN3001, PRCN4000, PRCN4001. **Assessment:** Weekly assignments and class participation (50%), viva voce exam (20%), practical assignment (30%).

This unit provides students with an introduction to and performance experience on a wide range of percussion instruments. The aim of this unit is to:

- introduce students to performance techniques on orchestral, latin, ethnic and commercial percussion instruments;
- provide students with historical information about instruments in the percussion family; and
- enable students to assemble and perform basic maintenance on school percussion instruments.

The course is limited to ten students.

For further information contact the Chair (Percussion).

Romanticism and the Fantastic

MGY 3029 Romanticism and the Fantastic 1

3 credit points. B Mus Studies, Dip Mus, UG Study Abroad Program. **Session:** Semester 1. **Classes:** 1hr seminar/wk. **Assessment:** Listening Test (50%); and Essay (1500 words) or Seminar Presentation (50%).

This course aims to define Romanticism in music through examination of literary, harmonic and virtuosic influences. The responses of composers including Schubert, Schumann, Berlioz and Mendelssohn to writers such as Shakespeare, Goethe, Byron and Hoffman will be studied along with the instrumental writing of Beethoven, Paganini, Chopin and Liszt. For further information contact Chair (Musicology).

MGY 3037 Romanticism and the Fantastic 2

3 credit points. B Mus Studies, Dip Mus, UG Study Abroad Program. **Session:** Semester 2. **Classes:** 1 hr seminar/week. **Assessment:** Listening Test (50%); and Essay (1500 words) or Seminar Presentation (50%).

This course principally explores musical Romanticism in the latter half of the 19th and early 20th centuries. The further expansion of literary, harmonic and virtuosic influences will be examined in the works of composers including Brahms, Wolf, Tchaikovsky, Mahler and Schoenberg. The course will conclude with a detailed study of dramatic works by composers from Weber to Strauss in response to a variety of texts. For further information contact Chair (Musicology).

MGY 2020 Russian Music History

3 credit points. B Mus Studies, Dip Mus, UG Study Abroad Program. **Session:** Semester 1. **Classes:** One 1hr seminar/wk. **Prerequisites:** Any two units of study from Music History 1 - 6. **Assessment:** 2500 word essay (75%), 750 word summary of selected readings (25%).

This course aims to provide a concise history of the development of Russian music and musicians through the nineteenth and twentieth centuries in twelve weekly classes. With a varied array of examples of music from the Russian operatic, symphonic, small-ensemble and solo repertoire, the classes will provide an opportunity for discussion of issues, based on the required reading of short contemporary and modern texts. The related themes of "nationalism", the role of music criticism, the effects of the Orient and folk-music, and the issue of both Imperial and Soviet censorship in Russian music history will be addressed in discussion of, amongst others: Glinka, Dargomyzhski, Balakirev, Cui, Musorgsky, Rimsky-Korsakov, Borodin, Serov, Stanov, Anton and Nikolai Rubinstein, Tchaikovsky, Laroche, Rachmaninoff, Medtner, Scriabin, Glazunov, Arensky, Taneev, Myaskovsky, Prokofiev, Stravinsky, Kabalevsky, Khachaturian and Shostakovich. For further information contact the Chair of Musicology.

Saxophone Major and Minor

WIND 1014 Saxophone 1 (Major)

6 credit points. B Mus (Mus Ed), B Mus (Perf), B Mus Studies, Dip Mus, UG Study Abroad Program. Chair (Woodwind). **Session:** Semester 1, Semester 2. **Classes:** 1hr

lesson or equivalent and performance workshop/wk plus attendance at masterclasses, studio classes and exam classes when offered. (Check Woodwind Notice Board). **Assessment:** Teacher Grade 100%. See handbook for further information.

WIND 1029 Saxophone 1 (Minor)

3 credit points. B Mus (Mus Ed), B Mus Studies, UG Study Abroad Program. Chair (Woodwind). **Session:** Semester 1, Semester 2. **Classes:** 1hr lesson or equivalent and performance workshop/wk. **Assessment:** Teacher Grade 100%. See handbook for further information.

WIND 1015 Saxophone 2 (Major)

6 credit points. B Mus (Mus Ed), B Mus (Perf), B Mus Studies, Dip Mus, UG Study Abroad Program. Chair (Woodwind). **Session:** Semester 1, Semester 2. **Classes:** 1hr lesson or equivalent and performance workshop/wk plus attendance at masterclasses, studio classes and exam classes when offered. (Check Woodwind Notice Board). **Prerequisites:** WESTD1014 Saxophone 1 (Major). **Assessment:** Jury exam assessed by Panel: 15 mins (instrument specific). Teacher Grade 50%, Panel Grade 50%. See handbook for further information.

WIND 1030 Saxophone 2 (Minor)

3 credit points. B Mus (Mus Ed), B Mus Studies, UG Study Abroad Program. Chair (Woodwind). **Session:** Semester 1, Semester 2. **Classes:** 1hr lesson or equivalent and performance workshop/wk. **Prerequisites:** WIND 1029 Saxophone 1 (Minor). **Assessment:** Jury exam: 10 mins (instrument specific). Teacher Grade 50%, Panel Grade 50%. See handbook for further information.

WIND 2014 Saxophone 3 (Major)

6 credit points. B Mus (Mus Ed), B Mus (Perf), B Mus Studies, Dip Mus, UG Study Abroad Program. Chair (Woodwind). **Session:** Semester 1, Semester 2. **Classes:** 1hr lesson or equivalent and performance workshop/wk plus attendance at masterclasses, studio classes and exam classes when offered. (Check Woodwind Notice Board). **Prerequisites:** WESTD1015 Saxophone 2 (Major) or audition. **Assessment:** Teacher Grade 100%. See handbook for further information.

WIND 2032 Saxophone 3 (Minor)

3 credit points. B Mus (Mus Ed), B Mus Studies, UG Study Abroad Program. Chair (Woodwind). **Session:** Semester 1, Semester 2. **Classes:** 1hr lesson or equivalent and performance workshop/wk. **Prerequisites:** WESTD1030 Saxophone 2 (Minor). **Assessment:** Teacher Grade 100%. See handbook for further information.

WIND 2015 Saxophone 4 (Major)

6 credit points. B Mus (Mus Ed), B Mus (Perf), B Mus Studies, Dip Mus, UG Study Abroad Program. Chair (Woodwind). **Session:** Semester 1, Semester 2. **Classes:** 1hr lesson or equivalent and performance workshop/wk plus attendance at masterclasses, studio classes and exam classes when offered. (Check Woodwind Notice Board). **Prerequisites:** WESTD2014 Saxophone 3 (Major). **Assessment:** Qualifying Exam: 25 mins (instrument specific). Teacher Grade 20%, Panel Grade 80%. Dip Mus - Recital at Junior level assessed by Panel: 40 mins. Teacher Grade 20%, Panel Grade 80%. See handbook for further information.

WIND 2033 Saxophone 4 (Minor)

3 credit points. B Mus (Mus Ed), B Mus Studies, UG Study Abroad Program. Chair (Woodwind). **Session:** Semester 1, Semester 2. **Classes:** 1hr lesson or equivalent and performance workshop/wk. **Prerequisites:** WESTD2032 Saxophone 3 (Minor). **Assessment:** Jury exam: 15 mins (instrument specific). Teacher Grade 20%, Panel Grade 80%. See handbook for further information.

WIND 3016 Saxophone 5 (Major)

6 credit points. B Mus (Mus Ed), B Mus (Perf), B Mus Studies, UG Study Abroad Program. Chair (Woodwind). **Session:** Semester 1, Semester 2. **Classes:** 1 hr lesson or equivalent and performance workshop/week plus attendance at masterclasses, studio classes and exam classes when offered. (Check Woodwind Notice Board). **Prerequisites:** WIND2015 Saxophone 4 (Major). **Assessment:** Teacher Grade 100%. See handbook for further information.

WIND 3034 Saxophone 5 (Minor)

3 credit points. B Mus (Mus Ed), B Mus Studies, UG Study Abroad Program. Chair (Woodwind). **Session:** Semester 2, Semester 1. **Classes:** 1hr lesson or equivalent and performance workshop/wk. **Prerequisites:** WIND2033 Saxophone 4 (Minor). **Assessment:** Teacher Grade 100%. See handbook for further information.

WIND 3017 Saxophone 6 (Major)

6 credit points. B Mus (Mus Ed), B Mus (Perf), B Mus Studies, UG Study Abroad Program. Chair (Woodwind). **Session:** Semester 1, Semester 2. **Classes:** 1 hr lesson or equivalent and performance workshop/week plus attendance at masterclasses, studio classes and exam classes when offered. (Check Woodwind Notice Board). **Prerequisites:** WIND3016 Saxophone 5 (Major). **Assessment:** Recital at Junior level assessed by Panel: 40 mins. Teacher Grade 20%, Panel Grade 80%. See handbook for further information.

WIND 3035 Saxophone 6 (Minor)

3 credit points. B Mus (Mus Ed), B Mus Studies, UG Study Abroad Program. Chair (Woodwind). **Session:** Semester 1, Semester 2. **Classes:** 1hr lesson or equivalent and performance workshop/wk. **Prerequisites:** WIND3034 Saxophone 5 (Minor). **Assessment:** Jury exam: 20 mins (instrument specific). Teacher Grade 20%, Panel Grade 80%. See handbook for further information.

WIND 4026 Saxophone 7 (Major)

6 credit points. B Mus (Mus Ed), B Mus (Perf), Chair (Woodwind). **Session:** Semester 1, Semester 2. **Classes:** 1 hr lesson or equivalent and performance workshop/week plus attendance at masterclasses, studio classes and exam classes when offered. (Check Woodwind Notice Board). **Prerequisites:** WIND3017 Saxophone 6 (Major). **Assessment:** Teacher Grade 100%. See handbook for further information.

6. Undergraduate units of study

WIND 4044 Saxophone 7 (Minor)

3 credit points. B Mus (Mus Ed), Chair (Woodwind). **Session:** Semester 1, Semester 2. **Classes:** 1hr lesson or equivalent and performance workshop/wk. **Prerequisites:** WIND3035 Saxophone 6 (Minor) at Distinction level. **Assessment:** Teacher Grade 100%. See handbook for further information.

WIND 4028 Saxophone 8 (Major)

6 credit points. B Mus (Mus Ed), B Mus (Perf), Chair (Woodwind). **Session:** Semester 1, Semester 2. **Classes:** 1 hr lesson or equivalent and performance workshop/ week plus attendance at masterclasses, studio classes and exam classes when offered. (Check Woodwind Notice Board). **Prerequisites:** WESTD4026 Saxophone 7 (Major). **Assessment:** Recital at Senior level assessed by Panel: 50mins. Teacher Grade 20%, Panel Grade 80%. See handbook for further information.

WIND 4045 Saxophone 8 (Minor)

3 credit points. B Mus (Mus Ed), Chair (Woodwind). **Session:** Semester 1, Semester 2. **Classes:** 1hr lesson or equivalent and performance workshop/wk. **Prerequisites:** WESTD4044 Saxophone 7 (Minor) at Credit level. **Assessment:** Jury exam: 25 mins (instrument specific). Teacher Grade 20%, Panel Grade 80%. See handbook for further information.

Saxophone Orchestra

WIND 1016 Saxophone Orchestra 1

3 credit points. B Mus Studies, Dip Mus, UG Study Abroad Program. Chair (Woodwind). **Session:** Semester 1, Semester 2. **Classes:** 2hr rehearsal/wk. **Assessment:** A final grade will be compiled from continual assessment of professional demeanour and ensemble skills demonstrated during rehearsals and performances (100%).

WIND 1017 Saxophone Orchestra 2

3 credit points. B Mus Studies, Dip Mus, UG Study Abroad Program. Chair (Woodwind). **Session:** Semester 2, Semester 1. **Classes:** 2hr rehearsal/wk. **Prerequisites:** WESTD1016 Saxophone Orchestra 1. **Assessment:** A final grade will be compiled from continual assessment of professional demeanour and ensemble skills demonstrated during rehearsals and performances (100%).

WIND 2016 Saxophone Orchestra 3

3 credit points. B Mus Studies, Dip Mus, UG Study Abroad Program. Chair (Woodwind). **Session:** Semester 1, Semester 2. **Classes:** 2hr rehearsal/wk. **Prerequisites:** WESTD1017 Saxophone Orchestra 2. **Assessment:** A final grade will be compiled from continual assessment of professional demeanour and ensemble skills demonstrated during rehearsals and performances (100%).

WIND 2017 Saxophone Orchestra 4

3 credit points. B Mus Studies, Dip Mus, UG Study Abroad Program. Chair (Woodwind). **Session:** Semester 1, Semester 2. **Classes:** 2hr rehearsal/wk. **Prerequisites:** WESTD2016 Saxophone Orchestra 3. **Assessment:** A final grade will be compiled from continual assessment of professional demeanour and ensemble skills demonstrated during rehearsals and performances (100%).

WIND 3018 Saxophone Orchestra 5

3 credit points. B Mus Studies, Dip Mus, UG Study Abroad Program. Chair (Woodwind). **Session:** Semester 1, Semester 2. **Classes:** 2hr rehearsal/wk. **Prerequisites:** WESTD2017 Saxophone Orchestra 4. **Assessment:** A final grade will be compiled from continual assessment of professional demeanour and ensemble skills demonstrated during rehearsals and performances (100%).

WIND 3019 Saxophone Orchestra 6

3 credit points. B Mus Studies, Dip Mus, UG Study Abroad Program. Chair (Woodwind). **Session:** Semester 1, Semester 2. **Classes:** 2hr rehearsal/wk. **Prerequisites:** WESTD3018 Saxophone Orchestra 5. **Assessment:** A final grade will be compiled from continual assessment of professional demeanour and ensemble skills demonstrated during rehearsals and performances (100%).

WIND 4030 Saxophone Orchestra 7

3 credit points. Chair (Woodwind). **Session:** Semester 1, Semester 2. **Classes:** 2hr rehearsal/wk. **Prerequisites:** WIND3019 Saxophone Orchestra 6. **Assessment:** A final grade will be compiled from continual assessment of professional demeanour and ensemble skills demonstrated during rehearsals and performances (100%).

WIND 4031 Saxophone Orchestra 8

3 credit points. Chair (Woodwind). **Session:** Semester 1, Semester 2. **Classes:** 2hr rehearsal/wk. **Prerequisites:** WIND4030 Saxophone Orchestra 7. **Assessment:** A final grade will be compiled from continual assessment of professional demeanour and ensemble skills demonstrated during rehearsals and performances (100%).

Sound Recording

CMPN 2006 Sound Recording Fundamentals

3 credit points. B Mus Studies, Dip Mus, UG Study Abroad Program. D. Hewitt (Composition and Music Technology). **Session:** Semester 1. **Classes:** 2hr studio class/wk. **Prerequisites:** MUED1002 Music Technology 1. **Corequisites:** BMus (Perf) Jazz students only: Jazz Performance 7. **Assessment:** Pro Tools 2-Track remix (40%), concert recording (20%), Multitrack recording project (40%).

This unit of study examines the theory of sound and acoustics, microphone design, stereo microphone techniques, mixing console operation, application of signal modifiers, digital audio recording and CD creation. Students will experience prac-based recording sessions to gain a comprehensive understanding of the recording technology on offer at the Sydney Conservatorium. Jazz students

should have completed Jazz Performance 6 before enrolling in this unit of study.

CMPN 2007 Sound Recording Advanced

3 credit points. B Mus Studies, Dip Mus, UG Study Abroad Program. D. Hewitt (Composition and Music Technology). **Session:** Semester 2. **Classes:** 2hr studio class/wk. **Prerequisites:** CMPN2006 Sound Recording Fundamentals. **Corequisites:** BMus (Perf) Jazz students only: Jazz Performance 8. **Assessment:** Recording project (50%), recording project (50%).

This unit follows on from Sound Recording Fundamentals with an in-depth look at frequency-based aural training and its application in the use of equalisation in the recording and mixdown process. Additional topics including frequency response, dynamic range, phase relationships in audio systems, effects processors and analysis of audio mixdowns/mixing techniques will also be discussed.

Strings Performance Class

STRG 1015 Strings Performance Class 1

3 credit points. B Mus Studies, Dip Mus, UG Study Abroad Program. G. Richter (Strings). **Session:** Semester 1, Semester 2. **Classes:** One 2hr class/wk. **Assessment:** Two seminar performances and performance journal (40%), practice and preparation journal (20%), one short essay (max. 2000 words) (40%).

All students enrolling in Strings Performance Class must be concurrently enrolled in Principal Study in a String instrument.

STRG 1016 Strings Performance Class 2

3 credit points. B Mus Studies, Dip Mus, UG Study Abroad Program. G. Richter (Strings). **Session:** Semester 2, Semester 1. **Classes:** One 2hr class/wk. **Prerequisites:** STRG1015 Strings Performance Class 1. **Assessment:** Two seminar performances and performance journal (40%), practice and preparation journal (20%), one short essay (max. 2000 words) (40%).

All students enrolling in Strings Performance Class must be concurrently enrolled in Principal Study in a String instrument.

STRG 2014 Strings Performance Class 3

3 credit points. B Mus Studies, Dip Mus, UG Study Abroad Program. G. Richter (Strings). **Session:** Semester 1, Semester 2. **Classes:** One 2hr class/wk. **Prerequisites:** STRG1016 Strings Performance Class 2. **Assessment:** Two seminar performances and performance journal (40%), practice and preparation journal (20%), one short essay (max. 2000 words) (40%).

All students enrolling in Strings Performance Class must be concurrently enrolled in Principal Study in a String instrument.

STRG 2015 Strings Performance Class 4

3 credit points. B Mus Studies, Dip Mus, UG Study Abroad Program. G. Richter (Strings). **Session:** Semester 1, Semester 2. **Classes:** One 2hr class/wk. **Prerequisites:** STRG2014 Strings Performance Class 3. **Assessment:** Two seminar performances and performance journal (40%), practice and preparation journal (20%), one short essay (max. 2000 words) (40%).

All students enrolling in Strings Performance Class must be concurrently enrolled in Principal Study in a String instrument.

STRG 3018 Strings Performance Class 5

3 credit points. B Mus Studies, Dip Mus, UG Study Abroad Program. G. Richter (Strings). **Session:** Semester 1, Semester 2. **Classes:** One 2hr class/wk. **Prerequisites:** STRG2015 Strings Performance Class 4. **Assessment:** Two seminar performances and performance journal (40%), practice and preparation journal (20%), one short essay (max. 2000 words) (40%).

NB: Department permission required for enrolment.

All students enrolling in Strings Performance Class must be concurrently enrolled in Principal Study in a String instrument.

STRG 3019 Strings Performance Class 6

3 credit points. B Mus Studies, Dip Mus, UG Study Abroad Program. G. Richter (Strings). **Session:** Semester 1, Semester 2. **Classes:** One 2hr class/wk. **Prerequisites:** STRG3018 Strings Performance Class 5. **Assessment:** Two seminar performances and performance journal (40%), practice and preparation journal (20%), one short essay (max. 2000 words) (40%).

All students enrolling in Strings Performance Class must be concurrently enrolled in Principal Study in a String instrument.

STRG 4016 Strings Performance Class 7

3 credit points. G. Richter (Strings). **Session:** Semester 1, Semester 2. **Classes:** One 2hr class/wk. **Prerequisites:** STRG3019 Strings Performance Class 6. **Assessment:** Two seminar performances and performance journal (40%), practice and preparation journal (20%), one short essay (max. 2000 words) (40%).

All students enrolling in Strings Performance Class must be concurrently enrolled in Principal Study in a String instrument.

STRG 4017 Strings Performance Class 8

3 credit points. G. Richter (Strings). **Session:** Semester 1, Semester 2. **Classes:** One 2hr class/wk. **Prerequisites:** STRG4016 Strings Performance Class 7. **Assessment:** Two seminar performances and performance journal (40%), practice and preparation journal (20%), one short essay (max. 2000 words) (40%).

All students enrolling in Strings Performance Class must be concurrently enrolled in Principal Study in a String instrument.

6. Undergraduate units of study

STRG 1022 Violoncello 2 (Major)

6 credit points. B Mus (Mus Ed), B Mus (Perf), B Mus Studies, Dip Mus, UG Study Abroad Program. G. Richter (Strings). **Session:** Semester 1, Semester 2. **Classes:** 1hr lesson or equivalent and performance workshop/wk. **Prerequisites:** STRG1021 Violoncello 1 (Major). **Assessment:** Jury exam assessed by Panel: 15 mins (instrument specific). Teacher Grade 50%, Panel Grade 50%. See handbook for further information.

STRG 1028 Violoncello 2 (Minor)

3 credit points. B Mus (Mus Ed), B Mus Studies, UG Study Abroad Program. G. Richter (Strings). **Session:** Semester 1, Semester 2. **Classes:** 1hr lesson or equivalent and performance workshop/wk. **Prerequisites:** STRG1027 Violoncello 1 (Minor). **Assessment:** Jury exam: 10 mins (instrument specific). Teacher Grade 50%, Panel Grade 50%. See handbook for further information.

STRG 2020 Violoncello 3 (Major)

6 credit points. B Mus (Mus Ed), B Mus (Perf), B Mus Studies, Dip Mus, UG Study Abroad Program. G. Richter (Strings). **Session:** Semester 1, Semester 2. **Classes:** 1hr lesson or equivalent and performance workshop/wk. **Prerequisites:** STRG1022 Violoncello 2 (Major) or audition. **Assessment:** Teacher Grade 100%. See handbook for further information.

STRG 2026 Violoncello 3 (Minor)

3 credit points. B Mus (Mus Ed), B Mus Studies, UG Study Abroad Program. G. Richter (Strings). **Session:** Semester 1, Semester 2. **Classes:** 1hr lesson or equivalent and performance workshop/wk. **Prerequisites:** STRG1028 Violoncello 2 (Minor). **Assessment:** Teacher Grade 100%. See handbook for further information.

STRG 2021 Violoncello 4 (Major)

6 credit points. B Mus (Mus Ed), B Mus (Perf), B Mus Studies, Dip Mus, UG Study Abroad Program. G. Richter (Strings). **Session:** Semester 1, Semester 2. **Classes:** 1hr lesson or equivalent and performance workshop/wk. **Prerequisites:** STRG2020 Violoncello 3 (Major). **Assessment:** Qualifying Exam: 25 mins (instrument specific). Teacher Grade 20%, Panel Grade 80%. Dip Mus - Recital at Junior level assessed by Panel: 40 mins. Teacher Grade 20%, Panel Grade 80%. See handbook for further information.

STRG 2027 Violoncello 4 (Minor)

3 credit points. B Mus (Mus Ed), B Mus Studies, UG Study Abroad Program. G. Richter (Strings). **Session:** Semester 1, Semester 2. **Classes:** 1hr lesson or equivalent and performance workshop/wk. **Prerequisites:** STRG2026 Violoncello 3 (Minor). **Assessment:** Jury exam: 15 mins (instrument specific). Teacher Grade 20%, Panel Grade 80%. See handbook for further information.

STRG 3024 Violoncello 5 (Major)

6 credit points. B Mus (Mus Ed), B Mus (Perf), B Mus Studies, UG Study Abroad Program. G. Richter (Strings). **Session:** Semester 1, Semester 2. **Classes:** 1hr lesson or equivalent and performance workshop/wk. **Prerequisites:** STRG2021 Violoncello 4 (Major). **Assessment:** Teacher Grade 100%. See handbook for further information.

STRG 3028 Violoncello 5 (Minor)

3 credit points. B Mus (Mus Ed), B Mus Studies, UG Study Abroad Program. G. Richter (Strings). **Session:** Semester 1, Semester 2. **Classes:** 1hr lesson or equivalent and performance workshop/wk. **Prerequisites:** STRG2027 Violoncello 4 (Minor). **Assessment:** Teacher Grade 100%. See handbook for further information.

STRG 3025 Violoncello 6 (Major)

6 credit points. B Mus (Mus Ed), B Mus (Perf), B Mus Studies, UG Study Abroad Program. G. Richter (Strings). **Session:** Semester 1, Semester 2. **Classes:** 1hr lesson or equivalent and performance workshop/wk. **Prerequisites:** STRG3024 Violoncello 5 (Major). **Assessment:** Recital at Junior level assessed by Panel: 40 mins. Teacher Grade 20%, Panel Grade 80%. See handbook for further information.

STRG 3029 Violoncello 6 (Minor)

3 credit points. B Mus (Mus Ed), B Mus Studies, UG Study Abroad Program. G. Richter (Strings). **Session:** Semester 1, Semester 2. **Classes:** 1hr lesson or equivalent and performance workshop/wk. **Prerequisites:** STRG3028 Violoncello 5 (Minor). **Assessment:** Jury exam: 20 mins (instrument specific). Teacher Grade 20%, Panel Grade 80%. See handbook for further information.

STRG 4026 Violoncello 7 (Major)

6 credit points. B Mus (Mus Ed), B Mus (Perf), G. Richter (Strings). **Session:** Semester 1, Semester 2. **Classes:** 1hr lesson or equivalent and performance workshop/wk. **Prerequisites:** STRG3025 Violoncello 6 (Major). **Assessment:** Teacher Grade 100%. See handbook for further information.

STRG 4033 Violoncello 7 (Minor)

3 credit points. B Mus (Mus Ed), G. Richter (Strings). **Session:** Semester 1, Semester 2. **Classes:** 1hr lesson or equivalent and performance workshop/wk. **Prerequisites:** STRG3029 Violoncello 6 (Minor) at Distinction level. **Assessment:** Teacher Grade 100%. See handbook for further information.

STRG 4028 Violoncello 8 (Major)

6 credit points. B Mus (Mus Ed), B Mus (Perf), G. Richter (Strings). **Session:** Semester 1, Semester 2. **Classes:** 1hr lesson or equivalent and performance workshop/wk. **Prerequisites:** STRG4026 Violoncello 7 (Major). **Assessment:** Recital at Senior level assessed by Panel: 50mins. Teacher Grade 20%, Panel Grade 80%. See handbook for further information.

STRG 4034 Violoncello 8 (Minor)

3 credit points. B Mus (Mus Ed), G. Richter (Strings). **Session:** Semester 1, Semester 2. **Classes:** 1hr lesson or equivalent and performance workshop/wk. **Prerequisites:** STRG4033 Violoncello 7 (Minor) at Credit level. **Assessment:** Jury exam: 25 mins

(instrument specific). Teacher Grade 20%, Panel Grade 80%. See handbook for further information.

Vocal - Jazz

VSAO 1057 Jazz Vocal (Minor) 1

3 credit points. B Mus (Mus Ed), B Mus Studies, UG Study Abroad Program. Mr C.Scott (Jazz Studies). **Session:** Semester 1, Semester 2. **Classes:** 1hr lesson or equivalent and performance workshop/wk. **Corequisites:** JAZZ 1015 Jazz Ear Training 1. **Assessment:** Teacher Grade 100%. See handbook for further information.
See Jazz Vocal preamble.

VSAO 1058 Jazz Vocal (Minor) 2

3 credit points. B Mus (Mus Ed), B Mus Studies, UG Study Abroad Program. Mr C. Scott (Jazz Studies). **Session:** Semester 1, Semester 2. **Classes:** 1 hr lesson 1 hr tutorial (rhythm section workshop) and performance workshop/wk. **Prerequisites:** VSAO 1057. **Assessment:** Jury exam: 10 mins (instrument specific). Teacher Grade 50%, Panel Grade 50%. See handbook for further information.
See Jazz Vocal preamble

VSAO 2057 Jazz Vocal (Minor) 3

3 credit points. B Mus (Mus Ed), B Mus Studies, UG Study Abroad Program. Mr C. Scott (Jazz Studies). **Session:** Semester 1, Semester 2. **Classes:** 1 hr lesson 1 hr tutorial (rhythm section workshop) and performance workshop/wk. **Prerequisites:** VSAO 1058. **Corequisites:** JAZZ1029 Jazz Small Ensemble 1. **Assessment:** Teacher Grade 100%. See handbook for further information.
See Jazz Vocal preamble

VSAO 2058 Jazz Vocal (Minor) 4

3 credit points. B Mus (Mus Ed), B Mus Studies, UG Study Abroad Program. Mr C. Scott (Jazz Studies). **Session:** Semester 1, Semester 2. **Classes:** 1 hr lesson 1 hr tutorial (rhythm section workshop) and performance workshop/wk. **Prerequisites:** VSAO2057. **Corequisites:** JAZZ1030 Jazz Small Ensemble 2. **Assessment:** Jury exam: 15 mins (instrument specific). Teacher Grade 20%, Panel Grade 80%. See handbook for further information.
See Jazz Vocal preamble

VSAO 3057 Jazz Vocal (Minor) 5

3 credit points. B Mus (Mus Ed), B Mus Studies, UG Study Abroad Program. Mr C. Scott (Jazz Studies). **Session:** Semester 1, Semester 2. **Classes:** 1 hr lesson 1 hr tutorial (rhythm section workshop) and performance workshop/wk. **Prerequisites:** VSAO2058. **Corequisites:** JAZZ2026 Jazz Small Ensemble 3. **Assessment:** Teacher Grade 100%. See handbook for further information.
See Jazz Vocal preamble

VSAO 3058 Jazz Vocal (Minor) 6

3 credit points. B Mus (Mus Ed), B Mus Studies, UG Study Abroad Program. Mr C. Scott (Jazz Studies). **Session:** Semester 1, Semester 2. **Classes:** 1 hr lesson 1 hr tutorial (rhythm section workshop) and performance workshop/wk. **Prerequisites:** VSAO3057. **Corequisites:** JAZZ2027 Jazz Small Ensemble 4. **Assessment:** Jury exam: 20 mins (instrument specific). Teacher Grade 20%, Panel Grade 80%. See handbook for further information.
See Jazz Vocal preamble

Vocal Performance Class

VSAO 1017 Vocal Performance Class 1

3 credit points. B Mus Studies, Dip Mus, UG Study Abroad Program. B. Ryan. **Session:** Semester 2, Semester 1. **Classes:** 2hr tutorial/wk. **Assessment:** 3 performances per semester; class attendance and discussion; 3 essays of 800-1000w each (100%).

See the description under Vocal Performance Class.

VSAO 1018 Vocal Performance Class 2

3 credit points. B Mus Studies, Dip Mus, UG Study Abroad Program. B. Ryan. **Session:** Semester 1, Semester 2. **Classes:** 2hr tutorial/wk. **Prerequisites:** VSAO1017 Vocal Performance Class 1. **Assessment:** 3 performances per semester; class attendance and discussion; 3 essays of 800-1000w each (100%).

See the description under Vocal Performance Class.

VSAO 2037 Vocal Performance Class 3

3 credit points. B Mus Studies, Dip Mus, UG Study Abroad Program. B. Ryan. **Session:** Semester 2, Semester 1. **Classes:** One 2hr tutorial/wk. **Prerequisites:** VSAO1018 Vocal Performance Class 2. **Assessment:** 3 performances per semester plus class attendance and discussion (50%); one reflective essay of approximately 2000w (50%).

See the description under Vocal Performance Class.

VSAO 2038 Vocal Performance Class 4

3 credit points. B Mus Studies, Dip Mus, UG Study Abroad Program. B. Ryan. **Session:** Semester 1, Semester 2. **Classes:** One 2hr tutorial/wk. **Prerequisites:** VSAO2037 Vocal Performance Class 3. **Assessment:** 3 performances per semester plus class attendance and discussion (50%); one reflective essay of approximately 2000w (50%).

See the description under Vocal Performance Class.

VSAO 3037 Vocal Performance Class 5

3 credit points. B Mus Studies, Dip Mus, UG Study Abroad Program. B. Ryan. **Session:** Semester 1, Semester 2. **Classes:** One 2hr tutorial/wk. **Prerequisites:** VSAO2038 Vocal Performance Class 4. **Assessment:** 3 performances per semester plus class attendance and discussion (50%); one reflective essay of approximately 2000w (50%).

See the description under Vocal Performance Class.

VSAO 3038 Vocal Performance Class 6

3 credit points. B Mus Studies, Dip Mus, UG Study Abroad Program. B. Ryan. **Session:** Semester 1, Semester 2. **Classes:** One 2hr tutorial/wk. **Prerequisites:** VSAO3037 Vocal Performance Class 5. **Assessment:** 3 performances per semester plus class attendance and discussion (50%); one reflective essay of approximately 2000w (50%).

See the description under Vocal Performance Class.

VSAO 4037 Vocal Performance Class 7

3 credit points. B Mus Studies, Dip Mus. B. Ryan. **Session:** Semester 1, Semester 2. **Classes:** One 2hr tutorial/wk. **Prerequisites:** VSAO4037 Vocal Performance Class 6. **Assessment:** 3 performances per semester; class attendance and discussion (50%); one reflective essay of approximately 2000w (50%).

See the description under Vocal Performance Class.

VSAO 4038 Vocal Performance Class 8

3 credit points. B Mus Studies, Dip Mus. B. Ryan. **Session:** Semester 1, Semester 2. **Classes:** One 2hr tutorial/wk. **Prerequisites:** VSAO4037 Vocal Performance Class 7. **Assessment:** 3 performances per semester plus class attendance and discussion (50%); one reflective essay of approximately 2000w (50%).

See the description under Vocal Performance Class.

Voice Major and Minor**VSAO 1039 Voice 1 (Major)**

6 credit points. B Mus (Mus Ed), B Mus (Perf), B Mus Studies, Dip Mus, UG Study Abroad Program. Dr M. Halliwell (Vocal Studies). **Session:** Semester 1, Semester 2. **Classes:** 1hr individual lesson/class instruction and performance workshop/wk plus attendance at master classes/studio classes when offered. **Corequisites:** VSAO 1008 Diction for Singers 1. **Assessment:** Teacher Grade 100%. See handbook for further information.

VSAO 1002 Voice 1 (Minor)

3 credit points. B Mus (Mus Ed), B Mus Studies, UG Study Abroad Program. Dr M. Halliwell (Vocal Studies). **Session:** Semester 1, Semester 2. **Classes:** 1hr lesson or equivalent and performance workshop/wk. **Corequisites:** VSAO 1008 Diction for Singers 1. **Assessment:** Teacher Grade 100%. See handbook for further information.

VSAO 1040 Voice 2 (Major)

6 credit points. B Mus (Mus Ed), B Mus (Perf), B Mus Studies, Dip Mus, UG Study Abroad Program. Dr M. Halliwell (Vocal Studies). **Session:** Semester 1, Semester 2. **Classes:** 1hr individual lesson/class instruction and performance workshop/wk plus attendance at master classes/studio classes when offered. **Prerequisites:** VSAO1039 Voice 1(Major). **Corequisites:** VSAO1009 Diction for Singers 2. **Assessment:** Jury exam assessed by Panel: 15 mins (instrument specific). Teacher Grade 50%, Panel Grade 50%. See handbook for further information.

VSAO 1003 Voice 2 (Minor)

3 credit points. B Mus (Mus Ed), B Mus Studies, UG Study Abroad Program. Dr M. Halliwell (Vocal Studies). **Session:** Semester 1, Semester 2. **Classes:** 1hr lesson or equivalent and performance workshop/wk. **Prerequisites:** VSAO 1002 Voice 1 (Minor). **Corequisites:** VSAO1009 Diction for Singers 2. **Assessment:** Jury exam: 10 mins (instrument specific). Teacher Grade 50%, Panel Grade 50%. See handbook for further information.

VSAO 2020 Voice 3 (Major)

6 credit points. B Mus (Mus Ed), B Mus (Perf), B Mus Studies, Dip Mus, UG Study Abroad Program. Dr M. Halliwell (Vocal Studies). **Session:** Semester 2, Semester 1. **Classes:** 1hr individual lesson/class instruction and performance workshop/wk plus attendance at master classes/studio classes when offered. **Prerequisites:** VSAO 1040 Voice 2 (Major). **Corequisites:** VSAO2028 Diction for Singers 3. **Assessment:** Teacher Grade 100%. See handbook for further information.

VSAO 2011 Voice 3 (Minor)

3 credit points. B Mus (Mus Ed), B Mus Studies, UG Study Abroad Program. Dr M. Halliwell (Vocal Studies). **Session:** Semester 1, Semester 2. **Classes:** 1hr lesson or equivalent and performance workshop/wk. **Prerequisites:** VSAO 1003 Voice 2 (Minor). **Corequisites:** VSAO2028 Diction for Singers 3. **Assessment:** Teacher Grade 100%. See handbook for further information.

VSAO 2021 Voice 4 (Major)

6 credit points. B Mus (Mus Ed), B Mus (Perf), B Mus Studies, Dip Mus, UG Study Abroad Program. Dr M. Halliwell (Vocal Studies). **Session:** Semester 2, Semester 1. **Classes:** 1hr individual lesson/class instruction and performance workshop/wk plus attendance at master classes/studio classes when offered. **Prerequisites:** VSAO2020 Voice 3 (Major). **Corequisites:** VSAO2029 Diction for Singers 4. **Assessment:** Qualifying Exam: 25 mins (instrument specific). Teacher Grade 20%, Panel Grade 80%. Dip Mus - Recital at Junior level assessed by Panel: 40 mins. Teacher Grade 20%, Panel Grade 80%. See handbook for further information.

VSAO 2016 Voice 4 (Minor)

3 credit points. B Mus (Mus Ed), B Mus Studies, UG Study Abroad Program. Dr M. Halliwell (Vocal Studies). **Session:** Semester 2, Semester 1. **Classes:** 1hr lesson or equivalent and performance workshop/wk. **Prerequisites:** VSAO2011 Voice 3 (Minor). **Corequisites:** VSAO2029 Diction for Singers 4. **Assessment:** Jury exam: 15 mins (instrument specific). Teacher Grade 20%, Panel Grade 80%. See handbook for further information.

VSAO 3018 Voice 5 (Major)

6 credit points. B Mus (Mus Ed), B Mus (Perf), B Mus Studies, UG Study Abroad Program. Dr M. Halliwell (Vocal Studies). **Session:** Semester 1, Semester 2. **Classes:** 1hr individual lesson/class instruction and performance workshop/wk plus attendance at master classes/studio classes when offered. **Prerequisites:** VSAO2021 Voice 4

(Major). **Corequisites:** VSAO3028 Diction for Singers 5. **Assessment:** Teacher Grade 100%. See handbook for further information.

VSAO 3017 Voice 5 (Minor)

3 credit points. B Mus (Mus Ed), B Mus Studies, UG Study Abroad Program. Dr M. Halliwell (Vocal Studies). **Session:** Semester 1, Semester 2. **Classes:** 1hr lesson or equivalent and performance workshop/wk. **Prerequisites:** VSAO2016 Voice 4 (Minor). **Assessment:** Teacher Grade 100%. See handbook for further information.

VSAO 3019 Voice 6 (Major)

6 credit points. B Mus (Mus Ed), B Mus (Perf), B Mus Studies, UG Study Abroad Program. Dr M. Halliwell (Vocal Studies). **Session:** Semester 2, Semester 1. **Classes:** 1hr individual lesson/class instruction and performance workshop/wk plus attendance at master classes/studio classes when offered. **Prerequisites:** VSAO3018 Voice 5 (Major). **Corequisites:** VSAO3029 Diction for Singers 6. **Assessment:** Recital at Junior level assessed by Panel: 40 mins. Teacher Grade 20%, Panel Grade 80%. See handbook for further information.

VSAO 3020 Voice 6 (Minor)

3 credit points. B Mus (Mus Ed), B Mus Studies, UG Study Abroad Program. Dr M. Halliwell (Vocal Studies). **Session:** Semester 1, Semester 2. **Classes:** 1hr lesson or equivalent and performance workshop/wk. **Prerequisites:** VSAO3017 Voice 5 (Minor). **Assessment:** Jury exam: 20 mins (instrument specific). Teacher Grade 20%, Panel Grade 80%. See handbook for further information.

VSAO 4002 Voice 7 (Major)

6 credit points. B Mus (Mus Ed), B Mus (Perf), Dr M. Halliwell (Vocal Studies). **Session:** Semester 1, Semester 2. **Classes:** 1hr individual lesson/class instruction and performance workshop/wk plus attendance at master classes/studio classes when offered. **Prerequisites:** VSAO3019 Voice 6 (Major). **Assessment:** Teacher Grade 100%. See handbook for further information.

VSAO 4000 Voice 7 (Minor)

3 credit points. B Mus (Mus Ed), Dr M. Halliwell (Vocal Studies). **Session:** Semester 1, Semester 2. **Classes:** 1hr lesson or equivalent and performance workshop/wk. **Prerequisites:** VSAO3020 Voice 6 (Minor) at Distinction level. **Assessment:** Teacher Grade 100%. See handbook for further information.

VSAO 4004 Voice 8 (Major)

6 credit points. B Mus (Mus Ed), B Mus (Perf), Dr M. Halliwell (Vocal Studies). **Session:** Semester 1, Semester 2. **Classes:** 1hr individual lesson/class instruction and performance workshop/wk plus attendance at master classes/studio classes when offered. **Prerequisites:** VSAO4002 Voice 7 (Major). **Assessment:** Recital at Senior level assessed by Panel: 50mins. Teacher Grade 20%, Panel Grade 80%. See handbook for further information.

VSAO 4001 Voice 8 (Minor)

3 credit points. B Mus (Mus Ed), Dr M. Halliwell (Vocal Studies). **Session:** Semester 1, Semester 2. **Classes:** 1hr lesson or equivalent and performance workshop/wk. **Prerequisites:** VSAO4000 Voice 7 (Minor) at Credit level. **Assessment:** Jury exam: 25 mins (instrument specific). Teacher Grade 20%, Panel Grade 80%. See handbook for further information.

Wind Symphony**ENSE 1017 Wind Symphony 1**

3 credit points. B Mus Studies, Dip Mus, UG Study Abroad Program. **Session:** Semester 1, Semester 2. **Classes:** 3hrs/wk plus performances. Activities will also take place during Special Projects Weeks. **Assessment:** See Wind Symphony preamble.

ENSE 1021 Wind Symphony 2

3 credit points. B Mus Studies, Dip Mus, UG Study Abroad Program. **Session:** Semester 1, Semester 2. **Classes:** 3hrs/wk plus performances. Activities will also take place during Special Projects Weeks. **Prerequisites:** ENSE1017 Wind Symphony 1. **Assessment:** See Wind Symphony preamble.

ENSE 2010 Wind Symphony 3

3 credit points. B Mus Studies, Dip Mus, UG Study Abroad Program. **Session:** Semester 1, Semester 2. **Classes:** 3hrs/wk plus performances. Activities will also take place during Special Projects Weeks. **Prerequisites:** ENSE1021 Wind Symphony 2. **Assessment:** See Wind Symphony preamble.

ENSE 2014 Wind Symphony 4

3 credit points. B Mus Studies, Dip Mus, UG Study Abroad Program. **Session:** Semester 2, Semester 1. **Classes:** 3hrs/wk plus performances. Activities will also take place during Special Projects Weeks. **Prerequisites:** ENSE2010 Wind Symphony 3. **Assessment:** See Wind Symphony preamble.

ENSE 3009 Wind Symphony 5

3 credit points. B Mus Studies, Dip Mus, UG Study Abroad Program. **Session:** Semester 1, Semester 2. **Classes:** 3hrs/wk plus performances. Activities will also take place during Special Projects Weeks. **Prerequisites:** ENSE2014 Wind Symphony 4. **Assessment:** See Wind Symphony preamble.

ENSE 3013 Wind Symphony 6

3 credit points. B Mus Studies, Dip Mus, UG Study Abroad Program. **Session:** Semester 1, Semester 2. **Classes:** 3hrs/wk plus performances. Activities will also take place during Special Projects Weeks. **Prerequisites:** ENSE3009 Wind Symphony 5. **Assessment:** See Wind Symphony preamble.

6. Undergraduate units of study

ENSE 4010 **Wind Symphony 7**

3 credit points. **Session:** Semester 1, Semester 2. **Classes:** 3hrs/wkplus performances. Activities will also take place during Special Projects Weeks. **Prerequisites:** ENSE3013 Wind Symphony 6. **Assessment:** See Wind Symphony preamble.

ENSE 4014 **Wind Symphony 8**

3 credit points. **Session:** Semester 1, Semester 2. **Classes:** 3hrs/wkplus performances. Activities will also take place during Special Projects Weeks. **Prerequisites:** ENSE4010 Wind Symphony 7. **Assessment:** See Wind Symphony preamble.

Woodwind Class

WIND 2018 Woodwind Class 1

3 credit points. B Mus Studies, DipMus, UG Study Abroad Program. Chair (Woodwind). **Session:** Semester 1, Semester 2. **Classes:** 1hr tut/wk. **Assessment:** Preparation of class material, masterclass performances, class participation (100%).

This class gives students an opportunity to perform regularly at masterclasses. 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. B Mus Studies, DipMus, UG Study Abroad Program. Chair (Woodwind). **Session:** Semester 1, Semester 2. **Classes:** 1hr tut/wk. **Prerequisites:** WFND2018 Woodwind Class 1. **Assessment:** Preparation of class material, masterclass 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. B Mus Studies, DipMus, UG Study Abroad Program. Chair (Woodwind). **Session:** Semester 1, Semester 2. **Classes:** 1hr tut/wk. **Prerequisites:** WFND2019 Woodwind Class 2. **Assessment:** Preparation of class material, masterclass 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. B Mus Studies, DipMus, UG Study Abroad Program. Chair (Woodwind). **Session:** Semester 1, Semester 2. **Classes:** 1hr tut/wk. **Prerequisites:** WIND3020 Woodwind Class 3. **Assessment:** Preparation of class material, masterclass performances, class participation (100%).

Please refer to Woodwind Class 1. For further information contact the Chair (Woodwind).

WIND 3036 Woodwind Class 5

3 credit points. B Mus Studies, DipMus, UG Study Abroad Program. Chair (Woodwind). **Session:** Semester 2, Semester 1. **Classes:** 1hr tut/wk. **Prerequisites:** WIND3021 Woodwind Class 4. **Assessment:** Preparation of class material, masterclass performances, class participation (100%).

Please refer to Woodwind Class 1. For further information contact the Chair (Woodwind).

WIND 3037 Woodwind Class 6

3 credit points. B Mus Studies, DipMus, UG Study Abroad Program. Chair (Woodwind). **Session:** Semester 1, Semester 2. **Classes:** 1hr tut/wk. **Prerequisites:** WIND3036 Woodwind Class 5. **Assessment:** Preparation of class material, masterclass performances, class participation (100%).

Please refer to Woodwind Class 1. For further information contact the Chair (Woodwind).

Writing Skills

MCGY 3034 Writing Skills for Music Professions

3 credit points. B Mus (Comp), B Mus (Mus Ed), B Mus (Musicology), B Mus (Perf), B Mus Studies, Dip Mus, UG Study Abroad Program. Dr J. Shaw (Musicology). **Session:** Semester 2. **Classes:** 1 hr seminar/wk. **Prerequisites:** GENS2005 Historical and Cultural Studies 2. **Assessment:** Portfolio of short written assignments (60%), weekly assignments and seminar attendance (20%), spoken presentation (20%).

This unit is intended to provide students with opportunities to develop writing and research skills essential for the preparation of properly researched and well-written program notes for recitals and concerts, 'liner' notes suitable for professional music recordings and short articles appropriate for publication as concert or recording reviews. It is especially designed for students who wish to be considered for the Principal Study (Honours) strand of the BMus(Performance) program, but students will also be introduced to broader issues, including music criticism, music and information technologies, music publishing and music copyright. For further information contact Dr J. Shaw (Musicology)

7. Postgraduate courses

The following information is a printed version of the information available through Handbooks Online, on the University of Sydney website. Please visit <http://www.usyd.edu.au/handbooks/>.

This information should be read in conjunction with the Postgraduate Research Studies Handbook and the Postgraduate Coursework Studies Handbook, published by The University of Sydney and available from the Conservatorium or online (<http://www.usyd.edu.au/fstudent/postgrad/study/index.shtml>).

Conservatorium graduate degree programs

The Conservatorium offers two types of graduate degree programs: research degrees and coursework degrees. The research degrees are:

- Doctor of Philosophy
- Master of Applied Science (Music Performance)
- Master of Music (Applied Research in Music Performance)
- Master of Music (Composition)
- Master of Music (Music Education)
- Master of Music (Musicology)
- Master of Music (Performance)

The coursework degrees are:

- Graduate Certificate in Music/Graduate Diploma in Music/Master of Music Studies (Creative Sound Production)
- Graduate Certificate in Music/Graduate Diploma in Music/Master of Music Studies (Pedagogy)
- Graduate Diploma in Music (Accompaniment)
- Graduate Diploma in Music/Master of Music Studies (Opera)
- Graduate Diploma in Music/Master of Music Studies (Performance)

Language requirements

Teaching at the Conservatorium is in English. Students for whom English is not their first language must demonstrate to the Conservatorium their ability to undertake study in English. The following IELTS levels, or their equivalents, have been set for this: all Conservatorium graduate research degrees IELTS level of 7.0 with no component below 6.5

Certificate/Diploma/Master of Music Studies (Pedagogy) and Certificate/Diploma/Master of Music Studies (Creative Sound Production) IELTS level of 7.0 with no component below 6.5

Graduate Diploma of Music (Performance) and Master of Music Studies (Performance) IELTS level of 6.0.

Master's preliminary course

Candidates who demonstrate through audition, interview and/or portfolio of work that they have a capacity to undertake the Master of Applied Science in Music Performance or the Master of Music degree in Performance, Composition, Musicology, Applied Research in Music Performance or Music Education but whose prior learning is deficient in a specific area may, on the advice of the Graduate Studies Committee be admitted to the Masters Preliminary Course.

Programs within the master's preliminary courses will be drawn from existing undergraduate units of study within the Conservatorium, programs delivered by the Student Learning Centre at the University of Sydney, and preliminary research projects in the student's area of research interest, designed to give the student basic research competencies. Programs will be designed around the individual needs of particular students on the advice of the admission panel.

The course normally represents 15 credit points per semester, and is subject to pro-rata fee payment.

Assessment in this course will consist of the following:

- Completion of assessment requirements of specified undergraduate units of study and Student Learning Centre units as stipulated by the Head of School, **and**
- A long essay of 5000 words on a negotiated topic, demonstrating competence in research and academic writing.

Public examination recitals (graduate)

All instrumental and voice students are required to present public performance examination recitals as part of their course. Examination recitals normally take place in June and October/November each year.

Master of Music (Performance) and Master of Music Studies (Performance)

- two (2) 50 minute recitals

Graduate Diploma in Music (Performance)

- one (1) 50 minute recital

Master of Music Studies (Opera) and Graduate Diploma in Music (Opera)

- a recital not exceeding 20 minutes overall in Semesters 1 and 3;
- a recital of 25-30 minutes in Semesters 2 and 4;
- students enrolled in Performance Portfolio present performances related to their portfolio during Semester 2.

Graduate Diploma in Music (Accompaniment)

- 50 minute recital at the end of each semester

Doctor of Philosophy (PhD)

Candidates may undertake supervised research in composition, music education, musicology, performance or interdisciplinary applied research in The Australian Centre for Applied Research in Music Performance (ACARMP). Regulations for doctoral study at the Conservatorium are governed by the regulations of the Senate of the University of Sydney for the degree of Doctor of Philosophy and by resolutions of the Academic Board. These are set out in the *Post-graduate Research Studies Handbook* available from the Conservatorium and also from Sydney University Postgraduate Representative Association (SUPRA).

Admission is determined on the basis that an applicant will:

- have gained either a relevant master's degree by research, a relevant master's degree by coursework with a minimum grade point average of 80 per cent, or a relevant Bachelor's degree with 1st or 2nd class honours
- submit to the Conservatorium an outline of proposed research which, in the opinion of the Conservatorium, is appropriate for study at doctoral level and will make a substantial contribution to the candidate's field of study
- demonstrate to the satisfaction of the Conservatorium that the necessary training, skills and ability required for doctoral study and successful completion of the proposed research have been acquired, and
- in addition to these requirements, in the case of progression by performance and thesis, successfully perform at an audition on the chosen instrument/voice.

Admission to candidature for the PhD is probationary for the first twelve months of enrolment. The University's policies governing annual review of candidature apply.

The degree of Doctor of Philosophy is awarded by the University to appropriately qualified candidates who have fulfilled a program of research and submitted a thesis. The means for meeting these requirements consist of either a thesis of between 80,000 and 100,000 words, a portfolio of compositions with accompanying thesis of between 15,000 and 20,000 words, or three substantial recitals with an accompanying thesis of between 30,000 and 80,000 words. Candidates can also be expected to attend seminars to support their research. In the case of the Doctor of Philosophy by portfolio of compositions and thesis, the thesis consists of analytical notes on the portfolio. In the case of the Doctor of Philosophy by performance and thesis, candidates will perform twice a semester in a suitable graduate context and in addition to the thesis, write detailed, analytical documentation to support the required three recitals (minimum of 3,000 words for each recital).

Candidates for the degree of PhD are supervised by appropriately appointed staff. In the case of candidates studying for the PhD by thesis and performance, this is normally four full-time semesters of performance supervision and two full-time semesters of academic supervision. The seminar requirement for such students is ongoing enrolment in Graduate Seminar and in research seminars as required by candidates' research topics and backgrounds.

Intending candidates should refer to the admission and degree requirements in the University of Sydney Statutes and Regulations and the Postgraduate Research Studies Handbook. They should also discuss their application and intended research with the Associate Dean (Graduate Studies) in the first instance.

Master of Applied Science (Music Performance), MMus(MusPerf)

The Master of Applied Science (Music Performance) offers candidates broad opportunities for interdisciplinary research at the Conservatorium in the areas of music performance, including the psychology of music and music perception and acoustics. It caters specifically for students wishing to enter this field from a science background and requires an undergraduate science degree. This research degree may stand alone or serve as preliminary to PhD study in the discipline.

Admission is determined on the basis that applicants will:

- have gained a degree at the University of Sydney, and have completed courses appropriate to the area of study in which the applicant seeks to proceed, provided that the applicant's work is of sufficient merit; **or**
- have completed an undergraduate degree program at another institution deemed by the Board to be equivalent; **or**
- in exceptional circumstances, if the Board determines that such applicant, although not meeting the requirements of (a) or (b), has exceptional qualifications and the experience and aptitude required for undertaking the award; **and**
- present a 500-word summary of their proposed area of research and attend an interview.

Course structure

The aim is to provide training and supervision to students undertaking research into physiological, psychological, sociological, organisational, economic, industrial, perceptual, acoustic or other interdisciplinary aspects of music performance. It can be completed in either four semesters of full-time study or eight semesters of part-time study.

Candidature will include:

- enrolment in appropriate research methods units;
- enrolment in nominated seminars;
- supervised research on an approved topic;
- presentation of research findings at faculty research forums and other conferences;
- submission of a thesis of 40,000 words embodying the results of the research.

Master of Music (Applied Research in Music Performance), MMus(AppResMusPerf)

The Master of Music (Applied Research in Music Performance) offers candidates broad opportunities for interdisciplinary research at the Conservatorium in the areas of music performance, including psychology of music, music perception and acoustics. It caters specifically for students wishing to enter this field from a music background and requires an undergraduate music degree. This research degree may stand alone or serve as preliminary to PhD study in the discipline.

Admission is determined on the basis that applicants will:

- have gained a Bachelor of Music degree from the Sydney Conservatorium of Music; **or**
- have completed studies deemed by the Conservatorium to be equivalent to the standard of knowledge and ability required for the award of the degree of Bachelor of Music; **or**
- in exceptional circumstances, if the Board determines that such applicant, although not meeting the requirements of (a) or (b), has exceptional qualifications and the aptitude required for undertaking the award program; **and**
- submit a 500-word summary of their proposed area of research and attend an interview.

Course structure

The aim is to provide training and supervision to students undertaking research into physiological, psychological, sociological, organisational, economic, industrial, perceptual, acoustic or other interdisciplinary aspects of music performance. The degree aims to encourage interdisciplinary approaches to research into music performance and, where appropriate, to foster links with the music profession and arts industry with the aim of promoting excellence in music performance. It can be completed in either four semesters of full-time study or eight semesters of part-time study.

Candidature will include:

- enrolment in appropriate research methods units;
- enrolment in nominated seminar topics;
- supervised research on an approved topic;
- presentation of research findings at faculty research forums and other conferences as relevant;
- submission of a thesis of 40,000 words embodying the results of the research.

Master of Music (Composition), MMus(Comp)

The Master of Music (Composition) is classified as a research degree. Its objectives are:

- to facilitate the development of advanced compositional skills and allow candidates to work on compositions of a length and complexity not possible during undergraduate award programs;
- to give exposure to theoretical, philosophical and sociological aspects of composition;
- to give candidates a deep background knowledge of the possibilities of electronic technology in music to enable them to play a part in the revolutionary changes which this technology is bringing about in the music profession;
- to allow candidates to specialise in electronic, electroacoustic or ensemble/orchestral and musical theatre composition;
- to develop skills in, and an understanding of, all aspects of the successful completion of a composition project.

Admission is determined on the basis that applicants will:

- have gained a Bachelor of Music degree with a major in Composition from the Sydney Conservatorium of Music; **or**

- have completed studies deemed by the Conservatorium to be equivalent to the standard of knowledge and ability required for the award of the degree of Bachelor of Music; **or**
- in exceptional circumstances, if the Board determines that such applicant, although not meeting the requirements of (a) or (b), has exceptional qualifications and the aptitude required for undertaking the award program; **and**
- submit a folio of original compositions; **and**
- present a 500-word summary of their proposed area of research/creative work and attend an interview.

Course structure

The Master of Music (Composition) can be completed either in four semesters of full-time study or eight semesters of part-time study. There is an expectation that work on both composition portfolio and thesis will be pursued concurrently and at an even rate across the duration of the candidature. Demands of candidates in terms of craft skills and imaginative writing are high.

Candidature will include:

- attendance for individual supervision in composition and thesis under the guidance of a supervisor;
- enrolment in the Introduction to Research Methods course;
- enrolment in two approved seminars; usually Australian Music 1 and Graduate Music Technology;
- presentation of a 10,000 to 15,000 word essay/thesis associated with the candidate's composition portfolio;
- submission of a substantial body of original compositions.

The following are benchmark examples of portfolio size, and should be referred to by intending students writing the 500 word research summary when applying for entry into the course.

For candidates specialising in **Ensemble/Orchestral and or Musical Theatre Composition:**

- Four (4) chamber works of 12-15 minutes duration for approximately 8 players.
- Two (2) chamber works as above plus 1 orchestral or concerto work of 20 minutes.
- One (1) chamber work as above plus 1 musical theatre work of 45-60 minutes.
- One (1) musical theatre/opera work of 90 minutes.

For candidates specialising in **Electroacoustic Composition**

The size and length of works will be similar to the examples given for Chamber Music.

For candidates specialising in **Electronic Composition**

A number of electronic compositions that have a collective duration of 12 minutes of music per each full-time semester of the candidature, (i.e. 48 minutes for entire candidature) or the equivalent of software creation.

Where software creation is a significant component of the work then a balance between music composition and software creation shall be negotiated with the supervisor, but a minimum of two (2) 12 minute works will be required under any circumstance.

Students should use the following table as a guide to normal progression through the Master of Music (Composition) course. They should enrol as full-time or part-time research students and also enrol in those units of study listed at *.

Table 7.1

Semi	Sem 2
Principal Study Composition	Principal Study Composition
Introduction to Research Methods *	Australian Music *
Sem 3	Sem 4
Principal Study Composition	Principal Study Composition
Post Graduate Music Technology *	

Master of Music (Music Education), MMus(MusEd)

The Master of Music (Music Education) program consists of two streams of study. The first stream of study is a semester-based series of seminar topics selected from the following six fields: Foundations of Music Education; Comparative Music Education; Curriculum Design for Music Education; Technology in Music Education; Multicultural Studies in Music Education; and Sociology of Music Education. A concurrently running research stream provides instruction in research methodology which underpins the writing of a thesis, the major component of the degree. The term 'thesis' is interpreted loosely in this context, and refers to any form of research-based work approved by the Conservatorium.

Admission is determined on the basis that applicants will:

- have gained a Bachelor of Music degree with a major in Music Education from the Sydney Conservatorium of Music; **or**
- have completed studies deemed by the Conservatorium to be equivalent to the standard of knowledge and ability required for the award of the degree of Bachelor of Music; **or**
- in exceptional circumstances, if the Board determines that such applicant, although not meeting the requirements of (a) or (b), has exceptional qualifications and the aptitude required for undertaking the award program; **and**
- present a 500-word summary of their proposed area of research, **and**
- attend an interview. Candidates should be prepared to discuss their background, attitudes and research interest in music education and their music teaching background.

Course structure

The Master of Music (Music Education) degree can be completed in either four semesters of full-time study or six semesters of part-time study. The emphasis in the first year is primarily on the development of research skills. In the second year, it focuses on the writing of a thesis.

Candidature will include:

- enrolment in the Music Education Research Method courses;
- enrolment in two seminars;
- supervised research on an approved topic;
- submission of a thesis of 25,000 - 40,000 words embodying the results of the research.

Students should use the following table as a guide to normal progression through the Master of Music (Music Education) course. They should enrol as full-time or part-time research students and also enrol in those units of study listed at *.

Table 7.2

Sem 1	Sem 2
Seminar in Music Education 1 *	Seminar in Music Education 2 *
Music Education Research Methods 1 *	Music Education Research Methods 2 *
Sem 3	Sem 4
Music Education Thesis 1	Music Education Thesis 2

Master of Music (Musicology), MMus(Musicol)

The Master of Music (Musicology) aims to train students to become independent scholars in Western Historical Musicology and to communicate their findings in appropriate written and spoken forms. This research degree may stand alone or serve as preliminary to PhD study in the discipline.

Admission is determined on the basis that applicants will:

- have gained a Bachelor of Music degree from the Sydney Conservatorium of Music; **or**
- have completed studies deemed by the Conservatorium to be equivalent to the standard of knowledge and ability required for the award of the degree of Bachelor of Music; **or**
- in exceptional circumstances, if the Board determines that such applicant, although not meeting the requirements of (a) or (b), has exceptional qualifications and the aptitude required for undertaking the award program; **and**
- present a 500-word summary of their proposed area of research and attend an interview.

Course structure

The Master of Music (Musicology) can be completed in either four semesters of full-time study or eight semesters of part-time study. Candidature will include:

- enrolment in units of study in Musicological Research Methods and Musical Analysis;
- enrolment in Seminar topics approved for the Musicology program;
- attendance at the weekly Musicology Workshop which supplements classes and individual research and provides a public forum for discussion. Candidates will be required to contribute regular reports of their research to this workshop;
- supervised research on an approved topic;
- submission of a thesis of 40,000 words embodying the results of the research.

At the end of the first year candidates may be required to take a qualifying examination. This examination is designed to test a number of aspects of the progress of the candidate and to assess his/her preparedness and ability to undertake the intellectual demands of independent research. Candidates will not be permitted to proceed to the thesis without being able to demonstrate that they have integrated and can apply what they have learned thus far in the course, and that their methodological base is sound.

Students should use the following table as a guide to normal progression through the Master of Music (Musicology) course. They should enrol as full-time or part-time research students.

Semi	Sem2
Musicological Research Methods *	Seminar 2 *
Musical Analysis *	Musicology Thesis 1
Seminar 1 *	
Sem3	Sem4
Musicology Thesis 2	Musicology Thesis 3

Master of Music (Performance), MMus(Perf)

The purpose of the Master of Music (Performance), which is a research degree, is to produce candidates able to organise and present performances which demonstrate independence of thought, critical awareness, interpretative capabilities, a research approach to musical performance and high levels of musical scholarship. The program for the Master of Music (Performance) requires both skills as a performer and those of academic research, including the writing of research based documentation to support a candidate's repertoire and instrumental/vocal practice. This necessitates an approach that extends the boundaries of musical performance, questions stylistic practices, historicises approaches to performance, proposes new interpretative models for music and incorporates critical and analytical thinking into candidates' performances.

Admission is determined on the basis that applicants will:

- have gained a Bachelor of Music degree with a major in Performance from the Sydney Conservatorium of Music; **or**

- have completed studies deemed by the Conservatorium to be equivalent to the standard of knowledge and ability required for the award of the degree of Bachelor of Music; **or**
- in exceptional circumstances, if the Board determines that such applicant, although not meeting the requirements of (a) or (b), has exceptional qualifications and the aptitude required for undertaking the award program; **and**
- present a program on their principal instrument in audition at graduating undergraduate recital standard; **and**
- present a 500-word summary of their proposed area of research/creative work and attend an interview.

Applicants should be prepared to present an audition comprising a 50min recital of works at an advanced level of difficulty to a high standard of excellence. The audition panel retains the right to curtail the performance and select excerpts of the works presented as it sees fit. At the interview, candidates should be prepared to discuss their proposed area of research and its relationship to their performance work.

Course structure

The Master of Music (Performance) course is minimally completed in two years of full-time study and comprises a Major study in an instrument or voice, and academic units. The academic studies component assumes that candidates have a sound basic knowledge of the history and harmonic practice of Western music from at least the Baroque era to the present day. The purpose of the seminar program is to build upon this knowledge in a manner appropriate to the requirements of the mature postgraduate performance Major.

Candidature will include:

- Individual lessons together with masterclasses and graduate seminars (attendance and performances mandatory). An instrumental or vocal teacher will be appointed for each candidate to act as the principal supervisor;
- participation in seminars dealing with essential areas of research method and music analysis and with transitional periods in western music history;
- development and presentation of four 50 minute recitals or performance projects which demonstrate originality and which investigate and expand the boundaries of the discipline of performance. Each performance is accompanied by Critical Notes which articulate the aim of the performance and its place in the area of the student's research enquiry;
- submission of a thesis of 10,000 - 15,000 words on a topic relevant to the performance interest developed with the supervisor and where appropriate, a co-supervisor who will be appointed to advise on research and the Critical Notes and the thesis components.

Students should use the following table as a guide to normal progression through the Master of Music (Performance) course. They should enrol as full-time or part-time research students and also enrol in those units of study listed with a *.

Semi	Sem2
Principal Study	Principal Study
Graduate Research Methods *	Music Analysis Today *
	Seminar Elective 1 *
	Performance Thesis
Sem3	Sem4
Principal Study	Principal Study
Seminar Elective 2 *	Performance Thesis
Performance Thesis	

COURSEWORK DEGREES

Graduate Certificate in Music/Graduate Diploma in Music/Master of Music Studies (Creative Sound Production)

The Graduate Certificate in Music (Creative Sound Production), Graduate Diploma in Music (Creative Sound Production), Master of Music Studies (Creative Sound Production) provide students with technical, aesthetic and artistic foundations in the medium of sound recording to create just documentation of musical events, imaginative recorded representations of musical works, and original artworks utilising the recorded medium. These awards prepare graduates with the skills necessary to seek employment in the music industry and aim to produce well rounded, multi-skilled graduates who have developed conceptual as well as technical skills. This approach equips graduates with the necessary skills to operate effectively in freelance contexts, in small business or in larger organizations.

These three awards are designed as a package of modularised post-graduate coursework programs with exit points after the Graduate Certificate, the Graduate Diploma, or the (Master of Music Studies. Suitably qualified students may apply to transfer from one award to another and will receive credit for work successfully completed in the prior award. Such candidates do not receive the earlier award in these cases.

Admission is determined on the basis that students will:

- have gained a relevant undergraduate degree, or have completed courses appropriate to the area of study, have gained qualifications and experience, and demonstrated aptitude which are deemed by the Conservatorium to warrant admission, and
- successfully complete an interview at which they will provide examples of their work in the area of sound production.

Course structure

The Graduate Certificate in Music (Creative Sound Production) requires one full-time semester of candidature and consists of four areas of study. The Graduate Diploma in Music (Creative Sound Production) and the Master of Music Studies study (Creative Sound Production) each require two semesters of full-time study.

Table 7.5: Graduate Certificate in Music (Creative Sound Production)

Semi
Microphones & Studio Techniques Fundamentals
Multi-track production Techniques
Production Processes & Aesthetics
Recording Portfolio 1

Table 7.6: Graduate Diploma in Music (Creative Sound Production)

Semi	Sem2
Microphones & Studio Techniques Fundamentals	Spatial Audio & Soundtrack OR Architecture Elective
Multi-track production Techniques	Recording Portfolio 2 OR specified elective in the Faculty of Architecture
Production Processes & Aesthetics	Recording Portfolio 3
Recording Portfolio 1	Industry Placement

Table 7.7: Master of Music Studies (Creative Sound Production)

Semester 1	Semester 2
Microphones & Studio Techniques Fundamentals	Spatial Audio & Soundtrack OR Architecture Elective
Multi-track production Techniques	Recording Portfolio 2 OR specified elective in the Faculty of Architecture
Production Processes & Aesthetics	Recording Portfolio 3
Recording Portfolio 1	Industry Placement

Graduate Certificate in Music (Pedagogy), Graduate Diploma in Music (Pedagogy) and Master of Music Studies (Pedagogy)

The rationale for these programs is:

- to provide research-led teaching in theoretical and practical foundations of music teaching into student music learning in the one-to-one and small group context;
- to promote reflection upon, and evidence-based knowledge of the process of music learning among members of the music teaching profession;
- to provide an opportunity for music teachers and aspiring music teachers to underpin their teaching practice with a knowledge of current theory and research;
- to provide a structured framework by which music teachers can refine and enrich their music teaching practice, through structured workshops repertoire research and investigation of learning issues in the studio.

The course aims to provide a basis of theoretical knowledge, thinking, personal and practical skills for professional activity as a teacher of instruments or singing voice;

- develop a philosophy and practice of education for the studio and small group teacher;
- develop a basis for choice between pedagogic approaches;
- extend knowledge of repertoire suitable for all levels of student performance;
- develop practical skills in teaching;
- develop awareness of business practice and ethics in the studio;
- develop a basis for reflective teaching and life-long learning.

Graduates will:

- be aware of and understand current approaches to the philosophy of teaching/learning, and able to evaluate the most appropriate application to the given situation;
- be aware of and understand current pedagogic approaches to their instrument/voice and able to evaluate the most appropriate application to the given situation;
- have a knowledge of teaching repertoire and approaches for their discipline and be able to access and choose technically and artistically appropriate repertoire for student study and performance;
- be realistic self-evaluators on technical, artistic and personal teaching goals, teaching and assessment methods for their students and themselves;
- be aware of good business practice and ethics issues in the studio.

Graduate Certificate in Music (Pedagogy)

Students complete a total of 24 credit points over one semester (full-time) or two semesters (part-time). A normal enrolment for a full-time student is set out in the table below.

Table 7.8: Graduate Certificate in Music (Pedagogy)

Semi
Principles of Studio Pedagogy
Teaching Method (Studio Pedagogy)
Pedagogical Repertoire 1
Studio Practicum 1

Graduate Diploma in Music (Pedagogy)

In this program students complete a total of 48 credit points over two semesters (full-time) or four semesters (part-time). A normal enrolment for a full-time student is set out in the table below.

Table 7.9: Graduate Diploma in Music (Pedagogy)

Semi	Sem2
Principles of Studio Pedagogy	Research Method (Studio Pedagogy)
Teaching Method (Studio Pedagogy) 1	Teaching Method (Studio Pedagogy) 2
Pedagogical Repertoire 1	Pedagogical Repertoire 2
Studio Practicum 1	Studio Practicum 2

Graduates of the Graduate Diploma in Music (Pedagogy) will:

- evaluate, choose and implement the most appropriate current theoretical approaches to the principles of teaching/learning;
- evaluate, choose and implement current practical pedagogic approaches to their instrument/voice;
- access, choose and demonstrate technically and artistically appropriate repertoire for student study and performance;
- apply a personal philosophy and practice of teaching their instrument/voice based on awareness of possible approaches, student needs and expectations;
- plan, implement and evaluate goals for individual student progress and welfare;
- plan, implement and evaluate goals for continuing professional development.

Master of Music Studies (Pedagogy)

Students complete a total of 72 credit points over three semesters (full-time) or 6 semesters (part-time). A normal enrolment for a full-time student is set out in the table below.

Table 7.10: Master of Music Studies (Pedagogy)

Semi	Sem2	Sem3
Principles of Studio Pedagogy	Research Method (Studio Pedagogy)	Research Project in Studio Pedagogy
Teaching Method (Studio Pedagogy) 1	Teaching Method (Studio Pedagogy) 2	
Pedagogical Repertoire 1	Pedagogical Repertoire 2	
Studio Practicum 1	Studio Practicum 2	

Admission

An applicant may be admitted to the *Graduate Certificate in Music (Pedagogy)* by satisfying each of the following requirements:

Successful completion of interview and short essay

An applicant may be admitted to the *Graduate Diploma in Music (Pedagogy)* by satisfying each of the following requirements:

- (a) i. successful completion of a Conservatorium undergraduate degree or three-year diploma program or an undergraduate degree program at another institution deemed by the Board to have provided sufficient prior learning in music and relevant areas at a standard comparable to a Conservatorium undergraduate degree program to undertake the course;
- or
- ii. in exceptional circumstances, exceptional qualifications and experience and aptitude deemed by the Board to be sufficient to undertake the program.
- (b) satisfactory completion of an interview
- (c) in the case of applicants from a country other than Australia or New Zealand whose first degree is taken in a language other than English satisfactory completion of an English Language test such as the IELTS test to a level determined by the Conservatorium and the Academic Board of the University of Sydney.

An applicant may be admitted to the *Master of Music Studies (Pedagogy)* by satisfying each of the following requirements:

- (a) i. successful completion of a Conservatorium undergraduate degree program or an undergraduate degree program at another institution deemed by the Board to have provided sufficient prior learning in music and relevant areas at a standard comparable to a Conservatorium undergraduate degree program to undertake the course;
- or

- ii. in exceptional circumstances, exceptional qualifications and experience and aptitude deemed by the Board to be sufficient to undertake the program,
- (b) satisfactory completion of an interview

Graduate Diploma in Music (Accompaniment), GradDipMus(Accompan)

The Graduate Diploma in Music (Accompaniment) is designed to provide high quality experience in accompaniment for those students who have begun to work towards a career as an accompanist during an undergraduate course. This award is normally completed in one year of full-time study.

At the audition and interview, applicants will be required to demonstrate:

- (a) ability and experience in the areas of accompanying and active participation in ensemble playing;
- (b) proficiency in sight reading;
- (c) general instrumental facility;
- (d) some familiarity with standard literature of keyboard and instrumental ensemble.

Each candidate should:

- present (whole or in part) two major solo works from the standard keyboard repertoire;
- present two prepared programs of 10-15 minutes' duration, one with a singer and one with an instrumentalist;
- - the program with a vocalist should contain two or three works written for voice and piano
- - the program with an instrumentalist should contain only original works written for the piano and one other instrument;
- play and sing at sight a song from the classical or romantic repertoire;
- rehearse and perform (within 10-15 minutes) an unseen work in front of the audition panel (instrumental partner provided); and
- attend an interview.

Table 7.11: Graduate Diploma in Music (Accompaniment)

Sem 1	Sem 2
Instrumental Study 1	Instrumental Study 2
Accompaniment (Graduate) 1	Accompaniment (Graduate) 2
Studio Experience	Studio Experience
Vocal and Instrumental Literature 1 Music	Vocal and Instrumental Literature 2 Music
Craft 1	Craft 2

Graduate Diploma in Music (Opera) and Master of Music Studies (Opera), GradDipMus(Opera) and MMusStud(Opera)

The study of opera within the Graduate Diploma and the Master of Music Studies (Opera) is designed to meet the needs of graduate opera students who wish to extend their technical knowledge of the repertoire and performance practice. It is intended for graduates and professional singers who wish to enhance those skills required on the opera and music theatre stage.

Admission is determined on the basis of:

- successful completion of a relevant undergraduate program. Applicants who do not have a recognised tertiary award but who demonstrate an equivalent musical ability and maturity at the audition and interview, and who can show considerable performing experience may be admitted; **and**
- an audition; **and**
- an interview.

Audition requirements

Candidates should be prepared to present a varied program of at least four arias at an advanced level of difficulty and to a high standard of excellence. In an interview following the performance, the student will outline a proposed plan of study.

Course structure

The course aims to develop and refine the technical and interpretive qualities of the student's voice as an operatic instrument with emphasis on developing self-sufficiency in role selection, concert repertoire and program building.

It includes a focus on text related matters in various kinds of vocal music to foster the development of skills as an interpreter in all the major operatic languages. Candidates also study language structure, poetry, and operatic text within a cultural and historical context and will focus on increasing awareness of the word/music relationship.

Both the Graduate Diploma and the Masters include a series of masterclasses, ensemble rehearsals, workshops and concert and/or staged performances to develop skills as an operatic performer, with particular emphasis on character and role building, movement and gesture, the understanding of emotional context and general communication skills.

The Opera Performance Portfolio in the Masters course requires selection of a particular aspect of operatic specialisation for an extensive exploration. This investigation may focus on the historical, cultural, and political contexts of the operas or could explore unifying thematic or stylistic elements of selected roles. The final presentation of all the roles studied is accompanied by a written reflective element.

Tables 7.9 and 7.10 show the structures of the Graduate Diploma of Music (Opera) and the Master of Music Studies (Opera). These programs normally are available only for full-time study.

Students enrolled in the Graduate Diploma of Music (Opera) may apply for admission to the Master of Music Studies (Opera) at the end of Semester 2 if they wish to continue and do not take out the Graduate Diploma.

Table 7.12: Graduate Diploma in Music (Opera)

Semi	Sem2
Principal Study (Opera) 1	Principal Study (Opera) 2
Language and Interpretation 1	Language and Interpretation 2
Graduate Production 1	Graduate Production 2
Opera Performance Repertoire 1	Opera Performance Repertoire 2

Table 7.13: Master of Music Studies (Opera)

Semi	Sem2
Principal Study (Opera) 1	Principal Study (Opera) 2
Language and Interpretation 1	Language and Interpretation 2
Graduate Production 1	Graduate Production 2
Opera Performance Repertoire 1	Opera Performance Repertoire 2
Sem3	Sem4
Principal Study (Opera) 3	Principal Study (Opera) 4
Language and Interpretation 3	Language and Interpretation 4
Graduate Production 3	Graduate Production 4
Opera Performance Portfolio 1	Opera Performance Portfolio 2

Graduate Diploma in Music (Performance) and Master of Music Studies (Performance), GradDipMus(Perf) and MMusStud(Perf)

The Graduate Diploma in Music (Performance) and Master of Music Studies (Performance) are designed to extend candidates' technical mastery of their instrument/voice while deepening their knowledge of repertoire and performance practice. Upon completion of these awards, candidates can expect to be prepared for professional

placement in the music profession. On successful completion, graduates will be able to:

- select, research and perform repertoire at standards of excellence commensurate with professional expectations
- have command of relevant performance technique
- communicate through musical performance
- deal with the exigencies of the concert stage and/or theatre

Admission is determined on the basis of:

- successful completion of a relevant undergraduate program.
- successful completion of a relevant undergraduate program. Applicants who do not have a recognised tertiary award but who demonstrate an equivalent musical ability and maturity at the audition and interview, and who can show considerable performing experience may be admitted; **and**
- an audition; **and**
- an interview.

Course structure

The required units of study for these awards indicate the practical focus placed on performance as both a soloist and member of a musical ensemble. Graduate Performance Seminar provides candidates with the opportunity to investigate issues of performance practice, historical interpretation, stylistic expectations, analytical perspectives of chosen repertoire, and issues of repertoire selection and organization. Students enrolled in the Graduate Diploma in Music (Performance) may apply for admission to the Master of Music Studies (Performance) at the conclusion of semester 2 but do not receive the Graduate Diploma in Music (Performance) if they are successful in their application.

Candidature for the Graduate Diploma in Music (Performance) will include:

- one (1) jury exam (semester 1) and one recital (semester 2)
- participation in nominated music ensembles

Tables 7.14 and 7.15 show the structures of the Graduate Diploma in Music (Performance) and the Master of Music Studies (Performance).

Table 7.14: Graduate Diploma in Music (Performance)

Semi	Sem2
Principal Study	Principal Study
Graduate Ensemble 1	Graduate Ensemble 3
Graduate Ensemble 2	Graduate Ensemble 4

Candidature for the Master of Music Studies (Performance) will include:

- two recitals and one jury exam
- participation in nominated music ensembles
- attendance at required seminars
- submission of a research project

Table 7.15: Master of Music Studies (Performance)

Sem 1	Sem 2	Sem 3
Principal Study	Principal Study	Principal Study
Graduate Ensemble 1	Graduate Ensemble 3	Graduate Ensemble 5
Graduate Ensemble 2	Graduate Ensemble 4	Graduate Performance Seminar

Resolutions of the Senate

(relating to the Sydney Conservatorium of Music)

Master of Music

Award of the degree

1. The degree of Master of Music shall be awarded in the following subject areas:

- Performance
- Musicology
- Music Education
- Composition
- Applied Research in Music Performance

Eligibility for admission

2. Applicants for admission to the Master of Music are admitted to candidature on the following basis:

- (1) An applicant for admission to the Master of Music (Performance) will:
 - (a) have gained a Bachelor of Music degree with a major in Performance from the Sydney Conservatorium of Music; or
 - (b) have completed studies deemed by the Conservatorium to be equivalent to the standard of knowledge and ability required for the award of the degree of Bachelor of Music; or
 - (c) in exceptional circumstances, if the Conservatorium determines that such applicant, although not meeting the requirements of (a) or (b), has exceptional qualifications and the aptitude required for undertaking the award program; and
 - (d) present a program on their principal instrument in audition at graduating undergraduate recital standard; and
 - (e) present a 500-word summary of their proposed area of research/creative work and attend an interview.
- (2) An applicant for admission to the Master of Music (Musicology) will:
 - (a) have gained a Bachelor of Music degree from the Sydney Conservatorium of Music; or
 - (b) have completed studies deemed by the Conservatorium to be equivalent to the standard of knowledge and ability required for the award of the degree of Bachelor of Music; or
 - (c) in exceptional circumstances, if the Conservatorium determines that such applicant, although not meeting the requirements of (a) or (b), has exceptional qualifications and the aptitude required for undertaking the award program; and
 - (d) present a 500-word summary of their proposed area of research and attend an interview.
- (3) An applicant for admission to the Master of Music (Music Education) will:
 - (a) have gained a Bachelor of Music degree with a major in Music Education from the Sydney Conservatorium of Music; or
 - (b) have completed studies deemed by the Conservatorium to be equivalent to the standard of knowledge and ability required for the award of the degree of Bachelor of Music; or
 - (c) in exceptional circumstances, if the Conservatorium determines that such applicant, although not meeting the requirements of (a) or (b), has exceptional qualifications and the aptitude required for undertaking the award program; and
 - (d) present a 500-word summary of their proposed area of research and attend an interview.
- (4) An applicant for admission to the Master of Music (Composition) will:
 - (a) have gained a Bachelor of Music degree with a major in Composition from the Sydney Conservatorium of Music; or
 - (b) have completed studies deemed by the Conservatorium to be equivalent to the standard of knowledge and ability required for the award of the degree of Bachelor of Music; or
 - (c) in exceptional circumstances, if the Conservatorium determines that such applicant, although not meeting the requirements of (a) or (b), has exceptional qualifications and the aptitude required for undertaking the award program; and
 - (d) submit a folio of original compositions; and

- (e) present a 500-word summary of their proposed area of research / creative work and attend an interview.
- (5) An applicant for admission to the Master of Music (Applied Research in Music Performance) will:
- (a) have gained a Bachelor of Music degree from the Sydney Conservatorium of Music; or
 - (b) have completed studies deemed by the Conservatorium to be equivalent to the standard of knowledge and ability required for the award of the degree of Bachelor of Music; or
 - (c) in exceptional circumstances, if the Conservatorium determines that such applicant, although not meeting the requirements of (a) or (b), has exceptional qualifications and the aptitude required for undertaking the award program; and
 - (d) submit a 500-word summary of their proposed area of research and attend an interview.

Availability

3. Admission to candidature for any master's degree or any program within a master's degree may be limited by quota.

4. In determining any quota the University will take into account:
- (1) availability of resources including space, library, equipment and computing facilities; and
 - (2) availability of adequate and appropriate supervision.

5. In considering an application for admission to candidature the Conservatorium shall take account of any quota and will select in preference applicants who are most meritorious in terms of the admission criteria.

6. Before recommending the admission of any applicant the Conservatorium shall ensure that the extent of the resources and supervision available is known to and understood by the applicant and is appropriate to the applicant's proposed area of study and research.

Preliminary studies

7. An applicant may be required to undertake preliminary or qualifying studies, and complete such preliminary examinations as the Conservatorium may prescribe, before admission to candidature.

8. Such an applicant shall complete the preliminary studies in not less than one semester and in not greater time than the Conservatorium may prescribe but in any case in not longer than four semesters.

Probationary admission

9. A candidate may be accepted by the Conservatorium on a probationary basis for a period not exceeding two semesters (full-time or part-time) and upon completion of this period the Conservatorium shall review the candidate's work and shall either confirm the candidate's status with effect from the date of the original acceptance or terminate the candidature.

Method of progression

10. Candidates shall proceed primarily by research; incorporating performances, creative work and portfolios in composition; and thesis; as set out in the Conservatorium Handbook.

11. Candidates may be required to undertake coursework as determined by the Assistant principal on the advice of the relevant post-graduate coordinator.

Time limits

12. A candidate may be admitted to proceed on either a full-time basis or a part-time basis.
- (1) Except with the permission of the Conservatorium as provided in subsection (3) below;
 - (a) a full-time candidate shall complete the requirements not earlier than the end of the fourth semester and not later than the end of the fourth semester of candidature;
 - (b) a part-time candidate shall complete the requirements not earlier than the end of the eighth semester and not later than the end of the eighth semester of candidature.
 - (2) The Conservatorium may, in special circumstances, extend a candidate's maximum period of candidature by one semester for full-time candidates and two semesters for part-time candidates and may prescribe special conditions to be fulfilled by the candidate.

- (3) The Conservatorium, at the time of admission to candidature, may permit a candidate proceeding primarily by research and thesis who holds a bachelor's degree with first or second class honours from the University of Sydney or an equivalent qualification, to complete the requirements not earlier than the end of the second semester of candidature if a full-time candidate and not earlier than the end of the fourth semester of candidature if a part-time candidate.

Credit

13. The Conservatorium may, in respect of a candidate who before admission to candidature has spent time in advanced study or research in the University of Sydney or in another university or institution:

- (1) deem such time to have been time spent after admission to candidature; and
- (2) grant credit towards the degree on the basis of a course or courses regarded as equivalent in workload and academic standard; provided that the time recognised or the credit granted represents no more than half of the total candidature and that any attendance requirements as may be prescribed by resolution of the Conservatorium are met.

Supervision

14. The Conservatorium shall appoint a full-time or fractional member of the academic staff of the Conservatorium to act as supervisor of each candidate and may appoint, for each such candidate, an associate supervisor.

15. The Conservatorium may appoint from amongst appropriately qualified persons, an associate supervisor to assist in the supervision of any candidature.

Enrolment

16. A candidate shall, unless otherwise permitted by the Conservatorium, enrol each semester until the requirements for the degree are completed or the candidature terminated, subject to section 14 above.

17. A candidate readmitted to candidature after an absence of more than two semesters shall complete the degree under such conditions as the Conservatorium shall determine.

Requirements for the degree

18. Candidates shall, unless otherwise permitted by the Conservatorium, undertake the following:

- (1) A candidate for the degree of Master of Music (Performance) shall:
 - (a) complete the units of study for the degree as prescribed by the Conservatorium and set out in the Conservatorium Handbook; such units of study shall normally comprise introductory seminars in research method, and other seminars relevant to the candidate's field of inquiry; and
 - (b) prepare performances and/or recordings for each semester of the degree in the case of a full-time candidate, and proportionately for a part-time candidate and carry out research on a thesis topic which has been approved by the Conservatorium on the recommendation of the head of the school or centre concerned no later than the end of the second semester of the full-time candidature or the fourth semester of part-time candidature; and
 - (c) give performances on their principal instrument; and
 - (d) write a thesis embodying the results of the research and/or recordings.
- (2) A candidate for the degree of Master of Music (Composition) shall:
 - (a) complete the units of study for the degree as prescribed by the Conservatorium and set out in the Conservatorium Handbook; such units of study shall normally comprise introductory seminars in research method, and other seminars relevant to the candidate's field of inquiry; and
 - (b) carry out composition and research on a thesis topic which has been approved by the Conservatorium on the recommendation of the head of the school or centre concerned no later than the end of the second semester of the full-time candidature or the fourth semester of part-time candidature; and
 - (c) compose a substantial portfolio of works; and
 - (d) write a thesis embodying the results of the research.

- (3) A candidate for the degree of Master of Music (Music Education) shall:

- (a) complete the units of study for the degree as prescribed by the Conservatorium and set out in the Conservatorium Handbook; such units of study shall normally comprise introductory seminars in research method, and other seminars relevant to the candidate's field of inquiry; and
 - (b) carry out supervised research on a topic which has been approved by the Conservatorium on the recommendation of the head of the school or centre concerned no later than the end of the second semester of the full-time candidature or the fourth semester of part-time candidature; and
 - (c) write a thesis embodying the results of the research.
- (4) A candidate for the degrees of Master of Music (Musicology) and Master of Music (Applied Research in Music Performance) shall:
- (a) complete units of study for the degree as prescribed by the Conservatorium and set out in the Conservatorium Handbook; such units of study shall normally comprise introductory seminars in research method, and other seminars relevant to the candidate field of inquiry; and
 - (b) carry out supervised research on a topic which has been approved by the Conservatorium on the recommendation of the head of the school or centre concerned no later than the end of the second semester of the full-time candidature or the fourth semester of part-time candidature; and
 - (c) write a thesis embodying the results of the research.

19. All theses, and the portfolios for Composition, must be submitted in the format prescribed by the Conservatorium from time to time.

20. The degree shall not be awarded until the candidate has caused at least two copies of the thesis (containing any corrections or amendments that may be required) to be bound in a permanent form and lodged in the library (except in the case of Performance candidates in which case the thesis shall be lodged with the Conservatorium).

21. The candidate shall state in the thesis the sources from which the information was derived, the extent to which the work of others has been used and the portion of the work claimed as original.

22. The thesis and portfolio for Composition shall be accompanied by a statement from the supervisor stating whether, in the supervisor's opinion, the form of presentation of the portfolio and thesis is satisfactory.

23. A candidate may not present as the thesis a work which has been presented for a degree in this or another university but will not be precluded from incorporating such in the thesis provided that in presenting the thesis the candidate indicates the part of the work which has been so incorporated.

Examination

24. On completion of requirements for the degree, the Conservatorium will make the following arrangements:

- (1) Master of Music (Performance)

For each semester of the degree the Conservatorium shall appoint an examination panel to assess the candidate's performance and/or recording. For the concluding performance or recording at least one of the examiners shall not be a member of the academic staff of the Conservatorium. On completion of the requirements for the degree, the Conservatorium, on the recommendation of the head of the school or centre concerned, shall appoint two examiners, of whom one shall not be a member of the academic staff of the Conservatorium, to examine and report on the thesis.
- (2) Master of Music (Composition)

On completion of the requirements for the thesis, the Conservatorium, on the recommendation of the head of the school or centre concerned, shall appoint two examiners, of whom one shall not be a member of the academic staff of the Conservatorium, to examine and report on the portfolio and thesis.
- (3) Master of Music (Musicology), Master of Music (Music Education) and Master of Music (Applied Research in Music Performance)

On completion of the requirements for the thesis, the Conservatorium, on the recommendation of the head of the school or centre concerned, shall appoint two examiners, of whom one shall not be a member of the academic staff of the Conservatorium, to examine and report on the thesis.

25. All examiners shall be furnished with a copy of the course description and course requirements as published in the Conservatorium Handbook, and be required to award marks/grades of Fail, Pass, Credit, Distinction and High Distinction for the thesis, portfolio, performance or recording according to the criteria prescribed by the Conservatorium.

26. The reports of the examiners shall be made available to the head of the school or centre concerned who shall consult with the supervisor.

27. The head of the school or centre concerned shall report the result of the examination of the candidature together with a recommendation concerning the award of the degree to the Conservatorium which shall determine the final result.

28. In special cases the Conservatorium may, on the recommendation of the Head of School or centre concerned, require the candidate to make emendations as specified by examiners and advised by the Conservatorium.

29. The Conservatorium may permit an unsuccessful candidate to revise and resubmit the thesis [and portfolio for Composition] for re-examination if, in the opinion of the Head of School, the candidate's work is of sufficient merit and may prescribe special conditions to be fulfilled by the candidate.

Progress

30. The Conservatorium will assess the progress of candidates as follows:

- (1) Master of Music (Performance)
 - (a) A report on the progress towards completion of the requirements for the degree of Master of Music (Performance) shall be prepared by the appointed examination panel each semester and by the assigned supervisor at least annually.
 - (b) The report shall be shown to the candidate and the candidate shall sign the report as having sighted the contents.
 - (c) The report, after signature by the candidate, shall be forwarded to the Dean.
- (2) Master of Music (Musicology), Master of Music (Music Education), Master of Music (Composition) and Master of Music (Applied Research in Music Performance)
 - (a) A report on the progress towards completion of the requirements for the degree shall be prepared by the appointed supervisor at least annually for each candidate.
 - (b) The report shall be shown to the candidate and the candidate shall sign the report as having sighted the contents.
 - (c) The report, after signature by the candidate, shall be forwarded to the Dean.

31. The Conservatorium may, on the recommendation of the Dean, call upon any candidate to show cause why that candidature should not be terminated by reason of unsatisfactory progress towards completion of the degree and where, in the opinion of the Conservatorium, the candidate does not show good cause, terminate the candidature.

Resolutions of the Senate

(relating to the department of music)

Master of Music

Award of the degree

1.
 - (1) The degree shall be awarded as Master of Music.
 - (2) The thesis shall be allocated a grade of Pass, Credit, Distinction, or High Distinction.

- (3) If a candidate's thesis is allocated a grade of High Distinction and the Board of Studies is of the opinion that the candidate's work is of sufficient merit, that candidate shall receive a bronze medal.

Eligibility for admission

2. An applicant for admission to candidature for the degree shall, except as provided in Chapter 10 of the By-laws**:
 - (a) be a Bachelor of Music of the University of Sydney with First- or Second-Class Honours; or
 - (b) with the permission of the Board of Studies:
 - (i) hold the degree of Bachelor of Music of the University of Sydney with Third Class Honours or in the grade of Pass; or
 - (ii) be a graduate of the University of Sydney in any Faculty and under any other Board of Studies; and
 - (c) have completed studies deemed by the Board of Studies to be equivalent to the standard of knowledge and ability required for the award of the degree of Bachelor of Music with First- or Second-Class Honours.
3. An applicant for admission to candidature must, in support of the application, nominate for the approval of the Head of Department of Music the method of progression; and:
 - (a) a proposal for a program of study primarily by research and thesis; or
 - (b) a proposal for one or more original compositions of a substantial nature, and the subject of a short thesis; or
 - (c) a proposed plan of instrumental study leading to one or more instrumental performances in public, and the subject of a short thesis.

**Chapter 10 of the By-laws has been repealed and Part 9, section 47 of the University of Sydney (Amendment Act) Rule 1999 refers.

Probationary admission

4.
 - (1) A candidate may be accepted by the Board of Studies on a probationary basis for a period not exceeding twelve months and upon completion of this period the Board of Studies shall review the candidate's work and shall either confirm the candidate's status or terminate the candidature.
 - (2) In the case of a candidate accepted on a probationary basis, the candidature shall be deemed to have commenced from the date of acceptance.

Time limits

5.
 - (1) A full-time candidate shall complete the requirements for the degree not earlier than the end of the first year (twelve months) of candidature and, except with the permission of the Board of Studies on the recommendation of the Head of the Department, not later than the end of the third year (thirty-six months) of candidature.
 - (2) A part-time candidate shall complete the requirements for the degree not earlier than the end of the second year (twenty-four months) of candidature and, except with the permission of the Board of Studies on the recommendation of the Head of the Department, not later than the end of the sixth year (seventy-two months) of candidature.

Credit

6. A candidate who, before admission to candidature has spent time in advanced study in the University of Sydney, or in another university or in another institution may be deemed by the Board of Studies to have spent such time after admission to candidature provided that it represents no more than half of the total candidature.

Supervision

7. The Board of Studies shall appoint, on the recommendation of the Head of the Department, a full-time member of the academic staff of the Department to act as supervisor of each candidate.

Requirements for the degree

8. A candidate proceeding by thesis shall:
 - (a) complete such seminars as may be prescribed by the Head of the Department;

- (b) carry out supervised research on a topic approved by the Board of Studies on the recommendation of the Head of the Department;
- (c) write a thesis embodying the results of the research; and in completion of requirements for the degree;
- (d) lodge with the Registrar three copies of the thesis typewritten and bound in either a temporary or a permanent form.
- 9.
- (1) Theses submitted in a temporary binding should be strong enough to withstand ordinary handling and postage and the preferred form of temporary binding is the "perfect binding" system; ring-back or spiral binding is not acceptable.
 - (2) Theses submitted in a temporary form shall have fixed to the cover a label clearly identifying the name of the candidate, the title of the thesis, and the year of submission.
 - (3) Theses submitted in a bound form shall normally be on International Standard A4 size paper sewn and bound in boards covered with bookcloth or buckram or other binding fabric. The title of the thesis, the candidate's initials and surname, the title of the degree, the year of submission and the name of the University of Sydney should appear in lettering on the front cover or on the title page. The lettering on the spine, reading from top to bottom, should conform as far as possible to the above except that the name of the University of Sydney may be omitted and the thesis title abbreviated. Supporting material should be bound in the back of the thesis as an appendix or in a separate set of covers.
 - (4) The degree shall not be awarded until the candidate has caused at least two copies of the thesis (containing any corrections or amendments that may be required) to be bound in a permanent form.
10. The candidate shall state in the thesis the sources from which the information was derived, the extent to which the work of others has been used and the portion of the work claimed as original.
11. The thesis shall be accompanied by a statement from the supervisor stating whether, in the supervisor's opinion, the form of presentation of the thesis is satisfactory.
12. A candidate may not present as the thesis a work which has been presented for a degree in this or another university, but will not be precluded from incorporating such in the thesis provided that in presenting the thesis the candidate indicates the part of the work which has been so incorporated.
- 13.
- (1) A candidate may include in a thesis published papers of which the candidate is the sole author, provided that:
 - (i) the papers are based on work undertaken during the candidature for the degree;
 - (ii) the papers are identified as published work; and
 - (iii) the papers are compatible with the overall coherence and organisation of the text of the thesis.
 - (2) Any other papers of which the candidate is sole or joint author may be lodged in support of the thesis.
14. A candidate proceeding by the composition option shall:
- (a) complete such seminars as may be prescribed by the Head of the Department;
 - (b) compile one or more original compositions of a substantial nature;
 - (c) write a minor thesis; and in completion of requirements for the degree;
 - (d) lodge with the Department one copy of the thesis and with the Registrar three copies of the compositions in a suitably bound form.
15. A candidate proceeding by the performance option shall:
- (a) complete such seminars as may be prescribed by the Head of the Department;
 - (b) complete such lessons and practice on the chosen instrument as may be prescribed;
 - (c) write a minor thesis; and in completion of requirements for the degree;
 - (d) lodge with the Department one copy of the thesis and present one or more instrumental performances in public.

Examination

16. On completion of requirements for the degree, the Board of Studies, on the recommendation of the Head of the Department,

shall appoint at least two examiners, to examine and report upon the major component of the candidature.

17. The reports of the examiners shall be made available to the Head of the Department who shall consult with the Professor of Music, if the Professor is not the Head of the Department, and the supervisor.

18. The minor component of the candidature shall be examined within the Department.

19. The Head of the Department shall report the result of the examination of the candidature to the Board of Studies, which shall determine the result.

Progress

20. The Board of Studies may:

- (a) on the recommendation of the Head of the Department, 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 Board of Studies, the candidate does not show good cause, terminate the candidature.

Master of Applied Science (Music Performance)

Admission

1. An applicant may gain admission to the Master of Applied Science (Music Performance):

- (1) upon successful completion of a degree at the University of Sydney, having completed courses appropriate to the area of study in which the applicant seeks to proceed, provided that the applicant's work is of sufficient merit, or upon successful completion of an undergraduate degree program at another institutions deemed by the Board to be equivalent; or
- (2) in exceptional circumstances, if the Board determines that such applicant, although not meeting the requirements of (1), upon presenting evidence of exceptional qualifications and experience and evidence of aptitude required for undertaking the award; and
- (3) after submission of a 500-word summary of their proposed area of research and attending an interview.

Availability

2. Admission to candidature for any master's degree or any program within a master's degree may be limited by quota.

3. In determining any quota the University will take into account:

- (1) availability of resources including space, library, equipment and computing facilities; and
- (2) availability of adequate and appropriate supervision.

4. In considering an application for admission to candidature the Conservatorium shall take account of any quota and will select in preference applicants who are most meritorious in terms of section 1 above.

5. Before recommending the admission of any applicant the Conservatorium shall ensure that the extent of the resources and supervision available is known to and understood by the applicant and is appropriate to the applicant's proposed area of study and research.

Preliminary studies

6. An applicant may be required to undertake preliminary or qualifying studies, and complete such preliminary examinations as the Conservatorium may prescribe, before admission to candidature.

7. Such an applicant shall complete the preliminary studies in not less than one semester and in not greater time than the Conservatorium may prescribe but in any case in not longer than two years.

Probationary admission

8. A candidate may be accepted by the Conservatorium on a probationary basis for a period not exceeding two semesters (full-time or part-time) and upon completion of this period the Conservatorium shall review the candidate's work and shall either confirm the candidate's status with effect from the date of the original acceptance or terminate the candidature.

Method of progression

9. Candidate shall proceed primarily by research and thesis. In addition, candidates may be required to undertake preparatory coursework as determined by the Assistant Principal, on the advice of the relevant postgraduate coordinator.

Time limits

10. A candidate may be admitted to proceed on either a full-time basis or a part-time basis.

- (1) Except with the permission of the Conservatorium as provided in section (3) below:
 - (a) a full-time candidate shall complete the requirements not earlier than the end of the fourth semester and not later than the end of the fourth semester of candidature;
 - (b) a part-time candidate shall complete the requirements not earlier than the end of the eighth semester and not later than the end of the eighth semester of candidature;
- (2) The Conservatorium may in special circumstances extend a candidate's maximum period of candidature by one semester for full-time candidates and two semesters for part-time candidates and may prescribe special conditions to be fulfilled by the candidate.
- (3) The Conservatorium, at the time of admission to candidature, may permit a candidate proceeding primarily by research and thesis who holds a bachelor's degree with first or second class honours from the University of Sydney or an equivalent qualification, to complete the requirements not earlier than the end of the second semester of candidature if a full-time candidate and not earlier than the end of the fourth semester of candidature if a part-time candidate.

Credit

11. The Conservatorium may, in respect of a candidate who before admission to candidature has spent time in advanced study or research in the University of Sydney or in another university or institution:

- (1) deem such time to have been time spent after admission to candidature; and
- (2) grant credit towards the degree on the basis of a course or courses regarded as equivalent in workload and academic standard; provided that the time recognised or the credit granted represents no more than half of the total candidature and that any attendance requirements as may be prescribed by resolution of the Conservatorium are met.

Supervision

12. The Conservatorium shall appoint a full-time member of the academic staff of the Conservatorium to act as supervisor of each candidate and may appoint, for each such candidate, an associate supervisor.

13. The Conservatorium may appoint from amongst appropriately qualified persons, an associate supervisor to assist in the supervision of any candidature.

Enrolment

14. A candidate shall, unless otherwise permitted by the Conservatorium, enrol each semester until the requirements for the degree are completed or the candidature terminated, subject to section 11 above.

15. A candidate readmitted to candidature after an absence of more than two semesters shall complete the degree under such conditions as the Conservatorium shall determine.

Requirements for the degree

16. A candidate for the degree shall:

- (1) complete the units of study for the degree as prescribed by the Conservatorium and set out in the Conservatorium Handbook; and
- (2) carry out supervised research on a topic which has been approved by the Conservatorium on the recommendation of the head of the school or centre concerned no later than the end of the second semester of the full-time candidature or the fourth semester of part-time candidature; and
- (3) write a thesis embodying the results of the research.

17. All theses must be submitted in the format prescribed by the Conservatorium from time to time.

18. The degree shall not be awarded until the candidate has caused at least two copies of the thesis (containing any corrections or amendments that may be required) to be bound in a permanent form and lodged in the library.

19. The candidate shall state in the thesis the sources from which the information was derived, the extent to which the work of others has been used and the portion of the work claimed as original.

20. The thesis shall be accompanied by a statement from the supervisor stating whether, in the supervisor's opinion, the form of presentation of the thesis is satisfactory.

21. A candidate may not present as the thesis a work which has been presented for a degree in this or another university, but will not be precluded from incorporating such in the thesis provided that in presenting the thesis the candidate indicates the part of the work which has been so incorporated.

Examination

22. On completion of the requirements for the degree, the Conservatorium, on the recommendation of the head of the school or centre concerned, shall appoint two examiners, of whom one shall not be a member of the academic staff of the Conservatorium, to examine and report on the thesis.

23. All examiners shall be furnished with a copy of the course description and course requirements as published in the Conservatorium Handbook, and be required to award marks/grades of Fail, Pass, Credit, Distinction and High Distinction according to the criteria demanded by the Conservatorium.

24. The reports of the examiners shall be made available to the head of the school or centre concerned who shall consult with the supervisor.

25. The head of the school or centre concerned shall report the result of the examination of the candidature together with a recommendation concerning the award of the degree (mark/grade) to the Conservatorium which shall determine the final result and its grade.

26. In special cases the Conservatorium may, on the recommendation of the head of the school or centre concerned, require the candidate to take a further examination in the area of the thesis which may be an oral examination to be held at the Conservatorium or at such other location as may be determined by the Conservatorium.

27. The Conservatorium may permit an unsuccessful candidate to revise and resubmit the thesis for re-examination if, in the opinion of the Head of School, the candidate's work is of sufficient merit and may prescribe special conditions to be fulfilled by the candidate.

Progress

28. The Conservatorium will assess the progress of candidates as follows:

- (1) A report on the progress towards completion of the requirements for the degree shall be prepared by the appointed supervisor at least annually for each candidate.
- (2) The report shall be shown to the candidate and the candidate shall sign the report as having sighted the contents.
- (3) The report, after signature by the candidate, shall be forwarded to the Assistant Principal.

29. The Conservatorium may, on the recommendation of the Assistant Principal, call upon any candidate to show cause why that candidature should not be terminated by reason of unsatisfactory progress towards completion of the degree and where, in the opinion of the Conservatorium, the candidate does not show good cause, terminate the candidature.

Master of Performance

Award of the degree

1. (1) The degree of Master of Performance shall be awarded in one grade, namely the Pass degree.

- (2) The degree may be awarded in the following subject areas and the text for the degree shall indicate the subject area:
- (a) Opera.

Eligibility for admission

2. An applicant for admission to candidature for the degree shall, except as provided in Chapter 10 of the By-laws**:
- be a Bachelor of Music of the Sydney Conservatorium of Music; or
 - have completed studies deemed by the Graduate Studies Committee of the Sydney Conservatorium of Music to be equivalent to the standard of knowledge and ability required for the award of the degree of Bachelor of Music of the Sydney Conservatorium of Music; or
 - submit such other evidence of general and professional qualifications as will satisfy the Graduate Studies Committee that the applicant possesses the educational preparation and capacity to pursue graduate studies; and
 - successfully complete an audition at a level determined by the Graduate Studies Committee.

**Chapter 10 of the By-laws has been repealed and Part 9, section 47 of the University of Sydney (Amendment Act) Rule 1999 (as amended) refers.

Probationary acceptance

- 3.
- A candidate may be accepted by the Graduate Studies Committee on a probationary basis for a period not exceeding one year and, upon completion of this probationary period, the Graduate Studies Committee shall review the candidate's work and shall confirm the candidate's status or terminate the candidature.
 - In the case of a candidate accepted on a probationary basis under subsection (a), the candidature shall be deemed to have commenced from the date of such acceptance.

Time limits

4. The normal length of candidature shall be four semesters from the date of enrolment for a full-time candidate and eight semesters from the date of enrolment for a part-time candidate. Permission to vary the length of candidature may be granted by the Graduate Studies Committee.

Supervision

5. The Graduate Studies Committee shall appoint a full-time member of the academic staff of the Conservatorium to act as supervisor of each candidate.

Requirements for the degree

6. A candidate shall:
- complete such seminars as may be prescribed by the Graduate Studies Committee; and
 - complete a performance portfolio; and
 - complete the practical (performance) and other requirements including a minimum of 48 credit points, as prescribed by the Graduate Studies Committee.

7. A candidate shall be required to perform in graduate seminars and in concerts at the Conservatorium and elsewhere.

Progress

8. The Graduate Studies Committee may:
- in accordance with paragraph 4 and paragraph 5.8 of the Rules of the Sydney Conservatorium of Music, call upon any candidate to show cause why that candidature should not be terminated by reason of unsatisfactory progress towards completion of the degree; and
 - where, in the opinion of the Graduate Studies Committee, the candidate does not show good cause, terminate the candidature.

Credit

9. A candidate who, before admission to candidature, has spent time in advanced study in the Sydney Conservatorium of Music, or in another university or institution and has completed work considered by the Graduate Studies Committee to be equivalent to courses prescribed for the degree, may receive credit towards satisfying the re-

quirements for the degree according to the principles laid down in rule 1.3 and 1.4 of the rules of the Sydney Conservatorium of Music, provided that no more than half of the requirements are so met.

Master of Music Studies (Pedagogy)

1. These resolutions must be read in conjunction with the University of Sydney (Coursework) Rule 2000 (as amended), which sets out the requirements for all coursework courses, and the relevant resolutions of the Conservatorium College Board.

2. Requirements for the degree

To qualify for the award of the pass degree candidates must:

- complete successfully units of study giving credit for a total of 72 credit points; and
- satisfy the requirement of all other relevant By-Law, Rules and Resolutions of the University.

Master of Music Studies (Creative Sound Production)

1. These resolutions must be read in conjunction with the University of Sydney (Coursework) Rule 2000 (as amended), which sets out the requirements for all coursework courses, and the relevant resolutions of the Conservatorium College Board.

2. Requirements for the degree

To qualify for the award of the pass degree candidates must:

- complete successfully units of study giving credit for a total of 48 credit points; and
- satisfy the requirement of all other relevant By-Law, Rules and Resolutions of the University.

Graduate Diploma in Music (Opera)

Eligibility for admission

1. An applicant for admission to candidature shall, except as provided in Chapter 10 of the By-laws**:
- be a Bachelor of Music or Bachelor of Music Education of the Sydney Conservatorium of Music; or
 - have completed studies deemed by the Graduate Studies Committee to be equivalent to the standard of knowledge and ability required for the award of the Bachelor of Music or Bachelor of Music Education of the Sydney Conservatorium of Music; and
 - successfully complete an audition and interview.

**Chapter 10 of the By-laws has been repealed and Part 9, section 47 of the University of Sydney (Amendment Act) Rule 1999 (as amended) refers.

Requirements

2. A candidate shall complete units of study and other requirements as prescribed by the Graduate Studies Committee over a period of two semesters full-time.

Graduate Diploma in Music (Accompaniment)

Eligibility for admission

1. An applicant for admission to candidature shall, except as provided in Chapter 10 of the By-laws**:
- be a Bachelor of Music or Bachelor of Music Education of the Conservatorium of Music; or
 - have completed studies deemed by the Graduate Studies Committee to be equivalent to the standard of knowledge and ability required for the award of the Bachelor of Music or Bachelor of Music Education of the Sydney Conservatorium of Music; and
 - successfully complete an audition and interview.

**Chapter 10 of the By-laws has been repealed and Part 9, section 47 of the University of Sydney (Amendment Act) Rule 1999 (as amended) refers.

Requirements

2. A candidate shall complete units of study and other requirements as prescribed by the Graduate Studies Committee over a period of two semesters full-time or four semesters part-time.

Graduate Diploma in Music (Repetiteur)

Eligibility for admission

1. An applicant for admission to candidature shall, except as provided in Chapter 10 of the By-laws**:

- (a) be a Bachelor of Music or Bachelor of Music Education of the Sydney Conservatorium of Music; or
- (b) have completed studies deemed by the Graduate Studies Committee to be equivalent to the standard of knowledge and ability required for the award of the Bachelor of Music or Bachelor of Music Education of the Sydney Conservatorium of Music; and
- (c) successfully complete an audition and interview.

** Chapter 10 of the By-laws has been repealed and Part 9, section 47 of the University of Sydney (Amendment Act) Rule 1999 (as amended) refers.

Requirements

2. A candidate shall complete units of study and other requirements as prescribed by the Graduate Studies Committee over a period of two semesters full-time.

Graduate Diploma in Music (Performance)

Eligibility for admission

1. An applicant for admission to candidature shall, except as provided in Chapter 10 of the By-laws**:

- (a) be a Bachelor of Music or Bachelor of Music Education of the Sydney Conservatorium of Music; or
- (b) have completed studies deemed by the Graduate Studies Committee to be equivalent to the standard of knowledge and ability required for the award of the Bachelor of Music or Bachelor of Music Education of the Sydney Conservatorium of Music; or
- (c) have completed a Diploma of Music of the Sydney Conservatorium of Music in an appropriate specialist area; and
- (d) successfully complete an audition and interview.

** Chapter 10 of the By-laws has been repealed and Part 9, section 47 of the University of Sydney (Amendment Act) Rule 1999 (as amended) refers.

Requirements

2. A candidate shall complete units of study and other requirements as prescribed by the Graduate Studies Committee over a period of two semesters full-time or four semesters part-time.

Graduate Diploma of Music (Pedagogy)

1. These resolutions must be read in conjunction with the University of Sydney (Coursework) Rule 2000 (as amended), which sets out the requirements for all coursework courses, and the relevant resolutions of the Conservatorium College Board.

2. Requirements for the Graduate Diploma

To qualify for the award of the Graduate Diploma candidates must:

- (a) complete successfully units of study giving credit for a total of 48 credit points; and
- (b) satisfy the requirement of all other relevant By-Law, Rules and Resolutions of the University.

Graduate Diploma of Music (Creative Sound Production)

1. These resolutions must be read in conjunction with the University of Sydney (Coursework) Rule 2000 (as amended), which sets out the requirements for all coursework courses, and the relevant resolutions of the Conservatorium College Board.

2. Requirements for the graduate diploma

To qualify for the award of the graduate diploma candidates must:

- (a) complete successfully units of study giving credit for a total of 36 credit points; and
- (b) satisfy the requirement of all other relevant By-Law, Rules and Resolutions of the University.

Graduate Certificate of Music (Pedagogy)

1. These resolutions must be read in conjunction with the University of Sydney (Coursework) Rule 2000 (as amended), which sets out the requirements for all coursework courses, and the relevant resolutions of the Conservatorium College Board.

2. Requirements for the Graduate Certificate

To qualify for the award of the Graduate Certificate candidates must:

- (a) complete successfully units of study giving credit for a total of 24 credit points; and
- (b) satisfy the requirement of all other relevant By-Law, Rules and Resolutions of the University.

Graduate Certificate of Music (Creative Sound Production)

1. These resolutions must be read in conjunction with the University of Sydney (Coursework) Rule 2000 (as amended), which sets out the requirements for all coursework courses, and the relevant resolutions of the Conservatorium College Board.

2. Requirements for the graduate certificate

To qualify for the award of the graduate certificate candidates must:

- (a) complete successfully units of study giving credit for a total of 24 credit points; and
- (b) satisfy the requirement of all other relevant By-Law, Rules and Resolutions of the University

8. Postgraduate units of study

The following information is a printed version of the information available through Handbooks Online, on the University of Sydney website. Please visit <http://www.usyd.edu.au/handbooks/>.

Accompaniment Graduate

ENSE 5000 Accompaniment (Graduate) 1

6 credit points. Grad Dip Mus (Accomp), PG Coursework Exchange, D. Miller (Ensemble Studies). **Session:** Semester 1, Semester 2. **Classes:** 1hr individual lesson and regular masterclasses or performance workshops. **Assessment:** Accompanist for professional soloists in one vocal or one instrumental recital (minimum 50min) (100%) [Students are expected to have accompanied one vocal and one instrumental recital by the end of the course].

NB: Department permission required for enrolment.

An advanced study of the keyboard player working in ensemble. Students will gain experience in chamber music, instrumental duo, vocal accompaniment, choral accompaniment and orchestral keyboard. A wide range of repertoire will be studied. Students will be expected to undertake a variety of learning experiences, each of which will be analysed and evaluated. For further information contact D. Miller (Ensemble Studies).

ENSE 5001 Accompaniment (Graduate) 2

6 credit points. Grad Dip Mus (Accomp), PG Coursework Exchange, D. Miller (Ensemble Studies). **Session:** Semester 1, Semester 2. **Classes:** 1hr individual lesson and regular masterclasses or performance workshops. **Prerequisites:** ENSE5000 Accompaniment (Graduate) 1. **Assessment:** Accompanist for professional soloists in one vocal or one instrumental recital (minimum 50min) (100%) [Students are expected to have accompanied one vocal and one instrumental recital by the end of the course]. Consolidation and continuation of concepts and skills introduced in Accompaniment (Graduate) 1.

Australian Music

CMFN 5000 Australian Music

8 credit points. M Mus (Composition), PG Coursework Exchange. **Session:** Semester 2. **Classes:** 2hr lecture or seminar/wk. **Prerequisites:** MCGY5000 Introduction to Research Method. **Assessment:** Seminar paper(s) (100%).

A general overview of Australian music will be provided. Students will choose a topic of their own choice and research it thoroughly. Topics might include: the music of a particular Australian composer or the music of an ethnic group. While focussing on concert, electronic and computer music of this century, the unit will also cover historical, cultural and sociological aspects of Australian music. For further information contact the Chair (Composition and Music Technology).

Ensemble

ENSE 5015 Graduate Ensemble 1

6 credit points. Grad Dip Mus (Perf), M Mus Stud (Perf), M Perf, PG Coursework Exchange. **Session:** Semester 1, Semester 2. **Classes:** Participation in orchestral, chamber music ensembles or equivalent. **Assessment:** Two progress reports per semester (50% each).

The aim of Graduate Ensemble is to provide students with opportunities to participate in the types of ensembles in which they will seek employment. This includes: knowledge of repertoire; development of ensemble skills; professional practice as a session musician; knowledge of ensemble management and relevant professional expectations.

ENSE 5016 Graduate Ensemble 2

6 credit points. Grad Dip Mus (Perf), M Mus Stud (Perf), M Perf, PG Coursework Exchange. **Session:** Semester 2, Semester 1. **Classes:** Participation in orchestral, chamber music ensembles or equivalent. **Assessment:** Two progress reports per semester (50% each).

The aim of Graduate Ensemble is to provide students with opportunities to participate in the types of ensembles in which they will seek employment. This includes: knowledge of repertoire; development of ensemble skills; professional practice as a session musician; knowledge of ensemble management and relevant professional expectations.

ENSE 5017 Graduate Ensemble 3

6 credit points. Grad Dip Mus (Perf), M Mus Stud (Perf), M Perf, PG Coursework Exchange. **Session:** Semester 2, Semester 1. **Classes:** Participation in orchestral, chamber music ensembles or equivalent. **Assessment:** Two progress reports per semester (50% each).

The aim of Graduate Ensemble is to provide students with opportunities to participate in the types of ensembles in which they will seek employment. This includes: knowledge of repertoire; development of ensemble skills; professional practice as a session musician; knowledge of ensemble management and relevant professional expectations.

ENSE 5018 Graduate Ensemble 4

6 credit points. Grad Dip Mus (Perf), M Mus Stud (Perf), M Perf, PG Coursework Exchange. **Session:** Semester 1, Semester 2. **Classes:** Participation in orchestral, chamber music ensembles or equivalent. **Assessment:** Two progress reports per semester (50% each).

The aim of Graduate Ensemble is to provide students with opportunities to participate in the types of ensembles in which they will seek employment. This includes: knowledge of repertoire; development of ensemble skills; professional practice as a session musician; knowledge of ensemble management and relevant professional expectations.

ENSE 6002 Graduate Ensemble 5

6 credit points. Grad Dip Mus (Perf), M Mus Stud (Perf), M Perf, PG Coursework Exchange. **Session:** Semester 1, Semester 2. **Classes:** Participation in orchestral, chamber music ensembles or equivalent. **Assessment:** Two progress reports per semester (50% each).

The aim of Graduate Ensemble is to provide students with opportunities to participate in the types of ensembles in which they will seek employment. This includes: knowledge of repertoire; development of ensemble skills; professional practice as a session musician; knowledge of ensemble management and relevant professional expectations.

PERF 5022 Graduate Performance Practice Seminar

6 credit points. M Mus Stud (Perf), M Perf, PG Coursework Exchange. **Session:** Semester 2. **Classes:** 2hr seminar. **Assessment:** Presentation of seminar paper (50%) and assignment (50%).

The aim of this unit of study is to provide students with experience and understanding of performance practice relevant to their chosen instrumental/vocal repertoire. This includes: consideration of historical perspectives; issues of notation; interpretation; and the role of technology in performance. Students in the Jazz Unit take Jazz Transcription and Analysis for this unit of study. This comprises study of analysis techniques suitable for the study of jazz and for understanding the symbiotic nature of the intellectual and intuitive processes of jazz improvisation and presentation of this in documented form.

PERF 6002 Graduate Performance Seminar

6 credit points. M Mus Stud (Perf), M Perf, PG Coursework Exchange. **Session:** Semester 1. **Classes:** 2hr seminar. **Assessment:** Presentation of seminar paper (50%) and assignment (50%).

The aim of this unit of study is to provide students with experience and understanding of performance practice relevant to their chosen instrumental/vocal repertoire. This includes: consideration of historical perspectives; issues of notation; interpretation; and the role of technology in performance. Students in the Jazz Unit take Jazz Transcription and Analysis for this unit of study. This comprises study of analysis techniques suitable for the study of jazz and for understanding the symbiotic nature of the intellectual and intuitive processes of jazz improvisation and presentation of this in documented form.

Creative Sound Production

CMFN 5010 Industry Placement

6 credit points. M Mus Stud (Cr Sound Prod), PG Coursework Exchange, D.Hewitt. **Session:** Semester 1, Semester 2. **Classes:** Equivalent hours industry placement up to 24 hours per week over 6 weeks (12hours a week over 12 weeks), depending on industry placement. The industry placement program will be negotiated with each outside industry partner. **Assessment:** 3000- 5000 word Journal 30%, Report 30%, Presentation 40%. This unit requires students to undertake an industry placement, which will provide opportunity to experience professional practice and to observe how the skills and knowledge acquired in the degree are applied in the workplace. Students gain a critical awareness of, and

8. Postgraduate units of study

facility with the application of theoretical concepts to practical situations in addition to developing interpersonal skills appropriate to a professional context. Students experience work practices in a team based production environment and learn how to interact with clients and work within a variety of resource and time constraints.

CMPN 5003 Microphones and Studio Fundamentals

6 credit points. M Mus Stud (Cr Sound Prod), PG Coursework Exchange. D. Hewitt. **Session:** Semester 1. **Classes:** 3 hrs per week lectures and studio/practical work. **Assessment:** Recording Assignment 25%, Digital Editing Project 25% Acoustics Assignment 20% Exam 30%.

This unit provides students with an understanding of fundamental concepts necessary for working in contemporary recording environments. The unit includes an in-depth look at microphone techniques, microphone placement and stereo microphone techniques and emphasises sound capture and gain structure as a critical foundation for good recording technique. Students explore acoustics, transducers, theories of sound, and hearing and psychoacoustics as it relates to recording technique and production. Other areas covered in this unit include basic analogue and digital audio systems, signal processing, digital theory and basic studio design and operation. Hands on practical work will reinforce the theoretical aspects of this unit.

CMPN 5004 Multi-track Production Techniques

6 credit points. M Mus Stud (Cr Sound Prod), PG Coursework Exchange. D. Hewitt. **Session:** Semester 1. **Classes:** 3 hrs per week lectures and Studio/Lab. **Assessment:** Critical Listening 20%, Mixing Assignment 30% Multi-track recording project 50%.

This unit includes an in-depth exploration of multi-tracking techniques, mixing and basic principles of mastering. The unit focuses on recording and production techniques for digital audio workstation environments across a range of specific musical genres. Students examine and analyse the structure of mixes and develop critical listening skills through practical exercises and aural training. Students explore analogue and digital mixing consoles as well as control surfaces and alternative interfaces. Hands on practical work will reinforce the theoretical aspects of this unit.

CMPN 5005 Production Processes and Aesthetics

6 credit points. M Mus Stud (Cr Sound Prod), PG Coursework Exchange. D. Hewitt. **Session:** Semester 1. **Classes:** 3 hrs per week. **Assessment:** Written Assignment/Essay 40%, Presentation 40%, Critical Listening/Analysis assignment 20%.

This unit examines the historical and intellectual context of the medium of sound production. Students explore notions of performance production and investigate various philosophies associated with a range of different production modes. Emphasis is placed on topical issues and current trends, copyright, ethics, business aspects and how technological developments impact on the music making process. The unit focuses on a creative approach to sound production, explores listening modes and examines the flexible application of skills to a rapidly changing production environment.

CMPN 5006 Recording Portfolio 1

6 credit points. M Mus Stud (Cr Sound Prod), PG Coursework Exchange. D. Hewitt. **Session:** Semester 1, Semester 2. **Classes:** Workshops, Equivalent 6-10 hours per week of recording projects. Consultations with Supervisor. **Assessment:** Workshop participation 20%, Recording project and class presentation 80%.

This unit provides a practical introduction to recording projects. Aspects of creative production are examined alongside project planning, management and the professional delivery of master recordings to appropriate standards. The student, in consultation with their supervisor, will devise a program of practical recording projects. This program will integrate into the existing musical activities that occur at the Conservatorium and as such the hours will be flexible and may include, evening and weekend projects. In addition students will be required to attend and participate in a number of seminars/workshops.

CMPN 5008 Recording Portfolio 2

6 credit points. M Mus Stud (Cr Sound Prod), PG Coursework Exchange. D. Hewitt. **Session:** Semester 2. **Classes:** Intensive practical workshops, individual consultations. **Assessment:** Workshop participation 30%. Recording project and presentation 70%.

This unit builds upon recording Project 1 and focuses on creative production and project management in relation to larger instrumental resources. Aspects of creative production are examined alongside project planning, management and the professional delivery of master recordings to appropriate standards. The unit will consist of a number of intensive workshops in which students will be required to participate. Students are required to undertake a recording project and may choose from a range of projects offered by staff or undertake a project of their own design (in consultation with academic staff).

CMPN 5011 Recording Portfolio 3

6 credit points. M Mus Stud (Cr Sound Prod), PG Coursework Exchange. D. Hewitt. **Session:** Semester 2. **Classes:** Workshops, Equivalent 6-10 hours per week recording projects, Consultations with Supervisor. **Prerequisites:** CMPN5006 Recording Portfolio 1.

Assessment: Workshop Participation 20% Recording Project and Presentation 80%. This unit builds upon previous Recording Portfolio units of study. The student, in consultation with their supervisor, will devise a program of recording projects with an opportunity for intensive focus and specialisation in a chosen area of recording practice. This program will integrate into the existing musical activities that occur at the conservatorium and as such the hours will be flexible and may include, evening and weekend projects. In addition students will be required to attend and participate in a number of seminars/workshops.

CMPN 5007 Spatial Audio

6 credit points. M Mus Stud (Cr Sound Prod), PG Coursework Exchange. D. Hewitt. **Session:** Semester 2. **Classes:** 3 Hours per week. **Assessment:** Project 1 - Surround recording project (Capture philosophy) 50%, Project 2 - Multi-channel Mixing Project (Constructing space) 50%.

This unit provides an introduction to surround sound recording and mixing in live, multi-track and audio-visual production contexts. The theory and practice of surround sound recording and reproduction is examined in the context of human sound perception. Areas to be examined include surround sound capture, surround microphone technique, multi-track surround mixing utilising digital audio workstations, synchronisation with video and surround mastering to professional output formats.

Graduate Production

VSAO 5008 Graduate Production 1

8 credit points. Grad Dip Mus (Opera), M Mus Stud (Opera), PG Coursework Exchange. S Kimmorley (Opera Studies). **Session:** Semester 1, Semester 2. **Classes:** 60-70hrs/sem consisting of acting, yoga, dance and Alexander Technique classes, ensemble rehearsals, workshops and concert and/or staged performances. **Assessment:** Progressive assessment based on workshop/performance activities.

NB: Department permission required for enrolment.

To develop skills as an operatic performer, with particular emphasis on character and role building, movement and gesture, the understanding of emotional context, and general communication skills. As this is a workshop/production-based unit, students must understand that additional hours may be necessary.

VSAO 5009 Graduate Production 2

8 credit points. Grad Dip Mus (Opera), M Mus Stud (Opera), PG Coursework Exchange. S Kimmorley (Opera Studies). **Session:** Semester 1, Semester 2. **Classes:** 60-70hrs/sem consisting of acting, yoga, dance and Alexander technique classes, ensemble rehearsals, workshops and concert and/or staged performances. **Prerequisites:** VSAO5008 Graduate Production 1. **Assessment:** Progressive assessment based on workshop/performance activities.

The further development and refinement of skills studied in Graduate Production 1.

VSAO 6002 Graduate Production 3

8 credit points. M Mus Stud (Opera), PG Coursework Exchange. S Kimmorley (Opera Studies). **Session:** Semester 2, Semester 1. **Classes:** 60-70hrs/sem consisting of acting, yoga, dance and Alexander technique classes, ensemble rehearsals, workshops and concert and/or staged performances. **Prerequisites:** VSAO5009 Graduate Production 2. **Assessment:** Progressive assessment based on workshop/performance activities.

As in Graduate Production 2, with increasing emphasis on self-discovery and personal interpretation.

VSAO 6003 Graduate Production 4

8 credit points. M Mus Stud (Opera), PG Coursework Exchange. S Kimmorley (Opera Studies). **Session:** Semester 2, Semester 1. **Classes:** 60-70hrs/sem consisting of acting, yoga, dance and Alexander technique classes, ensemble rehearsals, workshops and concert and/or staged performances. **Prerequisites:** VSAO6002 Graduate Production 3. **Assessment:** Progressive assessment based on workshop/performance activities.

NB: Department permission required for enrolment.

The further development and refinement of skills studied in Graduate Production 3.

MCGY 5014 Graduate Research Methods

6 credit points. M Mus (Composition), M Mus (Performance), PG Coursework Exchange. **Session:** Semester 1. **Classes:** 2hr sem/wk. **Assessment:** Research proposal, bibliographic assignment, seminar presentation on topic.

Provides methodological expertise suitable for completion of the Graduate Research Project, including bibliographic and source study, academic writing skills, design of research methods, critique of relevant literature, design of research documentation.

PERF 5021 Graduate Research Project

6 credit points. M Mus Stud (Perf), M Perf, PG Coursework Exchange. **Session:** Semester 1. **Classes:** 2hr seminar. **Assessment:** Seminar presentation, final assignment (5,000-10,000 words).

In this unit of study students research and document work on individual topics related to each student's instrumental/vocal repertoire.

The final format of the project is negotiated with relevant staff members, but may consist of written documentation, CD or DVD recording, or lecture-recital.

Instrumental

ENSE 5002 Instrumental Study 1

6 credit points. Grad Dip Mus (Accomp), PG Coursework Exchange. D. Miller (Ensemble Studies). **Session:** Semester 1. **Classes:** 1hr individual lesson and one 2hr grad seminar/wk. **Corequisites:** ENSE5000 Accompaniment (Graduate) 1. **Assessment:** Two term progress reports (50% each).

Students will undertake a program of technical studies and solo repertoire chosen by the instrumental teacher to suit their particular needs. The aim of the unit is to maintain a high standard of keyboard technique and facility. Attention will be paid to expanding the student's knowledge of different styles and historical periods. A special study will be made of the problems peculiar to the pianist working in ensemble, while students will also have the opportunity to gain a basic understanding of other keyboard instruments (organ, harpsichord and fortepiano). For further information contact D. Miller (Ensemble Studies).

ENSE 5003 Instrumental Study 2

6 credit points. Grad Dip Mus (Accomp), PG Coursework Exchange. D. Miller (Ensemble Studies). **Session:** Semester 1, Semester 2. **Classes:** 1hr individual lesson and one 2hr grad seminar/wk. **Prerequisites:** ENSE5002 Instrumental Study 1. **Corequisites:** ENSE5001 Accompaniment (Graduate) 2. **Assessment:** Two term progress reports (50% each).

Consolidation and continuation of work introduced in Instrumental Study 1. For further information contact D. Miller (Ensemble Studies).

Language and Interpretation

VSAO 5030 Language and Interpretation 1

4 credit points. Grad Dip Mus (Opera), M Mus Stud (Opera), PG Coursework Exchange. 5 Kimmorley (Opera Studies). **Session:** Semester 1. **Classes:** 1hr tut; 1hr language workshop/wk. **Assessment:** Portfolio (40%), recital (60%).

Each semester will have a tutorial devoted to one language: English, Italian, German and French, as well as a workshop on repertoire in any given language. At the end of four semesters each student will have completed all four different components.

VSAO 5031 Language and Interpretation 2

4 credit points. Grad Dip Mus (Opera), M Mus Stud (Opera), PG Coursework Exchange. 5 Kimmorley (Opera Studies). **Session:** Semester 2. **Classes:** 1hr tut; 1hr language workshop/wk. **Prerequisites:** VSAO5030 Language and Interpretation 1. **Assessment:** Portfolio (40%), recital (60%).

A continuation of work begun in Semester 1.

VSAO 6004 Language and Interpretation 3

4 credit points. M Mus Stud (Opera), PG Coursework Exchange. S Kimmorley (Opera Studies). **Session:** Semester 1. **Classes:** 1hr tut; 1hr language workshop/wk. **Prerequisites:** VSAO5031 Language and Interpretation 2. **Assessment:** Portfolio (40%), recital (60%).

A continuation from Semester 2.

VSAO 6005 Language and Interpretation 4

4 credit points. M Mus Stud (Opera), PG Coursework Exchange. S Kimmorley (Opera Studies). **Session:** Semester 2. **Classes:** 1hr tut; 1hr language workshop/wk. **Prerequisites:** VSAO6004 Language and Interpretation 3. **Assessment:** Portfolio (40%), recital (60%).

At the end of this semester, students will have completed all four components of Language and Interpretation.

Music Analysis

MCGY 5001 Music Analysis Today

4 credit points. M Mus (Performance). **Session:** Semester 2. **Classes:** One 1hr lec/seminar/wk. **Assessment:** 2500-3000w essay (100%).

Consolidates previously acquired analytic skills and makes the student aware of recent developments in music theory and analysis applicable to music since 1650, with particular emphasis on 19th and early 20th century music. The basic approach is discursive rather than dictatorial, and students are required to discuss and criticise the analytic methods dealt with in the seminar. The precise contents of the unit are subject to revision in the light of recent research but typical subjects might include the analysis of composers' sketches from Beethoven to Webern; the limits and limitations of layer analysis after Schenker; the application of the Golden Section in formal analysis; Allen Forte's criteria for the analysis of atonal music; analysis and cultural studies. Students taking Principal Study in Jazz examine analytic methodologies appropriate to research in Jazz. For

further information contact Associate Professor P. McCallum (Musicology).

MCGY 5011 Musical Analysis

8 credit points. M Mus (Musicology), PG Coursework Exchange. Associate Professor P. McCallum. **Session:** Semester 2. **Classes:** 2hr seminar/wk. **Assessment:** Portfolio (40%) and survey article (60%).

The course aims to survey current methodologies and issues in music analysis to a level relevant to the contemporary scholar, and to develop expertise in analytical methodologies relevant to the student's area of research expertise. It is assumed that students will have at least an introductory knowledge of current methodologies such as Schenkerian analysis, set theory and a sound understanding of traditional approaches to form. The unit extends and deepens this knowledge with an emphasis on both critical discussion and on developing analytical skills. Topics studied include: aspects of Schenkerian theory, semiotic approaches to music, issues in the analysis of atonal music, a historical survey of approaches to the analysis of music, modernist analysis and "new" musicology, and analysis and the creative process. For further information contact Associate Professor P. McCallum

Music Craft

ENSE 5004 Music Craft 1

4 credit points. Grad Dip Mus (Accomp), PG Coursework Exchange. D. Miller (Ensemble Studies). **Session:** Semester 1, Semester 2. **Classes:** 1hr tut and discussion/2wk. **Corequisites:** ENSE5000 Accompaniment (Graduate) 1. **Assessment:** 1hr prac and viva voce exam (100%).

NB: Department permission required for enrolment.

Students will study sight reading, transposition, improvisation and keyboard harmony. Rehearsal and performance techniques will be analysed and evaluated. Particular attention will be paid to the philosophy of communication both between music colleagues and between performers and their audience. For further information contact D. Miller (Ensemble Studies).

ENSE 5005 Music Craft 2

4 credit points. Grad Dip Mus (Accomp), PG Coursework Exchange. D. Miller (Ensemble Studies). **Session:** Semester 1, Semester 2. **Classes:** 1hr tut and discussion/2wk. **Prerequisites:** ENSE5004 Music Craft 1. **Corequisites:** ENSE5001 Accompaniment (Graduate) 2. **Assessment:** 1hr prac and viva voce exam including 10min demonstration of vocal coaching (100%).

Consolidation and extension of concepts and skills introduced in Music Craft 1.

Music Education

MUED 5008 Music Education Research Methods 1

16 credit points. M Mus (Mus Ed), PG Coursework Exchange. Dr K. Marsh (Music Education). **Session:** Semester 1. **Classes:** 2hr seminar/wk. **Assessment:** Continual assessment and individual task assessment; literature review.

The aims of this unit of study are to develop an understanding of music education research processes, and to identify research methods suitable for individual students' research topics. In this unit of study, students examine a range of music education research paradigms which can broadly be categorised as qualitative or quantitative, and are introduced to related research procedures. Readings and seminar activities are designed to facilitate students' critical analysis of research in terms of the relevant research methods. Students will also develop strategies for locating and reviewing literature pertaining to their fields of research interest. At the culmination of this course, students will submit a preliminary literature review as the initial phase in the preparation of their research.

MUED 5016 Music Education Research Methods 2

16 credit points. M Mus (Mus Ed), PG Coursework Exchange. Dr K Marsh (Music Education). **Session:** Semester 1, Semester 2. **Classes:** 2 hr seminar per week. **Prerequisites:** MUED5008 Music Education Research Methods 1. **Assessment:** Continual assessment and individual task assessment; research proposal and ethics documentation. This unit of study consolidates and extends skills acquired in Research Methods 1. The first objective is to acquaint students with a variety of data analysis procedures employed in music education research. Evolving skills will be extended through practical tasks in which students examine and apply a range of qualitative and quantitative data analysis procedures. A further objective is the completion of a research proposal. Through ongoing reading and critical evaluation of related research literature, students will prepare a research proposal for implementation in the final year of the program. Ethical issues in music education research are an adjunct area of study, and students will submit all documentation required for ethics approval for their proposed research.

Music Education Thesis

MUED 5010 Music Education Thesis 1

16 credit points. M Mus (Mus Ed), PG Coursework Exchange. Dr P. Dunbar-Hall (Music Education). **Session:** Semester 1. **Classes:** 1hr supervision/wk. **Assessment:** Continual assessment on progress; presentation of regular progress reports; submission of documentation as required by supervisor.

In this unit students work on their individual research topics under the guidance of a supervisor. Regular attendance at seminars at which students report on the progress of their research is a requirement of this unit. These seminars give students the opportunity to discuss their work with their peers and with staff members. For further information contact Dr P. Dunbar-Hall (Music Education).

MUED 6005 Music Education Thesis 2

16 credit points. M Mus (Mus Ed), PG Coursework Exchange. Dr P. Dunbar-Hall (Music Education). **Session:** Semester 1, Semester 2. **Classes:** 1hr supervision/wk. **Assessment:** Continual assessment on progress; presentation of regular progress reports; submission of documentation as required by supervisor plus submission of a thesis.

In this unit students complete and submit their research thesis. Work is supervised by relevant staff members, and students present reports on their research at regular seminars for the comments of their peers and staff members. For further information contact Dr P. Dunbar-Hall.

Musicological Research Methods

MCGY 5010 Musicological Research Methods

8 credit points. M Mus (Musicology), PG Coursework Exchange. **Session:** Semester 2, Semester 1. **Classes:** 2hr seminar plus attendance at Musicology Research Workshop. **Assessment:** Bibliographic essay, written research proposal (100%).

This unit addresses the methodological basis for research in western historical musicology and therefore provides fundamental training necessary for the preparation of a thesis and other research projects. The final assignment of the semester is the written research proposal which may represent the first stage of research for the candidate's thesis. Topics to be covered include information searching, types of information and access to these, survey and assessment of literature, preparation of a bibliography and bibliographic essay, research topic selection and definition, writing and referencing skills, and preparation of a research proposal. For further information contact Dr K. Nelson (Musicology)

Textbooks

Turabian K.L. A Manual for Writers of Term Papers, Theses and Dissertations. 6th ed. Chicago, 1996

Booth, W.C. et al. The Craft of Reserach. 2nd ed. Chicago, 2003.

Musicology Thesis

MCGY 5009 Musicology Thesis 1

16 credit points. M Mus (Musicology), PG Coursework Exchange. **Session:** Semester 1, Semester 2. **Classes:** 1hr supervision/wk plus attendance at Musicology Research Workshop. **Prerequisites:** MCGY5011 Musical Analysis; MCGY5010 Musicological Research Methods.

Please refer to Musicology Thesis. For further information contact Dr K. Nelson (Musicology).

MCGY 6005 Musicology Thesis 2

24 credit points. M Mus (Musicology), PG Coursework Exchange. **Session:** Semester 1, Semester 2. **Classes:** 1hr supervision/wk plus attendance at Musicology Research Workshop. **Prerequisites:** MCGY5009 Musicology Thesis 1.

Please refer to Musicology Thesis. For further information contact Dr K. Nelson (Musicology).

MCGY 6006 Musicology Thesis 3

24 credit points. M Mus (Musicology), PG Coursework Exchange. **Session:** Semester 1, Semester 2. **Classes:** 1hr supervision/wk plus attendance at Musicology Research Workshop. **Prerequisites:** MCGY6005 Musicology Thesis 2.

Please refer to Musicology Thesis. For further information contact Dr K. Nelson (Musicology).

Opera Performance Portfolio

VSAO 6006 Opera Performance Portfolio 1

4 credit points. M Mus Stud (Opera), PG Coursework Exchange. S Kimmorley (Opera Studies). **Session:** Semester 2, Semester 1. **Classes:** 1hr class/wk with a coach and meetings (as required) with the supervisor. **Assessment:** Oral presentation of work-in-progress.

Extensive exploration of the role(s) chosen which could include aspects of performance theory and performance practice. This investigation may focus on the historical, cultural and political contexts of the operas, or could explore unifying thematic or stylistic elements of the roles to be studied. A short study of research method will form part of the semester's activities.

VSAO 6007 Opera Performance Portfolio 2

4 credit points. M Mus Stud (Opera), PG Coursework Exchange. S Kimmorley (Opera Studies). **Session:** Semester 1, Semester 2. **Classes:** 1hr class/wk with a coach and meetings (as required) with the supervisor. **Prerequisites:** VSAO6006 Opera Performance Portfolio 1. **Assessment:** Lecture/recital accompanied by a written reflection on roles studied over the two semesters.

Students would be expected to give a final presentation representing the roles they have studied during the two semesters. The lecture/demonstration accompanied by a written reflective element is the culmination of all work done in Opera Performance Portfolio 1-2.

Opera Performance Repertoire

VSAO 5004 Opera Performance Repertoire 1

4 credit points. Grad Dip Mus (Opera), M Mus Stud (Opera), PG Coursework Exchange. 5 Kimmorley (Opera Studies). **Session:** Semester 1, Semester 2. **Classes:** 1hr coaching/wk. **Assessment:** Performance of selected excerpts from the role(s) chosen before a panel.

Students work with a coach to prepare role(s) chosen in consultation with the teacher.

VSAO 5005 Opera Performance Repertoire 2

4 credit points. Grad Dip Mus (Opera), M Mus Stud (Opera), PG Coursework Exchange. 5 Kimmorley (Opera Studies). **Session:** Semester 2, Semester 1. **Classes:** 1hr coaching/wk. **Prerequisites:** VSAO5004 Opera Performance Repertoire 1. **Assessment:** Performance of selected excerpts from the role(s) chosen before a panel.

NB: Department permission required for enrolment.

Students work with a coach to prepare role(s) chosen in consultation with their teacher.

Pedagogy

VSAO 5024 Pedagogical Repertoire 1

6 credit points. Grad Cert Mus (Ped), Grad Dip Mus (Ped), M Mus Stud (Ped), PG Coursework Exchange. Dr M. Halliwell. **Session:** Semester 1. **Classes:** 2 hrs week comprising 1 hr lecture and 1 hr workshop. **Assessment:** Oral presentation 40%; written assignments comprising 2500 word written presentation and process diary 60%.

This course provides a survey of approaches to repertoire, program building and performance preparation within a pedagogical context, including consideration of style from the perspective of genre, performance context and historical traditions of performance practice, text and character (where appropriate). It surveys possible physical, intellectual and psychological preparation strategies for performers. It provides a survey of teaching repertoire in the area of the student's instrumental or vocal specialization and accesses resources which assist in repertoire choice. The course includes performance of relevant repertoire.

VSAO 5028 Pedagogical Repertoire 2

6 credit points. Grad Dip Mus (Ped), M Mus Stud (Ped), PG Coursework Exchange. Dr Michael Halliwell. **Session:** Semester 2. **Classes:** 2 hrs per week comprising 1 hr lecture and 1 hr workshop. **Assessment:** Oral presentation 40%; written assignments comprising 2500 word written presentation and process diary: 60%.

This course continues the survey of repertoire and development of the foundations for repertoire choice in the student's area of expertise developed in Pedagogical Repertoire 1. It continues the exploration of repertoire, program building and performance preparation including consideration of style from the perspective of genre, performance context and historical traditions of performance practice, text and character (where appropriate) and includes a survey of possible physical, intellectual and psychological preparation strategies for performers.

VSAO 5022 Principles of Studio Pedagogy

6 credit points. Grad Cert Mus (Ped), Grad Dip Mus (Ped), M Mus Stud (Ped), PG Coursework Exchange. Dr M. Halliwell. **Session:** Semester 1. **Classes:** 2 hrs week or equivalent. **Assessment:** Oral presentation 40%, 5000 word presentation 60%.

This course surveys appropriate current theories of learning and their biological foundations. It relates the stages of cognitive development to perceptual learning and the major approaches to music education. It promotes awareness of their critical application by the design, implementation and assessment of teaching/learning modules, with particular reference to individual student teaching interest. Special consideration will be given to nurturing a creative approach and life-long learning skills in student and teacher.

VSAO 5026 Research Method (Studio Pedagogy)

6 credit points. Grad Dip Mus (Ped), M Mus Stud (Ped), PG Coursework Exchange. Dr Michael Halliwell. **Session:** Semester 2. **Classes:** 2 hrs per week or equivalent. **Assessment:** Oral presentation 40%; 5000 word presentation 60%.

This course surveys the current state of research in studio music pedagogy and an introduction to appropriate current techniques and

issues in research. It explores the evolution of expert-novice apprenticeship models: lesson interaction, problem-solving and evaluation of instruction, and possibilities for further development of current research. The course then focuses on the context for design and methodological choice. It examines qualitative and quantitative approaches to research methodology. Finally, it focuses on the development of research questions, literature review and the choice of appropriate methods and materials for individual projects.

VSAO 5032 Research Project in Studio Pedagogy

24 credit points. M Mus Stud (Ped), PG Coursework Exchange. Dr Michael Halliwell. **Session:** Semester 1. **Classes:** Individual supervision and 2 hour weekly seminar. **Assessment:** 12000 word dissertation.

Students will develop and implement an individual research project on an aspect of studio pedagogy under the guidance of an individual supervisor. They will also attend a weekly research seminar and be required to present reports on their work in consultation with the seminar coordinator and their supervisor. The research project will be written up as a dissertation.

VSAO 5033 Research Project in Studio Pedagogy A

12 credit points. M Mus Stud (Ped), PG Coursework Exchange. Dr Michael Halliwell. **Session:** Semester 1. **Classes:** Individual supervision and 2 hour weekly seminar (part-time pro-rata). **Assessment:** Supervisor report.

Taken by students who have received permission to take the Research Project in Studio Pedagogy on a part-time basis over two semesters. Applications to take the Research Project on a part-time basis must be made in writing to the course coordinator and approved by the Head of School.

Students will develop and implement an individual research project on an aspect of studio pedagogy under the guidance of an individual supervisor. They will also attend a weekly research seminar and be required to present reports on their work in consultation with the seminar coordinator and their supervisor.

VSAO 5034 Research Project in Studio Pedagogy B

12 credit points. M Mus Stud (Ped), PG Coursework Exchange. Dr Michael Halliwell. **Session:** Semester 2. **Classes:** Individual supervision and 2 hour weekly seminar (part-time pro-rata). **Assessment:** 12000 word dissertation.

Taken by students who have received permission to take the Research Project in Studio Pedagogy on a part-time basis over two semesters. Applications to take the Research Project on a part-time basis must be made in writing to the course coordinator and approved by the Head of School.

Students will develop and implement an individual research project on an aspect of studio pedagogy under the guidance of an individual supervisor. They will also attend a weekly research seminar and be required to present reports on their work in consultation with the seminar coordinator and their supervisor. The research project will be written up as a dissertation.

VSAO 5025 Studio Practicum 1

6 credit points. Grad Cert Mus (Ped), Grad Dip Mus (Ped), M Mus Stud (Ped), PG Coursework Exchange. Dr Michael Halliwell. **Session:** Semester 1. **Classes:** 4 hours of instrumental or vocal tuition or the equivalent spread over twelve weeks and 8 two-hour teaching workshops. **Assessment:** Individual instrumental or vocal development (comprising reflective practice diaries and masterteacher report) 40%; Workshop participation and workshop reflective diaries (including, as appropriate, audio and video material) 60%.

This course provides an opportunity for students to work in a group with a Conservatorium teacher on their technical and artistic development, as a basis for their teaching work. In addition, students will participate in a series of workshops which will include visiting teacher demonstrations and teacher observed peer teaching lessons, applying principles and skills learned in Principles, Method and Repertoire courses. In both instrumental and vocal lessons and peer teaching students will be encouraged to self-evaluate by use of audio and video recordings and reflective journals.

VSAO 5029 Studio Practicum 2

6 credit points. Grad Dip Mus (Ped), M Mus Stud (Ped), PG Coursework Exchange. Dr Michael Halliwell. **Session:** Semester 2. **Classes:** 4 hours of instrumental or vocal tuition or equivalent, spread over twelve weeks and 8 two-hour teaching workshops. **Assessment:** Individual instrumental or vocal development (comprising reflective practice diaries and teacher report) 40%; Workshop participation and workshop reflective diaries (including, as appropriate, audio and video material) 60%.

This course continues the work started in Studio Practicum 1. It provides an opportunity for students to work in a group with a Conservatorium teacher on their technical and artistic development, as a basis for their teaching work. In addition, students will participate in a series of workshops which will include visiting teacher demonstrations and observed peer teaching lessons, applying principles and skills learned in Principles, Method and Repertoire courses. In both instrumental and vocal lessons and peer teaching students will

be encouraged to self-evaluate by use of audio and video recordings and reflective journals.

VSAO 5023 Teaching Method (Studio Pedagogy) 1

6 credit points. Grad Cert Mus (Ped), Grad Dip Mus (Ped), M Mus Stud (Ped), PG Coursework Exchange. Dr M. Halliwell. **Session:** Semester 1. **Classes:** 2 hours week or equivalent including micro-teaching modules as appropriate. **Assessment:** Oral presentation 40%; 5000 word written presentation 60%.

This course examines the bases for, history and practice of instrumental and vocal teaching methods and develops expertise relevant to the particular teaching and performing specialisation of the student. The approach will be comparative with the aim of assisting students to develop their own approach to teaching based on evidence, reflection, experience and research.

VSAO 5027 Teaching Method (Studio Pedagogy) 2

6 credit points. Grad Dip Mus (Ped), M Mus Stud (Ped), PG Coursework Exchange. Dr Michael Halliwell. **Session:** Semester 2. **Classes:** 2 hours per week or equivalent including micro-teaching modules as appropriate. **Assessment:** Oral presentation 40%; 5000 word written presentation 60%.

This course further builds on the surveys, research and teaching modules developed in Teaching Method (Studio Pedagogy) 1. The approach will be comparative with the aim of assisting students to develop their own approach to teaching based on evidence, reflection, experience and research.

CMPN 6005 Postgraduate Music Technology

8 credit points. M Mus (Composition), PG Coursework Exchange. Dr A. Hood (Composition and Music Technology). **Session:** Semester 1. **Classes:** 2hr lab/studio class/wk. **Prerequisites:** MCGY5000 Introduction to Research Methods. **Assessment:** Seminar presentation (40%), project (60%).

This seminar unit will explore some technologies useful to composers through the presentation of seminars and the composing of an electroacoustic/multimedia piece. During the semester, students will learn to use studio and computer-based music and multimedia technology to assist in the composition process, compose an electroacoustic sound work using new or unfamiliar technologies, and broaden their knowledge of the recent electroacoustic repertoire.

Principal Study (composition)

CMPN 5001 Principal Study (Composition) 1

16 credit points. M Mus (Composition), PG Coursework Exchange. **Session:** Semester 1, Semester 2. **Classes:** 1hr individual lesson/wk. **Assessment:** No assessment at the end of the first three semesters; at the end of the 4th semester: folio of composition (100%).

Please see under Principal Study (Composition). For further information contact the Chair (Composition and Music Technology).

CMPN 5002 Principal Study (Composition) 2

16 credit points. M Mus (Composition), PG Coursework Exchange. **Session:** Semester 1, Semester 2. **Classes:** 1hr individual lesson/wk. **Prerequisites:** CMPN5001 Principal Study (Composition) 1. **Assessment:** No assessment at the end of the first three semesters.

Please see under the heading 'Principal Study (Composition)'. For further information contact the Chair (Composition and Music Technology).

CMPN 6003 Principal Study (Composition) 3

16 credit points. M Mus (Composition), PG Coursework Exchange. **Session:** Semester 1, Semester 2. **Classes:** 1hr individual lesson/wk. **Prerequisites:** CMPN5002 Principal Study (Composition) 2. **Assessment:** No assessment at the end of the first three semesters.

Please see under the heading 'Principal Study (Composition)'. For further information contact the Chair (Composition and Music Technology).

CMPN 6004 Principal Study (Composition) 4

16 credit points. M Mus (Composition), PG Coursework Exchange. **Session:** Semester 1, Semester 2. **Classes:** 1hr individual lesson/wk. **Prerequisites:** CMPN6003 Principal Study (Composition) 3. **Assessment:** Submission of a folio of compositions (100%). Please see under the heading 'Principal Study (Composition)'. For further information contact the Chair (Composition and Music Technology).

Principal Study in the Graduate Diploma

PERF 5007 Principal Study (Grad Dip) 1

6 credit points. Grad Dip Mus (Perf), PG Coursework Exchange. D. Herscovitch (Graduate Course Convener). **Session:** Semester 1, Semester 2. **Classes:** 0.5hr individual lesson; 1hr masterclass or performance workshop plus performance workshop/wk. **Assessment:** 30min jury recital (100%).

NB: Department permission required for enrolment.

To be arranged in consultation with the lecturer. This subject is available for part-time Graduate Diploma candidates only. For further information contact D. Herscovitch (Graduate Course Coordinator).

PERF 5008 Principal Study (Grad Dip) 2

6 credit points. Grad Dip Mus (Perf), PG Coursework Exchange. D. Herscovitch (Graduate Course Convener). **Session:** Semester 1, Semester 2. **Classes:** 0.5hr individual lesson; 1hr masterclass or performance workshop plus performance workshop/wk. **Prerequisites:** PERF5007 Principal Study (GradDip) 1A. **Assessment:** 50min solo public recital or equivalent (100%).

To be arranged in consultation with the lecturer. This subject is available for part-time Graduate Diploma candidates only. For further information contact D. Herscovitch (Graduate Course Coordinator).

Principal Study in the Master of Music (Performance) - Instrumental/Vocal

PERF 5001 Principal Study (MMus) 1

16 credit points. M Mus (Performance), PG Coursework Exchange. D. Herscovitch (Graduate Course Convener). **Session:** Semester 1, Semester 2. **Classes:** 14hrs of instrumental tuition/sem and other supervision and performance classes as appropriate. **Assessment:** 50min recital or equivalent, two performances at graduate seminar (80%); Critical Notes (20%). Students must gain a minimum of at least a pass in Critical Notes. Students will devise performance projects which expand the bounds of the discipline of performance in consultation with their main supervisor/teacher and associate supervisor. Research and creative objectives and semester outline will be devised and approved in consultation between individual students, the supervisor/teacher and associate supervisor and the appropriate Chair of Unit.

PERF 5002 Principal Study (MMus) 2

16 credit points. M Mus (Performance), PG Coursework Exchange. D. Herscovitch (Graduate Course Convener). **Session:** Semester 1, Semester 2. **Classes:** 14hrs of instrumental tuition/sem and other supervision and performance classes as appropriate. **Prerequisites:** PERF5001 Principal Study (MMus) 1. **Assessment:** 50min recital or equivalent, two performances at graduate seminar (80%); Critical Notes (20%); students must gain a minimum of a pass in Critical Notes.

Students will devise performance projects which build on the themes developed in Principal Study 1 and which expand the bounds of the discipline of performance. While scope exists for the work of Principal Study 2 to continue that of Principal Study 1, students may, if they wish, develop projects in another area. Research and creative objectives and semester outline will be devised and approved in consultation between individual students, the supervisor/teacher and associate supervisor and the appropriate Chair of Unit.

PERF 6000 Principal Study (MMus) 3

16 credit points. M Mus (Performance), PG Coursework Exchange. D. Herscovitch (Graduate Course Convener). **Session:** Semester 1, Semester 2. **Classes:** 14hrs of instrumental tuition/sem and other supervision and performance classes as appropriate. **Prerequisites:** PERF5002 Principal Study (MMus) 2. **Assessment:** 50min recital or equivalent, two performances at graduate seminar (80%); Critical Notes (20%); students must gain a minimum of a pass in Critical Notes.

Students will devise performance projects which build on the themes developed in Principal Study 1 and 2 and which expand the bounds of the discipline of performance. While scope exists for the work of Principal Study 3 to continue that of Principal Study 1 and 2, students may, if they wish, develop projects in another area. Research and creative objectives and semester outline will be devised and approved in consultation between individual students, the supervisor/teacher and associate supervisor and the appropriate Chair of Unit.

Principal Study (Opera)

VSAO 5006 Principal Study (Opera) 1

8 credit points. Grad Dip Mus (Opera), M Mus Stud (Opera), PG Coursework Exchange. Dr M. Halliwell (Vocal Studies). **Session:** Semester 1, Semester 2. **Classes:** 1hr voice lesson; 1hr coaching; 2hr graduate seminar; 2hr concert practice/wk and masterclasses and workshops as appropriate. **Assessment:** 20min public recital (combination of opera aria and art song) (90%) program notes (10%).

Graduate Seminar offers the opportunity for exchanging ideas and for graduate students, staff, guests and visiting artists to present performances. Students will be expected to present two performance demonstrations each semester and will be assigned peer group and stage management duties. In Concert Practice all opera students are expected to sing at least twice in each semester as well as perform stage management duties. Masterclasses and workshops provide a forum for all graduate voice students to work with vocal lecturers on technical and interpretive aspects of vocal performance.

VSAO 5007 Principal Study (Opera) 2

8 credit points. Grad Dip Mus (Opera), M Mus Stud (Opera), PG Coursework Exchange. Dr M. Halliwell (Vocal Studies). **Session:** Semester 2, Semester 1. **Classes:** 1hr voice lesson; 1hr coaching; 2hr graduate seminar; 2hr concert practice/wk and masterclasses and workshops as appropriate. **Prerequisites:** VSAO5006 Principal Study Opera 1.

Assessment: 25-30min public recital (combination of opera aria and art song) (90%) program notes (10%).

This unit will build on and consolidate technical and artistic aspects of vocal development begun in Principal Study Opera 1.

VSAO 6000 Principal Study (Opera) 3

8 credit points. M Mus Stud (Opera), PG Coursework Exchange. Dr M. Halliwell (Vocal Studies). **Session:** Semester 1, Semester 2. **Classes:** 1hr voice lesson; 1hr coaching; 2hr graduate seminar; 2hr concert practice/wk and masterclasses and workshops as appropriate. **Prerequisites:** VSAO5007 Principal Study (Opera) 2. **Assessment:** 25-30min public recital (combination of opera aria and art song) (90%) and program notes (10%).

This unit will build on and consolidate technical and artistic aspects of vocal development begun in Principal Study (Opera) 2.

VSAO 6001 Principal Study (Opera) 4

8 credit points. M Mus Stud (Opera), PG Coursework Exchange. Dr M. Halliwell (Vocal Studies). **Session:** Semester 1, Semester 2. **Classes:** 1hr voice lesson; 1hr coaching; 2hr graduate seminar; 2hr concert practice/wk and masterclasses and workshops as appropriate. **Prerequisites:** VSAO6000 Principal Study (Opera) 3. **Assessment:** 25-30min public recital (combination of opera aria and art song) (90%) and program notes (10%).

This unit will be the culmination of technical and artistic aspects of vocal development studied over the four semesters.

Principal Study in the Master of Music Studies (Performance)

PERF 5005 Principal Study (Performance) 1

12 credit points. Grad Dip Mus (Perf), M Mus Stud (Perf), M Perf, PG Coursework Exchange. D. Herscovitch (Graduate Course Coordinator). **Session:** Semester 1, Semester 2. **Classes:** 1hr individual lesson; 2hr Graduate Seminar/wk and masterclasses and workshops as appropriate. **Assessment:** 50min public recital or equivalent (90%), program notes (10%).

To be arranged in consultation with the lecturer. For further information contact D. Herscovitch (Graduate Course Coordinator).

PERF 5006 Principal Study (Performance) 2

12 credit points. Grad Dip Mus (Perf), M Mus Stud (Perf), M Perf, PG Coursework Exchange. D. Herscovitch (Graduate Course Convener). **Session:** Semester 1, Semester 2. **Classes:** 1hr individual lesson; 2hr Graduate Seminar/wk and masterclasses and workshops as appropriate. **Prerequisites:** PERF5005 Principal Study (Performance) 1. **Assessment:** 50min public recital or equivalent (90%), program notes (10%).

To be arranged in consultation with the lecturer. For further information contact D. Herscovitch (Graduate Course Coordinator).

PERF 5019 Principal Study (Performance) 3

12 credit points. M Mus Stud (Perf), M Perf, PG Coursework Exchange. D. Herscovitch (Graduate Course Convener) and/or D. Miller (Ensemble Studies). **Session:** Semester 1, Semester 2. **Classes:** 1hr individual lesson; 2hr Graduate Seminar/wk and masterclasses and workshops as appropriate. **Prerequisites:** PERF5006 Principal Study (Performance) 2. **Assessment:** 50min public recital or equivalent (90%), program notes (10%).

To be arranged in consultation with the lecturer.

Seminars in Musicology

MCGY 5012 Seminar 1

8 credit points. M Mus (Musicology), PG Coursework Exchange. **Session:** Semester 1. **Classes:** 2 hr seminar/week. **Corequisites:** MCGY5010 Musicological Research Methods, MCGY5011 Musical Analysis. **Assessment:** The assessment relates to the specific topic undertaken and may include: reading assignments, seminar report and/or presentation, 3000-4000 word paper.

MCGY 5013 Seminar 2

8 credit points. M Mus (Musicology), PG Coursework Exchange. **Session:** Semester 2. **Classes:** 2 hr seminar/week. **Prerequisites:** MCGY5010 Musicological Research Methods, MCGY5011 Musical Analysis, MCGY5012 Seminar 1. **Assessment:** The assessment relates to the specific topic undertaken and may include: reading assignments, seminar report and/or presentation, 3000-4000 word paper.

MCGY 5002 Seminar Elective 1

4 credit points. M Mus (Performance). **Session:** Semester 1, Semester 2. **Classes:** One 1hr seminar/wk. **Assessment:** To be advised.

Students will take a postgraduate seminar, normally drawn from existing postgraduate units within the Master of Music (Musicology), (Composition) and (Music Education) strands. Subject to approval, units in other faculties may also be taken. For further information contact the Chair of Musicology.

Jazz Performance students take Jazz Analysis and Transcription - a discussion and application of techniques for analysing the form, rhythm, harmony and style of jazz solos and compositions to better understand the complex symbiosis of the intellectual and intuitive processes of jazz improvisation and the presentation of same in a publishable format. For further information contact C.Scott (Jazz).

MCGY 6000 Seminar Elective 2

4 credit points. M Mus (Performance). **Session:** Semester 2, Semester 1. **Classes:** One 1hr seminar/wk. **Assessment:** To be advised.

Students will take a postgraduate seminar, normally drawn from existing postgraduate units within the Master of Music (Musicology), (Composition) and (Music Education) strands. Subject to approval, units in other faculties may also be taken. For further information contact r K. Nelson..

Jazz Performance students take Jazz History and Analysis -- students learn to consolidate the techniques involved in doing new research in jazz performance. In addition, the transcriptions and analysis completed are intended to help the student to develop a greater depth of understanding of their own creative processes. For further information contact C.Scott (Jazz Studies).

Seminars in Music Education 1 to 2**MUED 5012 Seminar in Music Education 1**

8 credit points. M Mus (Composition), M Mus (Mus Ed), PG Coursework Exchange. Dr P. Dunbar-Hall (Music Education). **Session:** Semester 1, Semester 2. **Classes:** 2hr seminar/wk. **Assessment:** Continual assessment and individual task assessment. Please see under the heading 'Seminar in Music Education'.

MUED 5013 Seminar in Music Education 2

8 credit points. M Mus (Composition), M Mus (Mus Ed), PG Coursework Exchange. Dr P. Dunbar-Hall (Music Education). **Session:** Semester 1, Semester 2. **Classes:** 2hr seminar/wk. **Assessment:** Continual assessment and individual task assessment. Please see under the heading 'Seminar in Music Education'.

Special Project**MCGY 6001 Special Project (Pro Seminar)**

4 credit points. M Mus (Performance), PG Coursework Exchange. **Session:** Semester 2, Semester 1. **Classes:** One individual lesson/wk. **Prerequisites:** MCGY5000 Graduate Research Methods. **Assessment:** Written work, work-in-progress reporting as required by tutor.

The Special Project (Pro-seminar) focuses on the early stages of preparation of the long essay which will be presented at the conclusion of Special Project Seminar. If necessary, students are expected to complete a proposal for their essay by the middle of the semester, and by the end of the semester to have completed literature searches and surveys, and normally will have commenced writing. For further information contact Dr K Nelson (Musicology). Jazz Performance students may have different requirements. For information contact C. Scott (Jazz Studies).

MCGY 6002 Special Project Seminar

8 credit points. M Mus (Performance), PG Coursework Exchange. **Session:** Semester 1, Semester 2. **Classes:** One 1hr individual lesson/wk which may be with the tutor or the course coordinator. **Prerequisites:** MCGY6001 Special Project (Pro Seminar). **Assessment:** 10,000w essay (100%).

Special Project Seminar is the culmination of the academic component in the Master's program. During this semester the student will present a long essay of around 10,000 words. For further information contact Dr K. Nelson (Musicology) or C.Scott (Jazz Studies)

Studio Experience**ENSE 5006 Studio Experience 1**

4 credit points. Grad Dip Mus (Accomp), PG Coursework Exchange. D. Miller (Ensemble Studies). **Session:** Semester 1, Semester 2. **Classes:** Participation in 3hr vocal studio and Vocal Repertoire 1 classes. **Corequisites:** ENSE5000 Accompaniment (Graduate) 1. **Assessment:** Two term progress reports (50% each).

NB: Department permission required for enrolment.

The aim of the unit is to expand the student's knowledge of vocal teaching techniques, vocal repertoire and the special demands placed on the vocal accompanist. Students will study the rudiments of vocal coaching and undertake some basic tuition in languages as required. Attendance will include three hours each week in a vocal studio and participation in the Vocal Repertoire 1 class. For further information contact D. Miller (Ensemble Studies).

ENSE 5007 Studio Experience 2

4 credit points. Grad Dip Mus (Accomp), PG Coursework Exchange. D. Miller (Ensemble Studies). **Session:** Semester 1, Semester 2. **Classes:** Participation in 3hr vocal studio and Vocal Repertoire 1 classes. **Prerequisites:** ENSE5006 Studio Experience 1. **Corequisites:** ENSE5001 Accompaniment (Graduate) 2. **Assessment:** Two term progress reports (50% each).

Attendance will include three hours each week in a vocal studio and participation in the Vocal Repertoire 2 class. For further information contact D. Miller (Ensemble Studies).

Vocal and Instrumental Literature**ENSE 5008 Vocal and Instrumental Literature 1**

4 credit points. Grad Dip Mus (Accomp), PG Coursework Exchange. D. Miller (Ensemble Studies). **Session:** Semester 2, Semester 1. **Classes:** 1hr seminar/2wk. **Corequisites:** ENSE5000 Accompaniment (Graduate) 1. **Assessment:** Research assignment (100%).

Students will study the various methods of planning and ordering concert and recital programs. Special attention will be paid to writing program notes, song translations and promotional techniques. Students will be encouraged to investigate less familiar repertoire and innovative ways of reaching specific audiences. Assessment will include: one written assignment and assessment of the programs distributed at the examination recitals presented in fulfilment of the requirements for Accompaniment (Graduate) 1. For further information contact D. Miller (Ensemble Studies).

ENSE 5009 Vocal and Instrumental Literature 2

4 credit points. Grad Dip Mus (Accomp), PG Coursework Exchange. D. Miller (Ensemble Studies). **Session:** Semester 1, Semester 2. **Classes:** 1hr seminar/2wk. **Prerequisites:** ENSE5008 Vocal and Instrumental Literature 1. **Corequisites:** ENSE5001 Accompaniment (Graduate) 2. **Assessment:** Research assignment including published recital programs (100%).

Consolidation and extension of concepts and skills introduced in Vocal and Instrumental Literature 1. Assessment will include: one written assignment and evaluation of the printed programs which were prepared for and distributed at the examination recitals performed in fulfilment of the requirements for Accompaniment (Graduate) 2. For further information contact D. Miller (Ensemble Studies).

University of Sydney (Coursework) Rule 2000 (as amended)

The following information is a printed version of the information available through Handbooks Online, on the University of Sydney website. Please visit <http://www.usyd.edu.au/handbooks/>.

Approved by: Senate on 4 December 2000

Date of effect: 1 January 2001

Latest amendment approved by: Senate on 3 December 2001

Date of effect: 1 January 2002

Preliminary

Rules relating to Coursework Award Courses

Division 1 Award course requirements, credit points and assessment

Division 2 Enrolment

Division 3 Credit, cross-institutional study and their upper limits

Division 4 Progression

Division 5 Discontinuation of enrolment and suspension of candidature

Division 6 Unsatisfactory progress and exclusion

Division 7 Exceptional circumstances

Division 8 Award of degrees, diplomas and certificates

Division 9 Transitional provisions

University of Sydney (Coursework) Rule 2000 (as amended)

Preliminary

1. Commencement and purpose of Rule

(1) This Rule is made by the Senate pursuant to section 37(1) of the University of Sydney Act 1989 for the purposes of the University of Sydney By-law 1999.

(2) This Rule comes into force on 1 January 2001.

(3) This Rule governs all coursework award courses in the University. It is to be read in conjunction with the University of Sydney (Amendment Act) Rule 1999 and the Resolutions of the Senate and the faculty resolutions relating to each award course in that faculty.

Rules relating to coursework award courses

1. Definitions

In this Rule:

award course means a formally approved program of study which can lead to an academic award granted by the University.

coursework means an award course not designated as a research award course. While the program of study in a coursework award course may include a component of original, supervised research, other forms of instruction and learning normally will be dominant. All undergraduate award courses are coursework award courses.

credit means advanced standing based on previous attainment in another award course at the University or at another institution. The advanced standing is expressed as credit points granted towards the award course. Credit may be granted as specific credit or non-specific credit.

specific credit means the recognition of previously completed studies as directly equivalent to units of study;

non-specific credit means a "block credit" for a specified number of credit points at a particular level. These credit points may be in a particular subject area but are not linked to a specific unit of study; and

credit points means a measure of value indicating the contribution each unit of study provides towards meeting award course completion requirements stated as a total credit point value.

dean means the dean of a faculty or the director or principal of an academic college or the chairperson of a board of studies.

degree means a degree at the level of bachelor or master for the purpose of this Rule.

embedded courses/programs means award courses in the graduate certificate/graduate diploma/master's degree by coursework sequence which allow unit of study credit points to count in more than one of the awards.

faculty means a faculty, college board, a board of studies or the Australian Graduate School of Management Limited as established in each case by its constitution and in these Rules refers to the faculty or faculties responsible for the award course concerned.

major means a defined program of study, generally comprising specified units of study from later stages of the award course.

minor means a defined program of study, generally comprising units of study from later stages of the award course and requiring a smaller number of credit points than a major.

postgraduate award course means an award course leading to the award of a graduate certificate, graduate diploma, degree of master or a doctorate. Normally, a postgraduate award course requires the prior completion of a relevant undergraduate degree or diploma.

research award course means an award course in which students undertake and report systematic, creative work in order to increase the stock of knowledge. The research award courses offered by the University are: higher doctorate, Doctor of Philosophy, doctorates by research and advanced coursework, and certain degrees of master designated as research degrees. The systematic, creative component of a research award course must comprise at least 66 per cent of the overall award course requirements.

stream means a defined program of study within an award course, which requires the completion of a program of study specified by the award course rules for the particular stream, in addition to the core program specified by award course rules for the award course.

student means a person enrolled as a candidate for a course.

testamur means a certificate of award provided to a graduate, usually at a graduation ceremony.

transcript or academic transcript means a printed statement setting out a student's academic record at the University.

unit of study means the smallest stand-alone component of a student's award course that is recordable on a student's transcript. Units of study have an integer credit point value, normally in the range 3-24.

undergraduate award course means an award course leading to the award of an associate diploma, diploma, advanced diploma or degree of bachelor.

2. Authorities and responsibilities

(1) Authorities and responsibilities for the functions set out in this Rule are also defined in the document *Academic Delegations of Authority*. The latter document sets out the mechanisms by which a person who has delegated authority may appoint an agent to perform a particular function.

(2) The procedures for consideration of, and deadlines for submission of, proposals for new and amended award courses will be determined by the Academic Board.

Division 1: Award course requirements, credit points and assessment

3. Award course requirements

(1) To qualify for the award of a degree, diploma or certificate, a student must:

(a) complete the award course requirements specified by the Senate for the award of the degree, diploma or certificate concerned;

(b) complete any other award course requirements specified by the Academic Board on the recommendation of the faculty and published in the faculty resolutions relating to the award course;

(c) complete any other award course requirements specified by the faculty in accordance with its delegated authority

and published in the faculty resolutions relating to the award course; and

- (d) satisfy the requirements of all other relevant by-laws, rules and resolutions of the University.

4. Units of study and credit points

- (1)
- (a) A unit of study comprises the forms of teaching and learning approved by a faculty. Where the unit of study is being provided specifically for an award course which is the responsibility of another faculty, that faculty must also provide approval.
- (b) Any faculty considering the inclusion of a unit of study in the tables of units available for an award course for which it is responsible may review the forms of teaching and learning of that unit, may consult with the approving faculty about aspects of that unit and may specify additional conditions with respect to inclusion of that unit of study.
- (2) A student completes a unit of study if the student:
- (a) participates in the learning experiences provided for the unit of study;
- (b) meets the standards required by the University for academic honesty;
- (c) meets all examination, assessment and attendance requirements for the unit of study; and
- (d) passes the required assessments for the unit of study.
- (3) Each unit of study is assigned a specified number of credit points by the faculty responsible for the unit of study.
- (4) The total number of credit points required for completion of an award course will be as specified in the Senate resolutions relating to the award course.
- (5) The total number of credit points required for completion of award courses in an approved combined award course will be specified in the Senate or faculty resolutions relating to the award course.
- (6) A student may, under special circumstances, and in accordance with faculty resolutions, be permitted by the relevant dean to undertake a unit or units of study other than those specified in the faculty resolutions relating to the award course and have that unit or those units of study counted towards fulfilling the requirements of the award course in which the student is enrolled.

5. Unit of study assessment

- (1) A student who completes a unit of study will normally be awarded grades of high distinction, distinction, credit or pass, in accordance with policies established by the Academic Board. The grades high distinction, distinction and credit indicate work of a standard higher than that required for a pass.
- (2) A student who completes a unit of study for which only a pass/fail result is available will be recorded as having satisfied requirements.
- (3) In determining the results of a student in any unit of study, the whole of the student's work in the unit of study may be taken into account.
- (4) Examination and assessment in the University are conducted in accordance with the policies and directions of the Academic Board.

6. Attendance

- (1) A faculty has authority to specify the attendance requirements for courses or units of study in that faculty. A faculty must take into account any University policies concerning modes of attendance, equity and disabled access.
- (2) A faculty has authority to specify the circumstances under which a student who does not satisfy attendance requirements may be deemed not to have completed a unit of study or an award course.

Division 2: Enrolment

7. Enrolment restrictions

- (1) A student who has completed a unit of study towards the requirements of an award course may not re-enrol in that unit of study, except as permitted by faculty resolution or with the written permission of the dean. A student permitted to re-enrol may receive a higher or lower grade, but not additional credit points.

- (2) Except as provided in subsection (1), a student may not enrol in any unit of study which overlaps substantially in content with a unit that has already been completed or for which credit or exemption has been granted towards the award course requirements.
- (3) A student may not enrol in units of study additional to award course requirements without first obtaining permission from the relevant dean.
- (4) Except as prescribed in faculty resolutions or with the permission of the relevant dean:
- (a) a student enrolled in an undergraduate course may not enrol in units of study with a total value of more than 32 credit points in any one semester, or 16 credit points in the summer session; and
- (b) a student enrolled in a postgraduate award course may not enrol in units of study with a total value of more than 24 credit points in any one semester, or 12 credit points in the summer session.

Division 3: Credit, cross-institutional study and their upper limits

8. Credit for previous studies

- (1) Students may be granted credit on the basis of previous studies.
- (2) Notwithstanding any credit granted on the basis of work completed or prior learning in another award course at the University of Sydney or in another institution, in order to qualify for an award a student must:
- (a) for undergraduate award courses, complete a minimum of the equivalent of two full-time semesters of the award course at the University; and
- (b) for postgraduate award courses, complete at least 50 per cent of the requirements prescribed for the award course at the University.

These requirements may be varied where the work was completed as part of an embedded program at the University or as part of an award course approved by the University in an approved conjoint venture with another institution.

- (3) The credit granted on the basis of work completed at an institution other than a university normally should not exceed one third of the overall award course requirements.
- (4) A faculty has authority to establish embedded academic sequences in closely related graduate certificate, graduate diploma and master's degree award courses. In such embedded sequences, a student may be granted credit for all or some of the units of study completed in one award of the sequence towards any other award in the sequence, irrespective of whether or not the award has been conferred.
- (5) In an award course offered as part of an approved conjoint venture the provisions for the granting of credit are prescribed in the Resolutions of the Senate and the faculty resolutions relating to that award course.

9. Cross-institutional study

- (1) The relevant dean may permit a student to complete a unit or units of study at another university or institution and have that unit or those units of study credited to the student's award course.
- (2) The relevant dean has authority to determine any conditions applying to cross-institutional study.

Division 4: Progression

10. Repeating a unit of study

- (1) A student who repeats a unit of study shall, unless granted exemption by the relevant dean:
- (a) participate in the learning experiences provided for the unit of study; and
- (b) meet all examination, assessment and attendance requirements for the unit of study.
- (2) A student who presents for re-assessment in any unit of study is not eligible for any prize or scholarship awarded in connection with that unit of study without the permission of the relevant dean.

11. Time limits

A student must complete all the requirements for an award course within ten calendar years or any lesser period if specified by resolution of the Senate or the faculty.

Division 5: Discontinuation of enrolment and suspension of candidature**12. Discontinuation of enrolment**

- (1) A student who wishes to discontinue enrolment in an award course or a unit of study must apply to the relevant dean and will be presumed to have discontinued enrolment from the date of that application, unless evidence is produced showing:
 - (a) that the discontinuation occurred at an earlier date; and
 - (b) that there was good reason why the application could not be made at the earlier time.
- (2) A student who discontinues enrolment during the first year of enrolment in an award course may not re-enrol in that award course unless:
 - (a) the relevant dean has granted prior permission to re-enrol; or
 - (b) the student is reselected for admission to candidature for that course.
- (3) No student may discontinue enrolment in an award course or unit of study after the end of classes in that award course or unit of study, unless he or she produces evidence that:
 - (a) the discontinuation occurred at an earlier date; and
 - (b) there was good reason why the application could not be made at the earlier time.
- (4) A discontinuation of enrolment may be recorded as "Withdrawn (W)" or "Discontinued Not To Count As Failure (DNF)" where that discontinuation occurs within the time-frames specified by the University and published by the faculty, or where the student meets other conditions as specified by the relevant faculty.

13. Suspension of candidature

- (1) A student must be enrolled in each semester in which he or she is actively completing the requirements for the award course. A student who wishes to suspend candidature must first obtain approval from the relevant dean.
- (2) The candidature of a student who has not re-enrolled and who has not obtained approval from the dean for suspension will be deemed to have lapsed.
- (3) A student whose candidature has lapsed must apply for re-admission in accordance with procedures determined by the relevant faculty.
- (4) A student who enrolls after suspending candidature shall complete the requirements for the award course under such conditions as determined by the dean.

Division 6: Unsatisfactory progress and exclusion**14. Satisfactory progress**

A faculty has authority to determine what constitutes satisfactory progress for all students enrolled in award courses in that faculty, in accordance with the policies and directions of the Academic Board.

15. Requirement to show good cause

- (1) For the purposes of this Rule, "good cause" means circumstances beyond the reasonable control of a student, which may include serious ill health or misadventure, but does not include demands of employers, pressure of employment or time devoted to non-University activities, unless these are relevant to serious ill health or misadventure. In all cases the onus is on the student to provide the University with satisfactory evidence to establish good cause. The University may take into account relevant aspects of a student's record in other courses or units of study within the University and relevant aspects of academic studies at other institutions provided that the student presents this information to the University.
- (2) The relevant dean may require a student who has not made satisfactory progress to show good cause why he or she should be allowed to re-enrol.
- (3) The dean will permit a student who has shown good cause to re-enrol.

16. Exclusion for failure to show good cause

The dean may, where good cause has not been established:

- (1) exclude the student from the relevant course; or
- (2) permit the student to re-enrol in the relevant award course subject to restrictions on units of study, which may include, but are not restricted to:

- (a) completion of a unit or units of study within a specified time;
- (b) exclusion from a unit or units of study, provided that the dean must first consult the head of the department responsible for the unit or units of study; and
- (c) specification of the earliest date upon which a student may re-enrol in a unit or units of study.

17. Applying for re-admission after exclusion

- (1) A student who has been excluded from an award course or from a unit or units of study may apply to the relevant dean for re-admission to the award course or re-enrolment in the unit or units of study concerned after at least four semesters, and that dean may readmit the student to the award course or permit the student to re-enrol in the unit or units of study concerned.
- (2) With the written approval of the relevant dean, a student who has been excluded may be given credit for any work completed elsewhere in the University or in another university during a period of exclusion.

18. Appeals against exclusion

- (1) In this Rule a reference to the Appeals Committee is a reference to the Senate Student Appeals Committee (Exclusions and Re-admissions).
- (2) (a) (i) A student who has been excluded in accordance with this Rule may appeal to the Appeals Committee.
 - (ii) A student who has applied for re-admission to an award course or re-enrolment in a unit of study after a period of exclusion, and who is refused re-admission or re-enrolment may also apply to the Appeals Committee.
- (b) The Appeals Committee shall comprise:
 - (i) three ex officio members (the Chancellor, the Deputy Chancellor and the Vice-Chancellor and Principal);
 - (ii) the Chair and Deputy Chairs of the Academic Board;
 - (iii) two student Fellows; and
 - (iv) up to four other Fellows.
- (c) The Appeals Committee may meet as one or more subcommittees providing that each subcommittee shall include at least one member of each of the categories of:
 - (i) ex officio member;
 - (ii) Chair or Deputy Chair of the Academic Board;
 - (iii) student Fellow; and
 - (iv) other Fellows.
- (d) Three members shall constitute a quorum for a meeting of the Appeals Committee or a subcommittee.
- (e) The Appeals Committee and its subcommittees have authority to hear and determine all such appeals and must report its decision to the Senate annually.
- (f) The Appeals Committee or a subcommittee may uphold or disallow any appeal and, at its discretion, may determine the earliest date within a maximum of four semesters at which a student who has been excluded shall be permitted to apply to re-enrol.
- (g) No appeal shall be determined without granting the student the opportunity to appear in person before the Appeals Committee or subcommittee considering the appeal. A student so appearing may be accompanied by a friend or adviser.
- (h) The Appeals Committee or subcommittee may hear the relevant dean but that dean may only be present at those stages at which the student is permitted to be present. Similarly, the dean is entitled to be present when the Committee or subcommittee hears the student.
- (i) If, due notice having been given, a student fails to attend a meeting of the Appeals Committee or subcommittee scheduled to consider that student's appeal, the Appeals Committee or subcommittee, at its discretion, may defer consideration of the appeal or may proceed to determine the appeal.
- (j) A student who has been excluded in accordance with these resolutions and has lodged a timely appeal against that exclusion may re-enrol pending determination of that appeal if it has not been determined by the commencement of classes in the next appropriate semester.

Division 7: Exceptional circumstances

19. Variation of award course requirements in exceptional circumstances

The relevant dean may vary any requirement for a particular student enrolled in an award course in that faculty where, in the opinion of the dean, exceptional circumstances exist.

Division 8: Award of degrees, diplomas and certificates

20. Classes of award

- (1) Undergraduate diplomas may be awarded in five grades - pass, pass with merit, pass with distinction, pass with high distinction or honours.
- (2) Degrees of bachelor may be awarded in two grades - pass or honours.
- (3) Graduate diplomas and graduate certificates may be awarded in one grade only - pass.
- (4) Degrees of master by coursework may be awarded three grades - pass, pass with merit or honours.

21. Award of the degree of bachelor with honours

- (1) The award of honours is reserved to indicate special proficiency. The basis on which a student may qualify for the award of honours in a particular award course is specified in the faculty resolutions relating to the course.
- (2) Each faculty shall publish the grading systems and criteria for the award of honours in that faculty.
- (3) Classes which may be used for the award of honours are:
First Class
Second Class/Division 1
Second Class/Division 2
Third Class
- (4) With respect to award courses which include an additional honours year:
 - (a) a student may not graduate with the pass degree while enrolled in the honours year;
 - (b) on the recommendation of the head of the department concerned, a dean may permit a student who has been awarded the pass degree at a recognised tertiary institution to enrol in the honours year in that faculty;
 - (c) faculties may prescribe the conditions under which a student may enrol part-time in the honours year;
 - (d) a student who fails or discontinues the honours year may not re-enrol in it, except with the approval of the dean.

22. University Medal

An honours bachelor's degree student with an outstanding academic record throughout the award course may be eligible for the award of a University Medal, in accordance with Academic Board policy and the requirements of the faculty resolutions relating to the award course concerned.

23. Award of the degree of master with honours or merit

The award of honours or pass with merit is reserved to indicate special proficiency or particular pathways to completion. The basis on which a student may qualify for the award of honours or the award with merit in a particular degree is specified in the Faculty Resolutions relating to that degree.

24. Transcripts and testamurs

- (1) A student who has completed an award course or a unit of study at the University will receive an academic transcript upon application and payment of any charges required.
- (2) Testamurs may indicate streams or majors or both as specified in the relevant faculty resolutions.

Division 9: Transitional provisions

25. Application of this Rule during transition

This Rule applies to all candidates for degrees, diplomas and certificates who commence candidature after 1 January 2001. Candidates who commenced candidature prior to this date may choose to proceed in accordance with the resolutions of the Senate in force at the time they enrolled, except that the faculty may determine specific conditions for any student who has re-enrolled in an award course after a period of suspension.

General University information

The following information is a printed version of the information available through Handbooks Online, on the University of Sydney website. Please visit <http://www.usyd.edu.au/handbooks/>.

Accommodation Service

The Accommodation Service helps students find off-campus accommodation. The service maintains an extensive database of accommodation close to the Camperdown and Darlington Campus or within easy access via public transport. Currently enrolled students can access the database online through the MyUni student portal (<http://myuni.usyd.edu.au>), or the accommodation website via your MyUni student portal or the Services for Students website (<http://www.usyd.edu.au/stuserv>).

Level 7, Education Building A3 5
The University of Sydney
NSW 2006 Australia

Phone: +61 293513312
Fax: +612 93518262
Email: accomm@stuserv.usyd.edu.au
Web: www.usyd.edu.au/accomm

Admissions Office

The Admissions Office, located in the Student Centre, is responsible for overseeing the distribution of offers to undergraduate applicants through the Universities Admission Centre (UAC). They can advise prospective local undergraduate students on admission requirements. Postgraduate students should contact the appropriate faculty. If you are an Australian citizen or a permanent resident but have qualifications from a non-Australian institution phone +61 2 9351 4118 for more information. For enquiries regarding special admissions (including mature-age entry) phone +61 29351 3615. Applicants without Australian citizenship or permanent residency should contact the International Office (see International Student Centre entry).

Student Centre
Ground Floor, Carlaw Building F07
The University of Sydney
NSW 2006 Australia

Phone: +61 2 9351 4117 or +61 2 9351 4118
Fax: +612 93514869
Email: admissions@records.usyd.edu.au
Web: www.usyd.edu.au/su/studentcentre

Applying for a course

Local applicants for undergraduate courses and programs of study

For the purpose of admission and enrolment "local applicant" refers to citizens and permanent residents of Australia and citizens of New Zealand. If you are in this group and wish to apply for admission into an undergraduate course, you would generally apply through the Universities Admissions Centre (UAC). The deadline for application is the last working day of September in the year before enrolment. Go to the UAC website (<http://www.uac.edu.au>) for more information.

Note that some faculties, such as Pharmacy, the Sydney Conservatorium of Music and Sydney College of the Arts, have additional application procedures.

Local applicants for postgraduate courses and programs of study

For the purpose of admission and enrolment "local applicant" refers to citizens and permanent residents of Australia and citizens of New Zealand. Application is direct to the faculty which offers the course that you are interested in. Application forms for postgraduate coursework, postgraduate research and the Master's qualifying or preliminary program and for non-award postgraduate study can be

found at www.usyd.edu.au/su/studentcentre/applications/applications.html.

Please note that some faculties use their own specially tailored application forms for admission into their courses. Please contact the relevant faculty.

International applicants for all course types (undergraduate and postgraduate)

"International applicants" refers to all applicants other than Australian citizens, Australian permanent residents and citizens of New Zealand. In the majority of cases international applicants apply for admission through the University's International Office (IO) (see International Student Centre entry). All the information international applicants need, including application forms, is available from the IO website.

Assessment

For assessment matters refer to the relevant department or school.

Careers Centre

The Careers Centre will help you with careers preparation and graduate recruitment.

Careers Centre
Ground Floor, Mackie Building KOI
The University of Sydney
NSW 2006 Australia

Phone: +612 93513481
Fax: +612 93515134
Email: info@careers.usyd.edu.au
Web: www.careers.usyd.edu.au

Casual Employment Service

The Casual Employment Service helps students find casual and part-time work during their studies and during University vacations. The service maintains a database of casual employment vacancies. Currently enrolled students can access the database online through the MyUni student portal, or the casual employment website via your MyUni student portal, or the Services for Students website (<http://www.usyd.edu.au/stuserv>).

Level 7, Education Building A3 5
The University of Sydney
NSW 2006 Australia

Phone: +61 2 9351 8714
Fax: +612 93518717
Email: ces@stuserv.usyd.edu.au
Web: www.usyd.edu.au/cas_emp

Centre for Continuing Education

The Centre for Continuing Education offers a wide range of short courses for special interest, university preparation and professional development.

Centre for Continuing Education
Cnr Missenden Road and Campbell Street
Sydney University Village
Newtown NSW 2042

Postal address:
Locked Bag 20
Glebe NSW 2037

Ph: +61 2 9036 4789
Fax: +612 9036 4799
Email: info@cce.usyd.edu.au
Web: www.cce.usyd.edu.au

Subject areas include: history and culture, creative arts, social sciences, languages, IT, business and overseas study tours. Courses are open to everyone.

Centre for English Teaching (CET)

The Centre for English Teaching (CET) offers English language and academic study skills programs to students from overseas and Australian residents from non-English speaking backgrounds who need to develop their English language skills to meet academic entry requirements.

Mallett Street Campus M02

Phone: +612 93510760
Fax: +612 93510710
Email: info@cet.usyd.edu.au
Web: www.usyd.edu.au/cet

Child care

Contact the Child Care Information Officer for information about child care for students and staff of the University who are parents. For details of centres, vacation and occasional care see the child care website via your MyUni student portal or the Services for Students website (<http://www.usyd.edu.au/stuserv>)

Child Care Information Officer
Level 7, Education Building A35

Phone: +612 93515667
Fax: +612 93517055
Email: childc@stuserv.usyd.edu.au
Web: www.usyd.edu.au/childcare

Client Services, Information and Communications Technology (ICT)

Client Services are responsible for the delivery of many of the computing services provided to students. Students can contact Client Services by phoning the ICT Helpdesk on 9351 6000, through the IT Assist website (www.itassist.usyd.edu.au) or by visiting the staff of the University Access Labs.

The access labs on the Camperdown and Darlington campus are located in:

- Fisher Library (Level 2);
- Carlaw Building (Room 201);
- Education Building (Room 232);
- Christopher Brennan Building (Room 232);
- Engineering Link Building (Room 222); and
- Pharmacy and Bank Building (Room 510).

Other labs are available at the Law, Westmead Hospital and Cumberland campuses.

The labs provide students free access to computers including office productivity and desktop publishing software.

Services available on a fee for service basis include Internet access, printing facilities and the opportunity to host their own non-commercial website.

Each student is supplied with an account, called a "Unikey" account, which allows access to a number of services including:

- free email (www-mail.usyd.edu.au);
- access to the Internet from home or residential colleges (www.itassist.usyd.edu.au/services.html);

- student facilities via the MyUni student portal (<http://my-uni.usyd.edu.au>), including exam results, enrolment variations and timetabling; and
- free courses in basic computing (such as MS Office; basic html and excel) that are run by Access Lab staff in the week following orientation week. To register contact the Access Lab Supervisor on +61 2 9351 6870.

Client Services, Helpdesk
University Computer Centre, H08
The University of Sydney
NSW 2006 Australia

Phone: +612 93516000
Fax: +612 93516004
Email: support@usyd.edu.au
Web: www.itassist.usyd.edu.au

The Co-op Bookshop

The Co-op Bookshop is a one-stop bookshop for:

- textbooks;
- general books;
- course notes;
- reference books;
- DVDs;
- flash drives; and
- software at academic prices.

Lifetime membership costs \$20.00 and gives a ten per cent discount on purchases (conditions apply).

Sports and Aquatic Centre Building G09

Phone: +612 93513705
Fax: +61 2 9660 5256
Email: sydu@coop-bookshop.com.au
Web: www.coop-bookshop.com.au

Counselling Service

The Counselling Service aims to help students fulfil their academic, individual and social goals through professional counselling. Counselling is free and confidential. The service provides short-term, problem-focused counselling to promote psychological wellbeing and to help students develop effective and realistic coping strategies. The service runs a program of workshops during each semester. For details of workshops, activities and online resources provided by the service see the Counselling Service website via your MyUni student portal or the Services for Students website www.usyd.edu.au/stuserv.

Camperdown and Darlington
Level 7, Education Building A3 5
The University of Sydney
NSW 2006 Australia

Phone: +612 93512228
Fax: +612 93517055
Email: counsell@mail.usyd.edu.au
Web: www.usyd.edu.au/counsel

Cumberland Campus
Ground Floor, A Block, Cumberland Campus C42
The University of Sydney
East Street
Lidcombe
NSW 2141 Australia

Phone: +612 93519638
Fax: +612 93519635
Email: CS_Cumberland@fhs.usyd.edu.au
Web: www.usyd.edu.au/counsel

Disability Services

Disability Services is the principal point of contact for advice on assistance available for students with disabilities. The service works closely with academic and administrative staff to ensure that students receive reasonable accommodations in their areas of study. Assistance available includes the provision of note taking, interpreters and advocacy with academic staff to negotiate assessment and course requirement modifications where appropriate. For details on registering with the service and online resources see the Disability Services website via your MyUni student portal or the Services for Students website www.usyd.edu.au/stuserv.

Camperdown and Darlington campuses

Level 7, Education Building A3 5
The University of Sydney
NSW 2006 Australia

Phone: +612 93517040
Fax: +612 93513320
TTY: +612 93513412
Email: disserv@stuserv.usyd.edu.au
Web: www.usyd.edu.au/disability

Cumberland Campus

Ground Floor, A Block, Cumberland Campus C42
The University of Sydney
East Street
Lidcombe
NSW 2141 Australia
Phone: +612 93519638
Fax: +612 93519635
Email: DS_Cumberland@fhs.usyd.edu.au
Web: www.usyd.edu.au/disability

Enrolment

Students entering first year

Details of enrolment procedures will be sent to you with your UAC offer of enrolment. Enrolment takes place at a specific time and date, usually during the last week of January, depending on your surname and the faculty in which you are enrolling. You must attend the University in person or else nominate somebody in writing to act on your behalf. On enrolment day you pay the compulsory fees for joining the Student Union, the Students' Representative Council and sporting bodies. (These are currently subject to Parliamentary Review and may be voluntary in 2006.) You also nominate your preferred payment option, either "up front" or deferred, for your Higher Contribution Scheme (HECS) liability. You will also choose your first-year units of study, so it's important to consult the appropriate faculty handbook before enrolling.

All other students

A pre-enrolment package is sent to all enrolled students in late September and contains instructions on the procedure for pre-enrolment.

Environmental Policy

The University of Sydney's Environmental Policy promotes sustainable resource and product use; and encourages the practice of environmental stewardship by staff and students. The policy is supported by the University wide Sustainable Campus Program.

Enquiries can be directed to the Manager, Environmental Strategies phone +61 2 93512063, email: janet.broadly@usyd.edu.au, or go to www.facilities.usyd.edu.au/projects/environ/about.shtml#whereyou can find out what the University is doing and how you can get involved, make suggestions or receive the Sustainable Campus Newsletter.

Examinations

The Examinations and Exclusions Office looks after the majority of examination arrangements and student progression. Some faculties,

such as the Sydney Conservatorium of Music, make all examination arrangements for the units of study that they offer.

Examinations and Exclusions Office

Student Centre
Level 1, Carlaw Building F07
The University of Sydney
NSW 2006 Australia

Phone: +61 2 9351 4005 or +61 2 9351 4006
Fax: +612 93517330
Email: exams.office@exams.usyd.edu.au

Fees

The Fees Office provides information on how to pay fees, where to pay fees and if payments have been received. The office also has information on obtaining a refund for fee payments.

Fees Office

Margaret Telfer Building K07
The University of Sydney
NSW 2006 Australia

Phone: +61 2 9351 5222
Fax: +612 93514202

Financial Assistance Office

The University of Sydney has a number of loan and bursary funds to assist students experiencing financial difficulties. Loan assistance is available for undergraduate and postgraduate students enrolled in degree and diploma courses at the University. The assistance is not intended to provide the principle means of support but to help enrolled students in financial need with expenses such as housing bonds and rent; phone and electricity bills; medical expenses; buying textbooks and course equipment. Loans are interest free and are repayable usually within one year. Bursaries may be awarded depending on financial need and academic merit and are usually only available to local full-time undergraduate students. Advertised bursaries, including First Year Bursaries, are advertised through the MyUni student portal in January each year. For details of types of assistance and online resources provided by the service see the Financial Assistance website via your MyUni student portal or the Services for Students website www.usyd.edu.au/stuserv

Level 7, Education Building A3 5
The University of Sydney
NSW 2006 Australia

Phone: +612 93512416
Fax: +612 93517055
Email: fao@stuserv.usyd.edu.au
Web: www.usyd.edu.au/fin_assist

Freedom of Information

The University of Sydney falls within the jurisdiction of the *NSW Freedom of Information Act, 1989*. The act:

- requires information concerning documents held by the University to be made available to the public;
- enables a member of the public to obtain access to documents held by the University; and
- enables a member of the public to ensure that records held by the University concerning his or her personal affairs are not incomplete, incorrect, out of date or misleading.

(Note that a "member of the public" includes staff and students of the University.)

It is a requirement of the act that applications be processed and a determination made within a specified time period, generally 21 days. Determinations are made by the University's Registrar.

While application may be made to access University documents, some may not be released in accordance with particular exemptions

provided by the act. There are review and appeal mechanisms which apply when access has been refused.

The University is required to report to the public on its freedom of information (FOI) activities on a regular basis. The two reports produced are the *Statement of Affairs* and the *Summary of Affairs*. The *Statement of Affairs* contains information about the University, its structure, function and the kinds of documents held. The *Summary of Affairs* identifies the University's policy documents and provides information on how to make an application for access to University documents.

Further information and copies of the current reports may be found at www.usyd.edu.au/arms/foi

Graduations Office

The Graduations Office is responsible for organising graduation ceremonies and informing students of their graduation arrangements.

Student Centre
Carslaw Building F07
The University of Sydney
NSW 2006 Australia

Phone: +61 2 9351 3199, +61 2 9351 4009
Protocol: +612 93514612
Fax: +612 93515072

(Grievances) Appeals

You may consider that a decision affecting your candidature for a degree or other activities at the University has not taken into account all relevant matters.

In some cases the by-laws or resolutions of the Senate (see the University Calendar (<http://www.usyd.edu.au/about/publication/pub/calendar.shtml>)) provide for a right of appeal against particular decisions; for example, there is provision for appeal against academic decisions, disciplinary decisions and exclusion after failure.

A document outlining the current procedures for appeals against academic decisions is available at the Student Centre, at the SRC, and on the University's policy online website (<http://www.usyd.edu.au/policy>) (click on "Study at the University", then click on "Appeals" - see the Academic Board and Senate resolutions).

For assistance or advice regarding an appeal contact:

Students' Representative Council
Level 1, Wentworth Building G01
The University of Sydney
NSW 2006 Australia

Phone: +61 2 9660 5222

HECS and Fees Office

Student Centre
Ground Floor, Carslaw Building F07
The University of Sydney
NSW 2006 Australia

Phone: +61 2 9351 5659, +61 2 9351 5062, +61 2 9351 2086
Fax: +612 93515081

International Student Centre

The International Student Centre consists of the International Office and the Study Abroad and Exchange Office. The IO provides assistance with application, admission and enrolment procedures and administers scholarships for international students. The Study Abroad and Exchange unit assists both domestic and international students who wish to enrol for study abroad or exchange programs.

International Student Centre

Services Building G12
The University of Sydney
NSW 2006 Australia

Phone: +612 93514079
Fax: +612 93514013
Email: info@io.usyd.edu.au
Web: www.usyd.edu.au/international

Study Abroad and Exchange Unit

Study Abroad

Phone: +612 93513699
Fax: +612 93512795
Email: studyabroad@io.usyd.edu.au
Web: www.usyd.edu.au/fstudent/studyabroad/index.shtml

Exchange

Phone: +612 93513699
Fax: +612 93512795
Email: exchange@io.usyd.edu.au
Web: www.usyd.edu.au/fstudent/studyabroad/partners.shtml

International Student Services Unit

The International Student Services Unit assists international students through the provision of orientation, counselling and welfare services to both students and their families. ISSU aims to help international students cope successfully with the challenges of living and studying in a unfamiliar culture, to achieve success in their studies and to make the experience of being an international student rewarding and enjoyable. For details of orientation activities, counselling and welfare services provided to both students and their families and online resources, see the MyUni student portal or the Services for Students website www.usyd.edu.au/stuserv. International students also have access to all University student support services.

Camperdown and Darlington campuses

Ground Floor, Services Building G12
The University of Sydney
NSW 2006 Australia

Phone: +612 93514749
Fax: +612 93516818
Email: info@issu.usyd.edu.au
Web: www.usyd.edu.au/issu

Cumberland Campus

Ground Floor, A Block, Cumberland Campus C42
The University of Sydney
East Street
Lidcombe
NSW 2141 Australia

Phone: +612 93519638
Fax: +612 93519635
Email: ISSU_Cumberland@fhs.usyd.edu.au
Web: www.usyd.edu.au/issu

Koori Centre and Yooroang Garang

The Koori Centre provides programs, services and facilities to encourage and support the involvement of Aboriginal and Torres Strait Islander people in all aspects of tertiary education at the University of Sydney. The Cadigal Special Entry Program assists Indigenous Australians to enter undergraduate study across all areas of the University.

As well as delivering block-mode courses for Indigenous Australian students, the Koori Centre teaches Aboriginal Studies in various mainstream courses. In addition the Centre provides tutorial assistance, and student facilities such as: computer lab, Indigenous research library and study rooms.

In particular the Koori Centre aims to increase the successful participation of Indigenous Australians in undergraduate and postgraduate degrees, develop the teaching of Aboriginal Studies, conduct research

in the field of Aboriginal education, and establish working ties with schools and communities.

The Koori Centre works in close collaboration with Yooroang Garang: School of Indigenous Health Studies in the Faculty of Health Sciences at the University's Cumberland Campus. Yooroang Garang provides advice, assistance and academic support for Indigenous students in the faculty, as well as preparatory undergraduate and postgraduate courses.

Koori Centre

Ground Floor, Old Teachers College A22
The University of Sydney
NSW 2006 Australia

Phone: +61 2 9351 2046 (general enquiries)
Toll Free: 1800 622 742
Community Liaison Officer: +61 2 9351 7003
Fax: +612 93516923
Email: koori@koori.usyd.edu.au
Web: www.koori.usyd.edu.au

Yooroang Garang

T Block, Level 4, Cumberland Campus C42
The University of Sydney
NSW 2006 Australia

Phone: +612 93519393
Toll Free: 1800 000 418
Fax: +612 93519400
Email: yginfo@fhs.usyd.edu.au
Web: www.yg.fhs.usyd.edu.au

Learning Centre

The Learning Centre helps students develop the generic learning and communication skills that are necessary for university study and beyond. The centre is committed to helping students achieve their academic potential throughout their undergraduate and postgraduate studies. The centre's program includes a wide range of workshops on study skills, academic reading and writing, oral communication skills and postgraduate writing and research skills. Other services include an individual learning program, a special program for international students, faculty-based workshops, computer-based learning resources, publications of learning resources and library facilities. For details of programs, activities and online resources provided by the centre see the website via your MyUni student portal or the Services for Students website www.usyd.edu.au/stuserv.

Camperdown and Darlington campuses

Level 7, Education Building A3 5
The University of Sydney
NSW 2006 Australia

Phone: +612 93513853
Fax: +612 93514865
Email: lc@stuserv.usyd.edu.au
Web: www.usyd.edu.au/lc

Cumberland Campus

Ground Floor, A Block, Cumberland Campus C42
The University of Sydney
East Street
Lidcombe
NSW 2141 Australia

Phone: +612 93519638
Fax: +612 93519635
Email: LC_Cumberland@fhs.usyd.edu.au
Web: www.usyd.edu.au/lc

Library

The University of Sydney Library, the largest academic library in the Southern Hemisphere, is a network of 18 libraries located on nine campuses. The Library website (<http://www.library.usyd.edu.au>) provides access to services and resources, anywhere at anytime. The

locations, opening hours and subject specialities of the libraries are listed on the website.

Over five million items are available via the Library catalogue, including more than 52,000 electronic journals and 270,000 electronic books. Past exam papers are also available online. Enrolled students are entitled to borrow from any of the University Libraries. More information is available at www.library.usyd.edu.au/borrowing.

Reading list items are available via the reserve service. Increasingly, reading list material is becoming available in electronic form. For details see the reserve service website (<http://opac.library.usyd.edu.au/screens/reserve.html>).

Library staff are always available to support students in their studies. "Ask a Librarian" in person, by email, or by using an online chat service (<http://www.library.usyd.edu.au/contacts/index.html>).

A specialist librarian is available for all discipline areas and will provide training in finding high quality information. Courses cover a range of skills including research methodology, database searching, effective use of the Internet and the use of reference management software. See the subject contact page (<http://www.library.usyd.edu.au/contacts/subjectcontacts.html>).

Library facilities include individual and group study spaces, computers, printers, multimedia equipment, photocopiers and adaptive technologies. Check the "Libraries" link on the home page (<http://www.library.usyd.edu.au>) to find out about services and facilities in specific libraries.

The *Client Service Charter* describes the Library's commitment to supporting students' learning, including those with special needs. See the *Client Service Charter* online (<http://www.library.usyd.edu.au/about/policies/clientcharter.html>).

Your comments and suggestions are always welcome.

University of Sydney Library F03
University of Sydney
NSW 2006 Australia

Phone: +61 2 9351 2993 (general enquiries)
Fax: +61 2 9351 2890 (administration), +61 2 9351 7278 (renewals)
Email: loaneng@library.usyd.edu.au (loan enquiries),
udd@library.usyd.edu.au (document delivery enquiries)
Web: www.library.usyd.edu.au

Mathematics Learning Centre

The Mathematics Learning Centre assists undergraduate students to develop the mathematical knowledge, skills and confidence that are needed for studying first level mathematics or statistics units at university. The centre runs bridging courses in mathematics at the beginning of the academic year (fees apply). The centre also provides ongoing support to eligible students during the year through individual assistance and small group tutorials. For details of activities and online resources provided by the centre see the website via your MyUni student portal or the Services for Students website www.usyd.edu.au/stuserv.

Level 4, Carslaw Building F07
The University of Sydney
NSW 2006 Australia

Phone: +612 93514061
Fax: +612 93515797
Email: mlc@stuserv.usyd.edu.au
Web: www.usyd.edu.au/mlc

Multimedia and Educational Technologies in Arts (META) Resource Centre (Languages and E-Learning)

The centre provides access to lectures, classwork and interactive self-paced learning materials for students of languages other than English (LOTE) and English as a second language (ESL). The library

holds materials in over 90 LOTE languages. The self study room provides interactive computer assisted learning and access to live multilingual satellite television broadcasts. Computer access labs provide Internet, email and word processing access. The centre also provides teaching rooms with state-of-the-art multimedia equipment, language laboratories and video conferencing facilities for Faculty of Arts courses.

Level 2, Brennan Building (opposite Manning House)
The University of Sydney
NSW 2006 Australia

Phone: For language enquiries +61 2 9351 2371,
for all other enquiries +61 2 9351 6781
Fax: +61 2 9351 3626
Email: For language related enquiries language.enquiries@arts.usyd.edu.au, for all other enquiries METAResource-Centre@arts.usyd.edu
Web: www.arts.usyd.edu.au/centres/meta

MyUni Student Portal

Launched in July 2004, the MyUni student portal (<http://my-uni.usyd.edu.au>) is the starting point and "one-stop" environment for students to access all their web-based University information and services. MyUni automatically tailors what a student sees based on their login-in and offers students the option of further personalising content. Most importantly, MyUni allows students to complete tasks online that would previously have required attendance in person. The following are examples of MyUni services and information:

- support services for students in health, counselling, child care, accommodation, employment and wellbeing;
- student administration systems for obtaining exam results, enrolment and variations, timetabling, email services and links to courses and units of study information;
- links to the University's e-learning systems;
- library services;
- important messages and student alerts;
- information technology and support services;
- information for international students; and
- campus maps, with descriptions of cultural, sporting and campus facilities.

Part-time, full-time

Undergraduate Students

Undergraduate students are usually considered full-time if they have a student load of at least 0.375 each semester. Anything under this amount is considered a part-time study load. Note that some faculties have minimum study load requirements for satisfactory progress.

Postgraduate Students (Coursework)

For postgraduate coursework students part-time or full-time status is determined by credit-point load. Enrolment in units of study which total at least 18 credit points in a semester is classed as full-time. Anything under this amount is a part-time study load. Please note that classes for some coursework programs are held in the evenings (usually 6-9pm).

Postgraduate Students (Research)

Full-time candidates for research degrees do not keep to the normal semester schedule, instead they work continuously throughout the year with a period of four weeks recreation leave. There is no strict definition of what constitutes full-time candidature but if you have employment or other commitments that would prevent you from devoting at least the equivalent of a 35-hour working week to your candidature (including attendance at the University for lectures, seminars, practical work and consultation with your supervisor) you should enrol as a part-time candidate. If in doubt you should consult your faculty or supervisor.

International Students

Student visa regulations require international students to undertake full-time study. International students on visas other than student visas may be permitted to study part-time.

Privacy

The University is subject to the *NSW Privacy and Personal Information Protection Act 1998* and the *NSW Health Records and Information Privacy Act 2002*. Central to both acts are the sets of information protection principles (IPPs) and health privacy principles which regulate the collection, management, use and disclosure of personal and health information. In compliance with the *Privacy and Personal Information Protection Act* the University developed a *Privacy Management Plan* which includes the *University Privacy Policy*. The *Privacy Management Plan* sets out the IPPs and how they apply to functions and activities carried out by the University. Both the plan and the *University Privacy Policy* were endorsed by the Vice-Chancellor on 28 June 2000.

Further information and a copy of the plan may be found at www.usyd.edu.au/arms/privacy.

Any questions regarding the *Freedom of Information Act*, the *Privacy and Personal Information Protection Act*, the *Health Records and Information Privacy Act* or the *Privacy Management Plan* should be directed to:

Tim Robinson: +61 2 9351 4263, or Anne Picot: +61 2 9351 7262
Email: foi@mail.usyd.edu.au

Scholarships for undergraduates

Scholarships Unit
Room 147, Ground Floor, Mackie Building KOI
The University of Sydney
NSW 2006 Australia

Phone: +61 2 9351 2717
Fax: +61 2 9351 5134
Email: scholarships@careers.usyd.edu.au
Web: www.usyd.edu.au/scholarships

Student Centre

Ground Floor, Carslaw Building F07
The University of Sydney
NSW 2006 Australia

Phone: +61 2 9351 3023 (general enquiries)
Academic records: +61 2 9351 4109
Discontinuation of enrolment: +61 2 9351 3023
Handbooks: +61 2 9351 5057
Prizes: +61 2 9351 5060
Fax: +61 2 9351 5081, +61 2 9351 5350 (academic records)
Web: www.usyd.edu.au/su/studentcentre

Student Identity Cards

The student identity card functions as a library borrowing card, a transport concession card (when suitably endorsed) and a general identity card. The card must be carried at all times on the grounds of the University and must be shown on demand. Students are required to provide a passport-sized colour photograph of their head and shoulders for lamination on to this card. Free lamination is provided at a range of sites throughout the University during the January/February enrolment/pre-enrolment period. Cards that are not laminated, or do not include a photograph, will be rejected. New identity cards are required for each year of a student's enrolment.

Student Services

The University provides personal, welfare, administrative and academic support services to facilitate your success at University. Many factors can impact on your wellbeing while studying at university and student services can assist you in managing and handling these more effectively. For details of services and online resources provided see the Student Services website (<http://www.usyd.edu.au/stuserv>).

The Sydney Summer School

Most faculties at the University offer units of study from undergraduate degree programs during summer. There are also some units of study available for postgraduate coursework programs from some faculties. As the University uses its entire quota of Commonwealth supported places in first and second semester, these units are full fee-paying for both local and international students and enrolment is entirely voluntary. However, Summer School units enable students to accelerate their degree progress, make up for a failed unit or fit in a unit which otherwise would not suit their timetables. New students may also gain a head start by completing subjects before they commence their degrees. Units start at various times from late November and run for up to six weeks (followed by an examination week). Notice of the units available is on the Summer School website (<http://www.summer.usyd.edu.au>) and is usually circulated to students with their results notices. A smaller Winter School is also run from the Summer School office. It commences on 3 July and runs for up to three weeks (followed by an examination week). It offers mainly postgraduate and a few undergraduate units of study. Information can be found on the Summer School website (<http://www.summer.usyd.edu.au>).

Timetabling Unit

The Timetabling Unit in the Student Centre is responsible for producing students' class and tutorial timetables. Semester One timetables are available from the Wednesday of O Week through the MyUni website (<http://myuni.usyd.edu.au>).

The Faculty of Health Sciences, The Sydney College of the Arts, The Sydney Conservatorium of Music and the Faculty of Veterinary Science produce their own timetables for all teaching that they deliver. These timetables are available from the faculties.

University Health Service

The University Health Service provides full general practitioner services and emergency medical care to all members of the University community. Medical centres on the Camperdown and Darlington Campuses offer general practitioners, physiotherapy and some specialist services.

Email: director@unihealth.usyd.edu.au

Web: www.unihealth.usyd.edu.au

University Health Service (Wentworth)

Level 3, Wentworth Building G01

The University of Sydney

NSW 2006 Australia

Phone: +61 2 9351 3484

Fax: +612 93514110

University Health Service (Holme)

Science Rd entry, Holme Building A09

The University of Sydney

NSW 2006 Australia

Phone: +61 2 9351 4095

Fax: +612 93514338

See also the Glossary for administrative information relating to particular terms.

Student organisations

The following information is a printed version of the information available through Handbooks Online, on the University of Sydney website. Please visit <http://www.usyd.edu.au/handbooks/>.

Students' Representative Council

The Students' Representative Council (SRC) is the organisation which represents undergraduates both within the University and in the wider community. All students enrolling in an undergraduate course automatically become members of the SRC.

Level 1, Wentworth Building G01
The University of Sydney
NSW 2006 Australia

Phone: + 612 9660 5222 (editors, *Honi Soit*/Legal Aid, Student Welfare and Centrelink advice, interest free loans)
Second-hand Bookshop: +61 2 9660 4756
Mallet Street: +61 2 9351 0691
Conservatorium: +61 2 9351 1291
Fax: +61 2 9660 4260
Email: info@src.usyd.edu.au
Web: www.src.usyd.edu.au

Sydney University Postgraduate Representative Association (SUPRA)

SUPRA is an organisation that provides services to and represents the interests of postgraduate students. All postgraduate students at the University of Sydney are members of SUPRA.

Raglan Street Building G10
University of Sydney
NSW 2006 Australia

Phone: +61 2 9351 3715
Freecall: 1800 249 950
Fax: +612 93516400
Email: supra@mail.usyd.edu.au
Web: www.supra.usyd.edu.au

Sydney University Sport

Sydney University Sport provides opportunities for participation in a range of sporting and recreational activities along with first class facilities.

University Sports and Aquatic Centre G09
The University of Sydney
NSW 2006 Australia

Phone: +612 93514960
Fax: +612 93514962
Email: admin@susport.usyd.edu.au
Web: www.susport.com

University of Sydney Union

The University of Sydney Union is the main provider of catering facilities, retail services, welfare programs and social and cultural events for the University community on the Camperdown and Darlington campuses and at many of the University's affiliated campuses.

University of Sydney Union
Level 1, Manning House A23
The University of Sydney
NSW 2006 Australia

Phone: 1800 013 201 (switchboard)
Fax: +61 2 9563 6109
Email: info@usu.usyd.edu.au
Web: www.usydunion.com

Abbreviations

The following information is a printed version of the information available through Handbooks Online, on the University of Sydney website. Please visit <http://www.usyd.edu.au/handbooks/>.

For a glossary of terms, describing the terminology in use at the University of Sydney, please see the glossary section.

Listed below are the more commonly used acronyms that appear in University documents and publications.

A B C D E F G H I J K L M N O P Q R S T U V W X Y Z

A		C	
AARNet	Australian Academic Research Network	CREO	Centre for Regional Education, Orange
AAUT	Australian Awards for University Teaching	CRICOS	Commonwealth Register of Institutions and Courses for Overseas Students
AAM	Annual Average Mark	CRRI	Centre for Rural and Regional Innovation
ABC	Activity Based Costing	CSIRO	Commonwealth Scientific and Industrial Research Organisation
ABSTUDY	Aboriginal Study Assistance Scheme	CST	College of Sciences and Technology
ACER	Australian Council for Educational Research	CULT	Combined Universities Language Test
AGSM	Australian Graduate School of Management	CUTSD	Committee for University Teaching and Staff Development
ANZAAS	Australian and New Zealand Association for the Advancement of Science	D	
APA	Australian Postgraduate Awards	DAC	Data Audit Committee
APAC	Australian Partnership for Advanced Computing	DEST	Commonwealth Department of Education, Science and Training
APAI	Australian Postgraduate Awards (Industry)	DET	NSW Department of Education and Training
APA-IT	Australian Postgraduate Awards in Information Technology	D-IRD	Discovery-Indigenous Researchers Development Program
APDI	Australian Postdoctoral Fellowships Industry	DVC	Deputy Vice-Chancellor
APEC	Asia-Pacific Economic Cooperation	E	
APF	Australian Postdoctoral Fellowship	EB	Enterprise Bargaining
AQF	Australian Qualifications Framework	EFTSU	Equivalent Full-Time Student Unit
ARC	Australian Research Council	EFTSL	Equivalent Full-Time Student Load
ARTS	Automated Results Transfer System	EIP	Evaluations and Investigations Program
ASDOT	Assessment Fee Subsidy for Disadvantaged Overseas Students	ELICOS	English Language Intensive Course of Study
ATN	Australian Technology Network	EMU	Electron Microscope Unit
ATP	Australian Technology Park	ESOS Act	Education Services for Overseas Student Act
ATPL	Australian Technology Park Limited	F	
AUQA	Australian Universities Quality Agency	FFT	Fractional Full-Time (Equivalent Staff)
AusAID	Australian Agency for International Development	FlexSIS	Flexible Student Information System
AUTC	Australian Universities Teaching Committee	FHS	Faculty of Health Sciences
AVCC	Australian Vice-Chancellors Committee	FMO	Facilities Management Office
B		FOS	Field of Study
BAA	Backing Australia's Ability	FTE	Full-Time Equivalent (Staff)
BAC	Budget Advisory Committee	FRM	Faculty of Rural Management
BITLab	Business Intelligence Lab	G	
BLO	Business Liaison Office	GATS	General Agreement on Trade in Services
BOTPLS	Bridging for Overseas Trained Professionals Loans Scheme	GCCA	Graduate Careers Council of Australia
C		GDS	Graduate Destination Survey
CAF	Cost Adjustment Factor	GPOF	General Purpose Operating Funds
CAUT	Committee for Advancement of University Teaching	GSA	Graduate Skills Assessment
CDP	Capital Development Program	GSG	Graduate School of Government
CEP	Country Education Profile	GWSLN	Greater Western Sydney Learning Network
CEQ	Course Experience Questionnaire	H	
CFO	Chief Financial Officer	HDR	Higher Degree Research
CHASS	College of Humanities and Social Sciences	HECS	Higher Education Contribution Scheme
CHESSN	Commonwealth Higher Education System Student Number	HEEP	Higher Education Equity Program
CHS	College of Health Sciences	HEFA	Higher Education Funding Act 1988
CIO	Chief Information Officer	HEIMS	Higher Education Information Management System
COE	Confirmation of Enrolment	HEIP	Higher Education Innovation Program (DEST)
CPSU	Community and Public Sector Union	HELP	Higher Education Loan Program
CRC	Cooperative Research Centre		

Abbreviations

H		Q	
HEO	Higher Education Officer	QACG	Quality Advisory and Coordination Group
HEP	Higher Education Provider	R	
HERDC	Higher Education Research Data Collection	R&D	Research and Development
HESA	Higher Education Support Act	R&R	Restructuring and Rationalisation Program
HOD	Head of Department	RC	Responsibility Centre
I		REG	Research and Earmarked Grants
IAF	Institutional Assessment Framework (This is a new name for what was previously the DEST Profile process.)	REP	Research Education Program
IAS	Institute of Advanced Studies	RFM	Relative Funding Model
ICT	Information and Communication Technology	RIBG	Research Infrastructure Block Grant (DEST)
ICTR	Information and Communication Technology Resources	RIEF	Research Infrastructure Equipment and Facilities Scheme
IELTS	International English Language Testing Scheme	RISF	Restructuring Initiatives Support Fund
IGS	Institutional Grants Scheme (DEST)	RMO	Risk Management Office
IO	International Office	ROA	Record of Achievement
IP	Intellectual Property	RQ	Research Quantum
IPRS	International Postgraduate Research Scholarships	RQU	Recognition Quality Unit (Higher Education Division - DEST)
IREX	International Researcher Exchange Scheme	RRTMR	Research and Research Training Management Reports
ISFP	Indigenous Support Funding Program	RSL	Recent School Leaver
ISIG	Innovation Summit Implementation Group	RTS	Research Training Scheme (DEST)
ISSU	International Student Services Unit	S	
ITC	Information Technology Committee	SCA	Sydney College of the Arts
ITL	Institute for Teaching and Learning	SCEQ	Sydney Course Experience Questionnaire
ITS	Information Technology Services	SCM	Sydney Conservatorium of Music
J		SCR	Science Capability Review
JASON	Joint Academic Scholarships Online Network	SDF	Strategic Development Fund
L		SEG	Senior Executive Group
LBOTE	Language Background Other Than English	SES	Socioeconomic Status
M		SI	Scholarship Index
MBA	Master of Business Administration	SLE	Student Learning Entitlement
MISG	Management Information Steering Group	SNA	Safety Net Adjustment
MNRF	Major National Research Facilities Scheme	SPIRT	Strategic Partnerships with Industry - Research and Training Scheme
MOU	Memorandum of Understanding	SPR	Student Progress Rate
MPG	Major Projects Group	SRC	Students' Representative Council
MRB	Medical Rural Bonded Scholarship Scheme	SSR	Student/Staff Ratio
N		STABEX	Study Abroad Exchange (database)
NBCOTP	National Bridging Courses for Overseas Trained Program	SUPRA	Sydney University Postgraduate Students' Representative Association
NCG	National Competitive Grant	SUSport	Sydney University Sport
NESB	Non-English-Speaking Background	T	
NHMRC	National Health and Medical Research Council	TAFE	Technical and Further Education
NOIE	National Office for the Information Economy	TOEFL	Test of English as a foreign language
NOOSR	National Office for Overseas Skill Recognition	TPI	Teaching Performance Indicator
NRSL	Non-Recent School Leaver	U	
NSWVCC	New South Wales Vice-Chancellors' Conference	UAC	Universities Admissions Centre
NTEU	National Tertiary Education Industry Union	UMAP	University Mobility in Asia and the Pacific
O		UNESCO	United Nations Educational, Scientific and Cultural Organisation
OECD	Organisation for Economic Cooperation and Development	UPA	University Postgraduate Awards
OLA	Open Learning Australia	V	
OLDPS	Open Learning Deferred Payment Scheme	VCAC	Vice-Chancellor's Advisory Committee
OPRS	Overseas Postgraduate Research Scholarships	VET	Vocational Education and Training
P		W	
PELS	Postgraduate Education Loans Scheme	WAM	Weighted Average Mark
PSO	Planning Support Office	WRP	Workplace Reform Program
PVC	Pro-Vice-Chancellor	WTO	World Trade Organization
Q		Y	
QA	Quality Assurance	YFE	Year of First Enrolment

Glossary

The following information is a printed version of the information available through Handbooks Online, on the University of Sydney website. Please visit <http://www.usyd.edu.au/handbooks/>.

For a table of the more commonly used acronyms and abbreviations that appear in University documents and publications please see the abbreviations section.

This glossary describes terminology in use at the University of Sydney.

A B C D E F G H I J K L M N O P Q R S T U V W X Y Z

A

Annual average mark (AAM)

The average mark over all units of study attempted in a given academic year (equivalent to the calendar year).

The formula for this calculation is:

$$AAM = \frac{2 \text{ (marks x credit point value)}}{2 \text{ (credit point value)}}$$

(sums over all units of study completed in the selected period)

Where the mark is the actual mark obtained by the student for the unit of study, or in the case of a failing grade with no mark - 0. Pass/Fail assessed subjects and credit transfer subjects (from another institution) are excluded from these calculations; however, the marks from all attempts at a unit of study are included.

Academic Board

The senior academic body within the University. In conjunction with faculties, the Academic Board has responsibility for approving, or recommending to Senate for approval, new or amended courses and units of study and policy relating to the admission and candidature of students. (For further information, see the University Calendar.)

Academic cycle

The program of teaching sessions offered over a year. Currently the cycle runs from the enrolment period for Semester One through to the completion of the processing of results at the end of Semester Two. (See also Stage.)

Academic dishonesty

Academic dishonesty occurs when a student presents another person's ideas, findings or written work as his or her own by copying or reproducing them without due acknowledgement of the source and with intent to deceive the examiner. Academic dishonesty also covers recycling, fabrication of data, engaging another person to complete an assessment or cheating in exams. (See also Plagiarism.)

Academic record

The complete academic history of a student at the University. It includes, among other things: personal details; all units of study and courses taken; assessment results (marks and grades); awards and prizes obtained; infringements of progression rules; approvals for variation in course requirements and course leave; thesis and supervision details.

Access to a student's academic record is restricted to authorised University staff and is not released to a third party without the written authorisation of the student. (See also Academic transcript.)

Academic transcript

A printed statement setting out a student's academic record at the University. There are two forms of academic transcript: external and internal. (See also External transcript, Internal transcript.)

Academic year

The current calendar year in which a student is enrolled. (See also Academic cycle, Stage.)

Admission

Governed by the University's admission policy, this is the process for identifying applicants eligible to receive an initial offer of enrolment in a course at the University. Admission to most courses is based on performance in the HSC, with applicants ranked on the basis of their UAI. Other criteria such as a portfolio, interview, audition, or results in standard tests may also be taken into account for certain courses.

Admission basis

The main criteria used by a faculty in assessing an application for admission to a course. The criteria used include, among other things, previous secondary, TAFE or tertiary studies; work experience; special admission; and the Universities Admission Index (UAI).

Admission (Deferment)

An applicant who receives an offer of admission to a course may apply to defer enrolment in that course for one semester or one academic cycle.

Admission mode

A classification based on how a student was admitted to a course, for example "UAC" or "direct".

Admission period

The period during which applications for admission to courses are considered.

Admission year

The year the student expects to begin the course (see also Commencement date.)

Advanced diplomas

(See Award course.)

Advanced standing

(See Credit.)

Advisor

A member of academic staff appointed in an advisory role for some postgraduate coursework students. (See also Associate supervisor, Instrumental supervisor/teacher, Research supervisor, Supervision.)

Aegrotat

In exceptional circumstances involving serious illness or death of a student prior to completion of their course, the award of aegrotat and posthumous degrees and diplomas may be conferred.

Alumni sidneiensis

A searchable database of graduates of the University from 1857 to 30 years prior to the current year.

Annual average mark (AAM)

The average mark over all units of study attempted in a given academic year (equivalent to the calendar year).

The formula for this calculation is:

$(\text{mark} * \text{credit_pt_value}) / (\text{credit_pt_value})$
(sums over all units of study completed in the selected period)

Where the mark is the actual mark obtained by the student for the unit of study, or in the case of a failing grade with no mark - 0. Pass/Fail assessed subjects and credit transfer subjects (from another institution) are excluded from these calculations; however, the marks from all attempts at a unit of study are included.

Annual progress report

A form which is used to monitor a research student's progress each year. The form provides for comments by the student, the supervisor, the head of the department and the dean (or their nominee). The completed form is attached to the student's official file.

Appeals

Students may lodge an appeal against academic or disciplinary decisions. An academic appeal (e.g. against exclusion) is managed by the Student Centre - Exclusions Office while it is under consideration and a record of the outcome of the appeal will be retained.

Assessment

The process of measuring the performance of students in units of study and courses. Performance may be assessed by examinations, essays, laboratory projects, assignments, theses, treatises or dissertations. (See also Result processing, Result processing schedule.)

Formative assessment

Formative assessment is used principally to provide students with feedback on their progress in learning. It reinforces successful learning, and is an opportunity for students to expose the limitations in their knowledge and understanding.

Summative assessment

Summative assessment is used to certify competence, or to arrange students in a rank order of merit. It certifies the attainment of a standard, and is used as the basis for progression to the next part of a program, or to graduation.

Associate supervisor

A person who is appointed in addition to the supervisor of a research student, who can provide the day-to-day contact with the candidate or provide particular expertise or additional experience in supervision. (See also Advisor, Instrumental supervisor/teacher, Research supervisor, Supervision.)

Assumed knowledge

For some units of study, a student is assumed to have passed a relevant subject at the HSC and this is called assumed knowledge. While students are generally advised against taking a unit of study for which they do not have the assumed knowledge, they are not prevented from enrolling in the unit of study. (See also Prerequisite.)

Attendance pattern

Attendance pattern is classified as full-time, part-time or external, this is dependant on the student's mode of attendance and the student load.

Attendance mode

A Department of Education, Science and Technology (DEST) classification defining the manner in which a student is undertaking a course, i.e. internal, external, mixed or offshore.

Australian Graduate School of Management (AGSM)

A joint venture with the University of New South Wales. The AGSM is derived from the Graduate School of Business at the University

of Sydney and the then AGSM at the University of New South Wales.

Australian Qualifications Framework (AQF)

The framework for recognition and endorsement of qualifications established by the Ministerial Council on Education, Employment, Training and Youth Affairs (MCEETYA).

AUSTUDY

Austudy provides financial help to students who are aged 25 years or more who meet the required criteria, and are undertaking an approved full-time course at an approved institution. (See also Youth Allowance.)

Automated Results Transfer System (ARTS)

This system was developed by the Australasian Conference of Tertiary Admissions Centres (ACTAC) to allow the electronic academic record of a student to be accessed, via an admission centre, by tertiary institutions.

Award course

(See Course.)

B

Bachelor's degree

The highest undergraduate award offered at the University. A bachelor's degree course normally requires three or four years of full-time study or the part-time equivalent. (See also Award course.)

Barrier

An instruction placed on a student's record that prevents the student from re-enrolling or graduating. (See also Deadlines (fees), Suppression of results.)

Board of Studies

An academic body which supervises a course or courses, and which is similar to a faculty except that it is headed by a chair rather than a dean and does not supervise PhD candidates.

Bursaries

Financial award made to a student, based primarily on need. (See also Scholarships.)

C

Cadigal program

A program, named in recognition of the Aboriginal people of the land on which the University is located, designed to increase the successful participation of Aboriginal and Torres Strait Islander people in degree courses in all faculties at the University of Sydney.

Campus

The grounds on which the University is situated. There are 11 campuses of the University of Sydney:

- Burren Street (Institute for International Health, Institute of Transport Studies)
- Camperdown and Darlington (formerly known as Main Campus)
- Camden (Agriculture and Veterinary Science)
- Conservatorium (Sydney Conservatorium of Music)
- Cumberland (Health Sciences)
- Mallett Street (Nursing)
- Orange (Faculty of Rural Management and Centre for Regional Education)
- Rozelle (Sydney College of the Arts)
- St James (Law)
- Surry Hills (Dentistry)

Cancellation

Where enrolment is cancelled for non-payment of fees.

Candidature

Candidature commences when a student is admitted to a course of study leading to the award of a degree, diploma or certificate. There are maximum periods and in some cases minimum periods of candidature depending on the award course and whether the candidate is a full-time or part-time student.

Census date

The date at which a student's enrolment, load and HECS liability are finalised before this information is reported to DEST. (See also HECS.)

Ceremony

(See Graduation ceremony.)

Chancellor

The non-executive head of the University. An honorary position, the Chancellor presides over meetings of the University's governing body, the Senate, and important ceremonial occasions such as graduations.

Clinical experience

Students undertake clinical placements in a professional environment as part of their course requirements. Many require University approved supervision. In order to undertake clinical placements a student may be required to fulfil additional requirements.

College of Health Sciences

Consists of the Faculties of Dentistry; Health Sciences; Medicine; Nursing; and Pharmacy.

College of Humanities and Social Sciences (CHASS)

Consists of the Faculties of Arts; Economics and Business; Education; Law; the Sydney College of the Arts; and the Sydney Conservatorium of Music.

College of Sciences and Technology (CST)

Consists of the Faculties of Agriculture, Food and Natural Resources; Architecture; Engineering; Rural Management; Science; and Veterinary Science.

Combined course

A course which leads to two awards. For example the Arts/Law course leads to the separate awards of Bachelor of Arts and Bachelor of Laws.

Combined degree

A combined degree is a single program with a single set of course resolutions leading to the award of two degrees (unless otherwise specified in the resolutions). (See also Combined course.)

Commencement date

The date a student commences candidature.

Compulsory subscriptions

Each enrolled student is liable to pay annual (or semester) subscriptions, as determined by the Senate, to the student organisations at the University. There are different organisations for undergraduate and postgraduate students.

The student organisations are specific to different campuses. The organisations at campuses other than Camperdown and Darlington include: the Conservatorium Student Association, the Cumberland Student Guild, the Orange Agricultural College Student Association and the Student Association of Sydney College of the Arts. (See also Compulsory subscription exemption, Joining fee, Life membership.)

Compulsory subscription exemption

Students of a certain age or those with disabilities or medical conditions may be exempt from the subscription to the sports body.

Conscientious objectors to the payment of subscriptions to unions of any kind may apply to the Registrar for exemption. The Registrar

may permit such a student to make the payment to the Jean Foley Bursary Fund instead. (See also Compulsory subscriptions.)

Confirmation of Enrolment form (COE)

This form is issued to each student after enrolment, showing the course and the units of study in which the student is enrolled, together with the credit point value of the units of study and the HECS weights. Until all fees are paid, it is issued provisionally.

A new confirmation of enrolment form is produced every time a student's enrolment is varied.

Conjoint ventures

Two or more institutions cooperate to provide a unit or course of study to postgraduate coursework students. Arrangements exist between individual departments at the University of Sydney and individual departments at the University of New South Wales (UNSW) and the University of Technology Sydney (UTS), whereby students enrolled for a degree at one institution complete one or more units of study at the other institution to count towards the award program at their "home" institution.

Continuing professional education

A process which provides a number of programs of continuing education courses for professionals as they move through their career. These programs are presently administered by the Centre for Continuing Education and a number of departments and foundations across the University. This process supports the whole of life learning concept and involves the maintenance of a long term relationship between the student and the University.

Convocation

The body comprising all graduates of the University.

Core unit of study

A unit of study that is compulsory for a particular course or subject area. (See also Unit of study.)

Corequisite

A unit of study which must be taken in the same semester or year as a given unit of study (unless it has already been completed). These are determined by the faculty or board of studies concerned, published in the faculty handbook and shown in FlexSIS. (See also Prerequisite, Waiver.)

Cotutelle Scheme

Agreement between the University and any overseas university for joint supervision and examination of a PhD student as part of an ongoing cooperative research collaboration. If successful, the student receives a doctorate from both universities with each testamur acknowledging the circumstances under which the award was made.

Course

An undertaking of study at the University of Sydney

Award course

A formal course of study that will see attainment of a recognised award. Award courses are approved by Senate, on the recommendation of the Academic Board. The University broadly classifies courses as undergraduate, postgraduate coursework or postgraduate research. (See also Bachelor's degree, Course rules, Diploma, Doctorate, Major, Master's degree, Minor, PhD, Stream.)

Non-award course

Studies undertaken by students who are not seeking an award from the University. (See also Cross-institutional enrolment.)

Coursework

An award course not designated as a research award course. While the program of study in a coursework award course may include a component of original, supervised, other forms of instruction and learning normally will be dominant.

Research

A course in which at least 66 per cent of the overall course requirements involve students in undertaking supervised research, leading

to the production of a thesis or other piece of written or creative work, over a prescribed period of time.

Course alias

A unique five character alpha-numeric code which identifies a University course.

Course code

(See Course alias.)

Course enrolment status

A student's enrolment status in a course is either "enrolled" or "not enrolled". "Not enrolled" reasons include: cancelled; suspended; under examination; or terminated. (See also Cancellation, Candidature, Course leave, Enrolment, Enrolment variation, Terminated, Under examination.)

Course leave

Students are permitted to apply for a period away from their course without losing their place. Course leave is formally approved by the supervising faculty for a minimum of one semester. Students on leave are regarded as having an active candidature, but they are not entitled to a student card. At undergraduate level, leave is not counted towards the total length of the course. Students who are absent from study without approved leave may be discontinued and may be required to formally reapply for admission. (See also Progression.)

Course rules

Rules which govern the allowable enrolment of a student in a course. Course rules may be expressed in terms of types of units of study taken, length of study, and credit points accumulated, e.g. a candidate may not enrol in units of study having a total value of more than 32 credit points per semester. Course rules also govern the requirements for the award of the course, e.g. a candidate must have completed a minimum of 144 credit points. (See also Award course, Corequisite, Prerequisite.)

Course suspension

See Course leave.

Course transfer

A transfer occurs when a student changes from one course in the University to another course in the University without the requirement for an application and selection process (e.g. from a PhD to a master's program in the same faculty).

Credit

The recognition of previous studies successfully completed at this University, or another university or tertiary institution recognised by the University of Sydney, as contributing to the requirements of the course to which the applicant requesting such recognition has been admitted. Credit may be granted as specified credit or non-specified credit.

Specified credit

The recognition of previously completed studies as directly equivalent to units of study.

Non-specified credit

A "block credit" for a specified number of credit points at a particular level. These credit points may be in a particular subject area but are not linked to a specific unit of study. (See also AAM - Annual average mark, Waiver, Weighted average mark (WAM).)

Credit points

The value of the contribution each unit of study provides towards meeting course completion requirements. Each unit of study will have a credit point value assigned to it. The total number of credit points required for completion of award courses will be specified in the Senate Resolutions relevant to the award course.

Cross-institutional enrolment

An enrolment in units of study at one university to count towards an award course at another university. Cross-institutional enrolments

incur a HECS liability or tuition fee charge at the institution at which the unit of study is being undertaken. Students pay compulsory subscriptions to one university only (usually their home university, i.e. the university which will award their degree). (See also Non-award course).

Course enrolment status

A student's enrolment status in a course is either "enrolled" or "not enrolled". "Not enrolled" reasons include: cancelled, suspended, under examination or terminated. (See also Cancellation, Candidature, Course leave, Enrolment, Enrolment variation, Terminated, Under examination.)

D

The Data Audit Committee's role is to oversee the integrity and accuracy of the course and unit of study data as strategic University data. It also advises the Academic Board on suggested policy changes related to course and unit of study data. A sub-committee of the VCAC Enrolment Working Party, it is chaired by the Registrar, with membership including the deans, the Student Centre, FlexSIS and the Planning Support Office.

Deadlines (Enrolment variations)

(See Enrolment variation.)

Deadlines (Fees)

The University has deadlines for the payment of fees (e.g. HECS, compulsory subscriptions, course fees). Students who do not pay fees by these deadlines may have their enrolment cancelled or they may have a barrier placed on the release of their record. (See also Barrier, Cancellation.)

Dean

The head of a faculty, or the principal or director of a college (such as the Sydney Conservatorium of Music or the Sydney College of Arts).

Dean's certificate

A statement from the Dean certifying that all requirements, including fieldwork and practical work, have been met and that the student is eligible to graduate. Not all faculties use Dean's Certificates. In faculties that do, qualified students have "Dean's Certificate" noted on their academic record.

Deferment (Deferral)

See Admission (deferment), Course leave.

Degree

See also Award course, Bachelor's degree.

Delivery mode

Indicates how students receive the instruction for a unit of study. The delivery mode must be recorded for each unit as distinct from the attendance mode of the student, i.e. an internal student may take one or more units by distance mode and an external student may attend campus for one or more units.

Distance education

Where subject matter is delivered in a more flexible manner, such as correspondence notes, and student may only attend campus if required. (See also Extended semester, Distance education, International - off shore.)

Intensive on campus

Core content is delivered with support learning in an intensive (one or more days) format on campus. Participation is usually compulsory. Previously this may have been called residential, block mode, or weekend workshop.

On campus (normal)

Attendance of scheduled lectures, tutorials etc at a campus of the University.

Department

(See School.)

Department of Education, Science and Training (DEST)

The Commonwealth Government department responsible for higher education.

Differential HECS

(See Higher Education Contribution Scheme (HECS).)

Diploma

The award granted following successful completion of diploma course requirements. A diploma course usually requires less study than a degree course. (See also Award course.)

Direct admissions

For some courses, applications may be made directly to the University. Applications are received by faculties or the International Office, and considered by the relevant department or faculty body. Decisions are recorded and letters are forwarded to applicants advising them of the outcome. (See also Admission, UAC.)

Disability information

Students may inform the University of any temporary or permanent disability which affects their life as a student. Disability information is recorded but it is only available to particular authorised users because of its sensitive nature.

Disciplinary action

Undertaken as the result of academic or other misconduct, e.g. plagiarism, cheating, security infringement, criminal activity.

Discipline

A defined area of study, for example, chemistry, physics, economics.

Discipline group

A DEST code used to classify units of study in terms of the subject matter being taught or being researched.

Discontinuation (course)

(See Enrolment variation.)

Discontinuation (unit of study)

(See Enrolment variation.)

Dissertation

A written exposition of a topic which may include original argument substantiated by reference to acknowledged authorities. It is a required unit of study for some postgraduate award courses in the faculties of Architecture and Law.

Distance education

Where a student does not attend campus on a daily basis for a given course or unit of study. (See also Delivery mode, Extended semester.)

Doctorate

A high-level postgraduate award. A doctorate course normally involves research and coursework; the candidate submits a thesis that is an original contribution to the field of study. Entry to a doctorate course often requires completion of a Master's degree course. Note that the doctorate course is not available in all departments at the University. (See also Award course, PhD.)

Domestic Student

A student who is not an international student. See also Local student.)

Double degree

A double degree is a program where students are permitted by participating faculties (and/or by specific resolutions within a single award) to transfer between courses in order to complete two awards.

Downgrade

Where a student enrolled in a PhD reverts to a master's by research, either on the recommendation of the University on the basis that the research they are undertaking is not at an appropriate level for a PhD; or at the student's own request, for personal or academic reasons.

E**Earliest date**

(See Research candidature.)

Equivalent full-time student unit (EFTSU)

The equivalent full-time student unit (EFTSU) is a measure of student load based on the workload for a student undertaking a full year of study in a particular course. A student is then recorded as having generated one EFTSU. (See also Load, Stage.)

Equivalent full-time student load (EFTSL)

The equivalent full-time student load (EFTSL) for a year. It is a measure, in respect of a course of study, of the study load for a year of a student undertaking that course of study on a full-time basis, (effective 1 January 2005)

Embedded courses

Award courses in the Graduate Certificate, Graduate Diploma and Master's degree by coursework sequence which allow unit of study credit points to count in more than one of the awards, e.g. the Graduate Certificate in Information Technology, Graduate Diploma in Information Technology and Master of Information Technology.

Enrolment

A student enrolls in a course by registering with the supervising faculty in the units of study to be taken in the coming year, semester or session.

Commencing

An enrolment is classified as commencing if a student has enrolled in a particular degree or diploma for the first time.

Continuing

Students already in a course at the University re-enrol each year or semester. Most continuing students are required to pre-enrol. (See also Pre-enrolment.)

Enrolment list

A list of all currently enrolled students in a particular unit of study. (See also Unit of study.)

Enrolment status

(See Course enrolment status.)

Enrolment Variation

Students may vary their enrolment at the beginning of each semester. Each faculty determines its deadlines for variations, but HECS liability depends on the HECS census date. (See also HECS.)

Examination

A set of questions or exercises evaluating on a given subject given by a department or faculty. (See Examination period, Assessment.)

Examination period

The time set each semester for the conduct of formal examinations.

Examiner (Coursework)

The person assessing either the written/oral examination, coursework assignments, presentations, etc of a student or group of students.

Exchange student

Either a student of the University of Sydney who is participating in a formally agreed program involving study at an overseas university or an overseas student who is studying here on the same basis. The International Office provides administrative support for some exchanges.

Exclusion

A faculty may ask a student whose academic progress is considered to be unsatisfactory to "show good cause" why the student should be allowed to re-enrol. If the faculty deems the student's explanation unsatisfactory, or if the student does not provide an explanation, the student may be excluded either from a unit of study or from a course or faculty. An excluded student may apply to the faculty for permission to re-enrol. Normally, at least two years must have elapsed before such an application would be considered.

University policy relating to exclusion is set out in the University Calendar. (See also Progression, Senate appeals.)

Exemption

A decision made at a sub-unit of study level to allow a student to complete a unit of study without also completing all the prescribed components of coursework and/or assessment. (See also Credit, Waiver.)

Expulsion

The ultimate penalty of disciplinary action is to expel the student from the University. The effect of expulsion is:

- the student is not allowed to be admitted or to re-enrol in any course at the University;
- the student does not receive their results;
- the student is not allowed to graduate; and
- the student does not receive a transcript or testamur.

Extended semester

A distance-learning student may be allowed more time to complete a module or program if circumstances beyond the student's control, e.g. drought, flood or illness, affect the student's ability to complete the module or program in the specified time. (See also Distance education.)

External

(See Attendance mode, Distance education.)

External transcript

A certified statement of a student's academic record printed on official University security paper. It includes the student's name, any credit granted, all courses the student was enrolled in and the final course result and all units of study attempted within each course together with the result. It also acknowledges prizes the student has received. Marks can be included or omitted, as required. (See also Academic transcript, Internal transcript.)

F**Faculty**

A formal part of the University's academic governance structure, consisting mainly of academic staff members and headed by a dean, which is responsible for all matters concerning the award courses that it supervises. Usually, a faculty office administers the faculty and student or staff inquiries related to its courses. The University Calendar sets out the constitution of each of the University's faculties. (See also Board of Studies, Supervising faculty.)

Fee-paying students

Students who pay tuition fees to the University and are not liable for HECS.

Flexible learning

(See Delivery mode, Distance education.)

Flexible start date

Full fee-paying distance students are not restricted to the same enrolment time frames as campus-based or HECS students.

Flexible Student Information System (FlexSIS)

The computer-based Flexible Student Information System at the University of Sydney. FlexSIS holds details of courses and units of

study being offered by the University and the complete academic records of all students enrolled at the University.

Formative assessment

(See Assessment.)

Full-time student

(See also Attendance pattern, EFTSU.)

G**Grade**

The outcome for a unit of study linked with a mark range. For example, a mark in the range 85-100 attracts the grade "high distinction" ("HD"). (See also Mark.)

Grade	Description	Comment
HD	High distinction	A mark of 85-100.
D	Distinction	A mark of 75-84.
CR	Credit	A mark of 65-74.
P	Pass	A mark of 50-64.
R	Satisfied requirements	This is used in pass/fail only outcomes.
UCN	Unit of study continuing	Used at the end of semester for units of study that have been approved to extend into a following semester. This will automatically flag that no final result is required until the end of the last semester of the unit of study.
PGDN	Pass (concessional)	A mark of 46-49. Use of this grade is restricted to those courses that allow for a concessional pass of some kind to be awarded. A student may re-enrol in a unit of study for which the result was PCON. Each faculty will determine and state in its course regulations what proportion, if any, may count — e.g. "no more than one sixth of the total credit points for a course can be made up from PCON results".
F	Fail	A mark of 0-49. This grade may be used for students with marks of 46-49 in those faculties which do not use PCON.
AF	Absent fail	Includes non-submission of compulsory work (or non-attendance at compulsory labs, etc) as well as failure to attend an examination.
W	Withdrawn	Not recorded on an external transcript. This is the result that obtains where a student applies to discontinue a unit of study by the HECS census date (i.e. within the first four weeks of enrolment).
DNF	Discontinued - not to count as failure	Recorded on external transcript. This result applies automatically where a student discontinues after the HECS census date but before the end of the seventh week of the semester (or before half of the unit of study has run, in the case of units of study which are not semester-length). A faculty may determine that the result of DNF is warranted after this date if the student has made out a special case based on illness or misadventure.
INC	Incomplete	This result is used when examiners have grounds (such as illness or misadventure) for seeking further information or for considering additional work from the student before confirming the final result. Except in special cases approved by the Academic Board, this result will be converted to a normal permanent passing or failing grade either: by the dean at the review of examination results conducted pursuant to section 2 (4) of the Academic Board policy "Examinations and Assessment Procedures"; or automatically to an AF grade by the third week of the immediately subsequent academic session. Deans are authorised to approve the extension of a MINC grade for individual students having a valid reason for their incomplete status.
UCN	Incomplete	A MINC or INC grade is converted, on the advice of the dean, to UCN when all or many students in a unit of study have not completed the requirements of the unit. The students may be engaged in practicum or clinical placements, or in programs extending beyond the end of semester (e.g. Honours).

Graduand

A student who has completed all the requirements for an award course but has not yet graduated. (See also Graduation, Potential graduand.)

Graduate

A person who holds an award from a recognised tertiary institution. (See also Graduand, Graduation.)

Graduate Certificate

(See Award course.)

Graduate Diploma

(See Award course.)

Graduation

The formal conferring of awards either at a ceremony or in absentia. (See also In absentia, Potential graduand.)

Graduation ceremony

A ceremony where the Chancellor confers awards upon graduands.

Group work

Means a formally established project to be conducted by a number of students in common, resulting in a single piece of assessment or a number of associated pieces of assessment. (See also Legitimate cooperation.)

H**Head of department (HOD)**

The head of the academic unit which has responsibility for the relevant unit of study, or equivalent program leader.

Higher doctorates

See Award course.

HECS (Higher Education Contribution Scheme)

All students, unless they qualify for an exemption, are obliged to contribute towards the cost of their education under the Higher Education Contribution Scheme. These contributions are determined annually by the Commonwealth Government. This scheme will cease in its current form from 1 January, 2005.

Honorary degrees

A degree *honoris causa* (translated from the Latin as "for the purpose of honouring") is conferred on a person whom the University wishes to honour. Long-standing full-time members of the University's academic staff who are not graduates of the University may be considered by Senate, upon their retirement, for admission ad eundem gradum, to an appropriate degree of the University.

Honours

Some degrees may be completed "with Honours". This may involve either the completion of a separate Honours year or additional work in the later years of the course or meritorious achievement over all years of the course. Honours are awarded in a class (Class I, Class II - which may have two divisions or, Class III).

NSW Higher School Certificate (HSC)

The NSW Higher School Certificate (HSC), which is normally completed at the end of year 12 of secondary school. The UAI (Universities Admission Index) is a rank out of 100 that is computed from a student's performance in the HSC.

I**In absentia**

Latin for "in the absence of". Awards are conferred in absentia when graduands do not, or cannot, attend the graduation ceremony scheduled for them. Those who have graduated in absentia may later request that they be presented to the Chancellor at a graduation ceremony. (See also Graduation.)

Instrumental supervisor / teacher

All students at the Sydney Conservatorium of Music and BMus students on the Camperdown Campus have an instrumental teacher appointed. (See also Advisor, Associate supervisor, Research supervisor, Supervision.)

Internal mode

(See Attendance mode.)

Internal transcript

A record of a student's academic record for the University's own internal use. It includes the student's name, student identifier (SID), address, all courses in which the student was enrolled and the final course result, and all units of study attempted within each course together with the unit of study result. (See also Academic transcript, External transcript.)

International student

Any student who is not an Australian or New Zealand citizen or a permanent resident of Australia is an international student. An international student is required to hold a visa that allows study in Australia and may be liable for international tuition fees.

Fee-paying

A private International Student who is liable to pay tuition fees for their studies with the University.

Fee-paying - Outgoing exchange

An international fee-paying student undertaking short term study at a recognised overseas institution with which the University has a student exchange agreement. Exchange study counts towards the student's University of Sydney award and students remain enrolled in their University of Sydney course during the period of exchange.

International — cross-institutional

An international fee paying student undertaking non-award study at the University on a cross-institutional basis. They are liable to pay fees for the study they undertake at the University, but there is no compliance reporting requirement, which rests with their "home" institution.

International - Sponsored

A private international student who is fully sponsored for his/her tuition; his/her sponsorship may also cover Overseas Health Cover and Compulsory Subscriptions.

Offshore studies

International offshore students undertake their program of study at one of the University's offshore campuses and hence do not enter Australia; therefore they do not require a visa. They are distinct from international students who are on outbound exchange programs as they never enter Australia during their program of study.

Short course

An international fee-paying student undertaking a short course with the University of Sydney comprising such programs as international development programs, executive training or study visits. The study undertaken by these students is non-award and generally a student visa is not required.

Sponsored award

An international student sponsored by the Australian government, undertaking a program of study at the University. Currently Australian Development Scholarships holders, funded by AusAID, are the only students in this category. These students are fully sponsored for their tuition and other costs such as travel and health cover, and are paid a stipend.

Study Abroad

An international student who is undertaking short-term study at the University under the Study Abroad scheme. Study Abroad students must have completed at least one year of study towards a degree at a recognised institution in their home country and are continuing towards the degree of their home institution.

(See also Local student, Student type.)

J

Joining fee

Students enrolling for the first time pay a joining fee in addition to the standard subscription for the University of Sydney Union or equivalent student organisation. (See also Compulsory subscription.)

L

Leave

See Course leave.

Legitimate cooperation

Any constructive educational and intellectual practice that aims to facilitate optimal learning outcomes through interaction between students. (See also Group work.)

Life membership

Under some circumstances (e.g. after five full-time years of enrolments and contributions) students may be granted life membership of various organisations. This means they are exempt from paying yearly fees. (See also Compulsory subscriptions.)

Load

The sum of the weights of all the units of study in which a student is enrolled. The weight is determined by the proportion of a full year's work represented by the unit of study in the degree or diploma for which the student is a candidate. Student load is measured in terms of Equivalent full-time student units (EFTSU). (See also Equivalent full-time student units (EFTSU).)

Local Student

Either an Australian or New Zealand citizen or Australian permanent resident. New Zealand citizens are required to pay their Higher Education Contribution Scheme (HECS) fees upfront. (See also Domestic student, HECS, International student.)

M

Major

A field of study, chosen by a student, to represent their principal interest this would consist of specified units of study from later stages of the award course. Students select and transfer between majors by virtue of their selection of units of study. One or more majors may be awarded upon the graduands assessment of study. (See also Award course, Minor, Stream.)

Major timetable clash

The term used when a student attempts to enrol in units of study which have so much overlap in the teaching times that it has been decided that students must not enrol in the units simultaneously.

Mark

An integer (rounded if necessary) from 0 to 100 indicating a student's performance in a unit of study. (See also Grade.)

Master's degree

A postgraduate award. Master's degree courses may be offered by coursework, research only or a combination of coursework and research. Entry to the course often requires completion of an honours year at an undergraduate level. (See also Award course.)

Method of candidature

A course is either a research course or a coursework course and so the methods of candidature are "research" and "coursework". (See also Course - coursework, Course - research.)

Minor

Studies undertaken to support a Major. Requiring a smaller number of credit points than a major students select and transfer between minors (and majors) by virtue of their selection of units of study.

One or more minors may be awarded upon the graduand's assessment of study. (See also Award course, Major, Stream.)

Mixed mode

(See Attendance mode.)

Mutually exclusive units of study

(See Prohibited combinations of units of study.)

N

Non-award course

(See Course.)

Non-standard session

A teaching session other than the standard February and August sessions - e.g. Summer School, in which units of study are delivered and assessed in an intensive mode during January. (See also Semester, Session.)

O

Orientation Week

Orientation or "O Week", takes place in the week before lectures begin in Semester One. 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.

P

Part-time student

(See Attendance mode, Attendance pattern, Equivalent full-time student units (EFTSU).)

Permanent home address

The address used for all official University correspondence with a student, both inside and outside of semester time (e.g. during semester breaks), unless the student provides a different overridden by semester address for use during the semester. (See also Semester address.)

PhD

The Doctor of Philosophy (PhD) and other doctorate awards are the highest awards available at the University. A PhD course is normally purely research-based; the candidate submits a thesis that is an original contribution to the field of study. (See also Award course, Doctorate.)

Plagiarism

Presenting another person's ideas, findings or work as one's own by copying or reproducing them without the acknowledgement of the source. (See also Academic dishonesty.)

Postgraduate

A term used to describe a course leading to an award such as graduate diploma, a Master's degree or PhD which usually requires prior completion of a relevant undergraduate degree (or diploma) course. A "postgraduate" is a student enrolled in such a course. (See also Course - Coursework, Course - Research)

Postgraduate Education Loans Scheme (PELS)

An interest-free loans facility for eligible students who are enrolled in fee-paying, postgraduate non-research courses. It is similar to the deferred payment arrangements available under the Higher Education Contribution Scheme (HECS). This scheme will cease in this manner from 1 January, 2005, and will be replaced by the FEE-HELP scheme.

Potential graduand

A student who has been identified as being eligible to graduate on the satisfactory completion of their current studies. (See also Graduand, Graduation.)

Pre-enrolment

Pre-enrolment - also known as provisional re-enrolment - takes place in October, when students indicate their choice of unit of study enrolment for the following year. After results are approved, pre-enrolment students are regarded as enrolled in those units of study for which they are qualified. Their status is "enrolled" and remains so provided they pay any money owing and comply with other requirements by the due date. Students who do not successfully pre-enrol in their units of study for the next regular session are required to attend the University on set dates during the January/February enrolment period. (See also Enrolment.)

Prerequisite

A unit of study that is required to be successfully completed before another unit of study can be attempted. Prerequisites can be mandatory (compulsory) or advisory. (See also Assumed knowledge, Corequisite, Waiver, Qualifier.)

Prizes

Awarded in recognition of outstanding performance, academic achievement or service to the community or University.

Probationary candidature

A student who is enrolled in a postgraduate course on probation for a period of time up to one year. The head of department is required to consider the candidate's progress during the period of probation and make a recommendation for normal candidature or otherwise to the faculty.

Professional practice

Students undertake placement in a professional practice as a part of their course requirements. May require University approved supervision. Professional placements are located in a wide range of professional practices environments, and may not require additional criteria to be fulfilled.

Progression

Satisfactory progression is satisfying all course and faculty rules (normally assessed on an annual basis) to enable the completion of the chosen award within the (maximum) completion time allowed. (See also Exclusion.)

Prohibited combinations of units of study

When two or more units of study contain a sufficient overlap of content, enrolment in any one such unit prohibits enrolment in any other identified unit. (See also unit of study.)

Provisional re-enrolment

See Pre-enrolment.

Q**Qualification**

An academic attainment recognised by the University.

Qualifier

A mandatory (compulsory) prerequisite unit of study which must have a grade of pass or better. (See also Assumed knowledge, Corequisite, Prerequisite, Waiver.)

R**Recycling**

The submission for assessment of one's own work, or of work which substantially the same, which has previously been counted towards the satisfactory completion of another unit of study, and credited

towards a university degree, and where the examiner has not been informed that the student has already received credit for that work.

Registration

In addition to enrolling with the faculty in units of study, students must register with the department responsible for teaching each unit. This is normally done during Orientation Week. Note that unlike enrolment, registration is not a formal record of units attempted by the student.

Research course

See Course - research.

Research supervisor

A supervisor is appointed to each student undertaking a research postgraduate degree. The supervisor will be a full-time member of the academic staff or a person external to the University recognised for their association with the clinical teaching or the research work of the University. A research supervisor is commonly referred to as a supervisor. (See also Advisor, Associate supervisor, Instrumental supervisor/teacher, Supervision.)

Result processing

Refers to the processing of assessment results for units of study. For each unit of study, departments tabulate results for all assessment activities and assign preliminary results. (See also Assessment, Formative assessment, Examination period, Summative assessment)

Result processing schedule

The result processing schedule will be determined for each academic cycle. All departments and faculties are expected to comply with this schedule. (See also Assessment, Examination period, Result processing.)

Result

The official statement of a student's performance in each unit of study attempted as recorded on the academic transcript, usually expressed as a mark and grade. (See also Grade, Mark.)

Research Training Scheme (RTS)

The RTS provides Commonwealth-funded higher degree by research (HDR) students with an "entitlement" to a HECS exemption for the duration of an accredited HDR course, up to a maximum period of four years full-time equivalent study for a doctorate by research and two years full-time equivalent study for a master's by research.

S**Scholarships**

Financial or other form of support made available to enable students to further their studies. (See also Bursaries.)

School

A school or academic unit shall encourage and facilitate teaching, scholarship and research and coordinate the teaching and examining duties of members of staff in the subjects or courses of study with which it is concerned.

Semester

A half-yearly teaching session whose dates are determined by the Academic Board. Normally all undergraduate sessions will conform to the semesters approved by the Academic Board. Any offering of an undergraduate unit not conforming to the semester dates (non-standard session) must be given special permission by the Academic Board. (See also Session, Non-standard session.)

Semester address

The address to which all official University correspondence is sent during semester time, if it is different to the permanent address.

Senate

The governing body of the University. (See the University Calendar for more details of its charter and powers.)

Senate appeals

Senate appeals are held for those students who, after being excluded by a faculty from a course, appeal to the Senate for readmission. While any student may appeal to the Senate against an academic decision, such an appeal will normally be heard only after the student has exhausted all other avenues, i.e. the department, faculty, board of study and, in the case of postgraduates, the Committee for Graduate Studies. (See also Exclusion.)

Session

Any period of time during which a unit of study is taught. A session differs from a semester in that it need not be a six-month teaching period, but it cannot be longer than six months. Each session maps to either Semester One or Two for DEST reporting purposes. Session offerings are approved by the relevant dean, taking into account all the necessary resources, including teaching space and staffing. The Academic Board must approve variation to the normal session pattern. (See also Semester, Non-standard teaching period.)

Session address

(See Semester address.)

Short course

A fee paying student undertaking a short course with the University of Sydney comprising professional development, executive training etc. The study undertaken by these students is a non-award course.

Show cause

(See Progression, Exclusion.)

Special consideration

Candidates who suffer serious illness or misadventure which may affect performance in any assessment, may request that they be given special consideration in relation to the determination of their results.

Sponsorship

Financial support of a student by a company or government body.

Stage

A normal full-time course of study taken in a year. (See also Course rules, EFTSU, Progression.)

Stream

A defined award course, which requires the completion of set units of study as specified by the course rules for the particular stream, in addition to the core program specified by the course rules. A stream will appear with the award course name on testamurs, e.g. Bachelor of Engineering in Civil Engineering (Construction Management). (See also Award course, Major, Minor.)

Student

Student means a person enrolled as a candidate for an award course or unit of study.

Student identifier (SID)

A nine-digit number which uniquely identifies a student at the University.

Student ID Card

All students who enrol are issued with an identification card. The card includes the student's name, SID, the course code, a library borrower's bar code and a pas sport-style photo. The card identifies the student as eligible to attend classes and must be displayed at formal examinations. It must be presented to secure student concessions and to borrow books from all sections of the University Library.

Student progress rate (SPR)

A calculation which measures the rate at which load undertaken is passed annually in each award program.

Student type

Student type identifies whether a student is local or international and the type of study the student is undertaking. (See also International student, Domestic student, Exchange student.)

Study Abroad program

A scheme administered by the International Office which allows international students who are not part of an exchange program to take units of study at the University of Sydney, but not towards an award program. In most cases the units of study taken here are credited towards an award at their home institution. (See also Exchange student.)

Subject area

A unit of study may be associated with one or more subject areas. The subject area can be used to define prerequisite and course rules, e.g. the unit of study "History of Momoyama and Edo Art" may count towards the requirements for the subject areas "Art History and Theory" and "Asian Studies".

Summative assessment

See Assessment.

Summer School

(See Sydney Summer School.)

Supervising faculty

The faculty which has the responsibility for managing the academic administration of a particular course, i.e. the interpretation and administration of course rules, approving students' enrolments and variations to enrolments. Normally the supervising faculty is the faculty offering the course. However, in the case of combined courses, one of the two faculties involved will usually be designated the supervising faculty. Further, in the case where one course is jointly offered by two or more faculties (e.g. the Liberal Studies course), a joint committee may make academic decisions about candidature and the student may be assigned a supervising faculty for administration.

Supervision

Refers to a one-to-one relationship between a student and a nominated member of the academic staff or a person specifically appointed to the role. (See also Advisor, Associate supervisor, Instrumental supervisor/teacher, Research supervisor.)

Suppression of results

Results for a particular student can be suppressed by the University when the student has an outstanding debt to the University; or the student is facing disciplinary action. A student may also request a suppression for personal reasons.

Suspension

(See Course leave.)

Sydney Summer School

A program of accelerated, intensive study running for approximately six weeks during January and February each year. Both undergraduate and postgraduate units are offered. Summer School provides an opportunity for students at Sydney and other universities to catch up on needed units of study, to accelerate completion of a course or to undertake a unit that is outside their award course. All units attract full fees and enrolled students are also liable for compulsory subscriptions. Some fee-waiver scholarships are available.

T

Teaching department

(See School.)

Teaching end date

Official finish date of formal timetabled classes.

Teaching start date

Official commencement date of formal timetabled classes.

Terminated

Term used when a student's candidature has been officially closed because they are not able to complete the Course requirements. (See also Candidature.)

Testamur

A certificate of award provided to a graduand, usually at a graduation ceremony. The Award conferred will be displayed along with other appropriate detail.

Thesis

A major work that is the product of an extended period of supervised independent research. (See also Course - research.)

Timetable

The schedule of lectures, tutorials, laboratories and other academic activities that a student must attend.

Transcript

(See Academic transcript.)

Transfer

(See Course transfer.)

Tuition fees

Tuition fees may be charged to students in designated tuition fee-paying courses. Students who pay fees are not liable for HECS.

U**Universities Admissions Centre (UAC)**

The UAC receives and processes applications for admission to undergraduate courses at recognised universities in NSW and the ACT. Most commencing, local undergraduate students at the University apply through the UAC.

Universities Admission Index (UAI)

A measure of overall academic achievement in the HSC that assists universities in ranking applicants for university selection. The UAI is based on the aggregate of scaled marks in ten units of the HSC, and is a number between 0.00 and 100.00 with increments of 0.05.

Under examination

Indicates that a research student has submitted their written work (thesis) for assessment, and is awaiting the finalisation of the examiners' outcome and recommendation.

Undergraduate

A term used to describe both a course leading to a diploma or bachelor's degree and a student enrolled in such a course.

Unit of study

Unit of study or unit means a stand-alone component of an award course. Each unit of study is the responsibility of a department. (See also Prohibited combinations of unit of study.)

Unit of study enrolment status

The enrolment status indicates whether the student is still actively attending the unit of study (i.e. currently enrolled) or is no longer enrolled. (See also Discontinuation or Cancellation.)

Unit of study level

Units of study are divided into Junior, Intermediate, Senior, Honours, Year 5, and Year 6. Most majors consist of 32 Senior credit points in a subject area (either 3000 level units of study or a mix of 2000 and 3000 level units of study).

University

Unless otherwise indicated, University in this document refers to the University of Sydney.

University Medal

A faculty may recommend the award of a University Medal to a student qualified for the award of an undergraduate honours degree (or some master's degrees), whose academic performance is judged to be outstanding.

Upgrade

Where a student enrolled in a Master's by research course is undertaking research at such a standard that either the University recommends that the student upgrade their degree to a PhD, or the student seeks to upgrade to a PhD and this is supported by the University.

USYDnet

The University of Sydney's intranet system. It provides access to other services such as directories (maps, staff and student, organisations), a calendar of events (to which staff and students can submit entries), and a software download area.

V**Variation of enrolment**

(See Enrolment variation.)

Vice-Chancellor and Principal

The chief executive officer of the University, responsible for its leadership and management. The Vice-Chancellor and Principal is head of both academic and administrative divisions.

W**Waiver**

In a prescribed course, a faculty may waive the prerequisite or corequisite requirement for a unit of study or the course rules for a particular student. Unlike credit, waivers do not involve a reduction in the number of credit points required for a course. (See also Credit, Exemption.)

Winter School

An intensive session offered by the University during the mid-year break.

Weighted average mark (WAM)

This mark uses the unit of study credit point value in conjunction with an agreed "weight". The formula for this calculation is:

$$WAM = \frac{2, (W_c x M_c)}{\sum (w_c)}$$

Where W_c is the weighted credit point value - ie, the product of the credit point value and the level of weighting of 1, 2, 3, or 4 for a first, second, third or fourth year unit of study respectively; and where M_c is the greater of 45 or the mark out of 100 for the unit of study.

The mark is the actual mark obtained by the student for the unit of study, or in the case of a failing grade with no mark - 0. Pass/Fail assessed subjects and credit transfer subjects (from another institution) are excluded from these calculations; however, the marks from all attempts at a unit of study are included. (Effective from 1 January 2004.)

In addition, faculties may adopt other average mark formulae for specific progression or entry requirements. If such a formula is not specified in the faculty resolutions, the formula outlined above is used. (See also WAM weight.)

Glossary

WAM weight

A weight assigned to each unit of study to assist in the calculation of WAMs.

Y

Year of first enrolment (YFE)

The year in which a student first enrolls at the University. (See also Commencement date.)

Youth Allowance

Youth Allowance is payable to a full-time student or trainee aged 16-24 years of age who is enrolled at an approved institution such as a school, college, TAFE or university, and undertaking at least 15 hours a week face-to-face contact.

Index

The following information is a printed version of the information available through Handbooks Online, on the University of Sydney website. Please visit <http://www.usyd.edu.au/handbooks/>.

A

Aboriginal Studies, 120.
Accompaniment (Graduate) 1, 96, 105, 107, 111.
Accompaniment (Graduate) 2, 96, 105, 107, 111.
Accompaniment 1, 36, 49.
Accompaniment 2, 49, 54.
Accompaniment 3, 49.
Accompaniment 4, 49, 80.
Accompaniment 5, 49, 50.
Accompaniment 6, 49, 50.
Accompaniment 7, 49, 50.
Accompaniment 8, 49, 50.
Accompaniment Performance 1, 36, 49, 50.
Accompaniment Performance 2, 49, 50.
Accompaniment Performance 3, 49, 50.
Accompaniment Performance 4, 49, 50.
Advanced Aural 1, 37, 50.
Advanced Aural 2, 50.
Advanced Concepts, 63.
Advanced Harmony 1, 37, 50.
Advanced Harmony 2, 50.
Advanced Small Ensemble 1, 36, 50.
Advanced Small Ensemble 2, 50.
Advanced Small Ensemble 3, 50.
Advanced Small Ensemble 4, 50.
Advanced Small Ensemble 5, 50.
Advanced Small Ensemble 6, 50.
Advanced String Pedagogy 1, 37, 50.
Advanced String Pedagogy 2, 50.
Analysis, 3, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 37, 38, 39, 41, 42, 43, 50, 53, 55, 56, 57, 58, 60, 63, 65, 66, 68, 69, 70, 71, 72, 78, 81, 82, 84, 90, 94, 105, 106, 107, 108, 110, 111.
ARCH 2004, 35.
Aural Perception 1, 23, 25, 26, 27, 28, 29, 31, 33, 34, 37, 50, 51.
Aural Perception 1 A, 34, 51.
Aural Perception IB, 51.
Aural Perception 2, 23, 25, 26, 27, 28, 29, 31, 33, 34, 51.
Aural Perception 3, 23, 25, 26, 27, 28, 29, 31, 33, 34, 51.
Aural Perception 4, 23, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 37, 38, 39, 41, 42, 43, 50, 51, 56, 81.
Australian Music, 25, 28, 37, 51, 56, 93, 105.
Australian Music 1, 93.
Australian Music CMPN 5000, 105.
Australian Music Research 1, 25, 28, 37.
Australian Music Research 2, 25, 56.

B

Baroque Flute 1 (Major), 51.
Baroque Flute 1 (Minor), 51.
Baroque Flute 2 (Major), 51.
Baroque Flute 2 (Minor), 51.
Baroque Flute 3 (Major), 51.
Baroque Flute 3 (Minor), 51, 52.
Baroque Flute 4 (Major), 51, 52.
Baroque Flute 4 (Minor), 52.
Baroque Flute 5 (Major), 52.
Baroque Flute 5 (Minor), 52.
Baroque Flute 6 (Major), 52.
Baroque Flute 6 (Minor), 52.
Baroque Flute 7 (Major), 52.
Baroque Flute 7 (Minor), 52.
Baroque Flute 8 (Major), 52.
Baroque Flute 8 (Minor), 52.
Baroque Studies 1, 37, 52.
Baroque Studies 2, 52.
Bassoon 1 (Major), 52.
Bassoon 1 (Minor), 52.
Bassoon 2 (Major), 52.
Bassoon 2 (Minor), 52.

Bassoon 3 (Major), 52.
Bassoon 3 (Minor), 52.
Bassoon 4 (Major), 52.
Bassoon 4 (Minor), 52.
Bassoon 5 (Major), 52.
Bassoon 5 (Minor), 52, 53.
Bassoon 6 (Major), 52, 53.
Bassoon 6 (Minor), 52, 53.
Bassoon 7 (Major), 53.
Bassoon 7 (Minor), 53.
Bassoon 8 (Major), 53.
Bassoon 8 (Minor), 53.
Big Band 1, 24, 36, 53.
Big Band 2, 24, 53.
Big Band 3, 24, 53.
Big Band 4, 24, 53.
Big Band 5, 24, 53.
Big Band 6, 24, 53.
Big Band 7, 24, 53.
Big Band 8, 24, 53.
Brass Choir 1, 36.
Brass Performance Class 1, 36, 53.
Brass Performance Class 2, 53.
Brass Performance Class 3, 53.
Brass Performance Class 4, 53.
Brass Performance Class 5, 53.
Brass Performance Class 6, 53.
Brass Performance Class 7, 53.
Brass Performance Class 8, 53.
BRSS 1002, 62.
BRSS 1002 French Horn 1 (Major), 62.
BRSS 1003, 62.
BRSS 1003 French Horn 2 (Major), 62.
BRSS 1004, 85.
BRSS 1004 Trombone 1 (Major), 85.
BRSS 1005, 85.
BRSS 1005 Trombone 2 (Major), 85.
BRSS 1006, 85.
BRSS 1006 Trumpet 1 (Major), 85.
BRSS 1007, 85.
BRSS 1007 Trumpet 2 (Major), 85.
BRSS 1008, 86.
BRSS 1008 Tuba 1 (Major), 86.
BRSS 1009, 86.
BRSS 1009 Tuba 2 (Major), 86.
BRSS 1010, 62.
BRSS 1010 French Horn 1 (Minor), 62.
BRSS 1011, 62.
BRSS 1011 French Horn 2 (Minor), 62.
BRSS 1012, 85.
BRSS 1012 Trombone 1 (Minor), 85.
BRSS 1013, 85.
BRSS 1013 Trombone 2 (Minor), 85.
BRSS 1014, 85.
BRSS 1014 Trumpet 1 (Minor), 85.
BRSS 1015, 85.
BRSS 1015 Trumpet 2 (Minor), 85.
BRSS 1016, 86.
BRSS 1016 Tuba 1 (Minor), 86.
BRSS 1017, 86.
BRSS 1017 Tuba 2 (Minor), 86.
BRSS 1018, 53.
BRSS 1018 Brass Performance Class 1, 53.
BRSS 1019, 53.
BRSS 1019 Brass Performance Class 2, 53.
BRSS 2002, 62.
BRSS 2002 French Horn 3 (Major), 62.
BRSS 2003, 62.
BRSS 2003 French Horn 4 (Major), 62.
BRSS 2004, 62.

- BRSS 2004 French Horn 3 (Minor), 62.
 BRSS 2005, 62.
 BRSS 2005 French Horn 4 (Minor), 62.
 BRSS 2006, 85.
 BRSS 2006 Trombone 3 (Major), 85.
 BRSS 2007, 85.
 BRSS 2007 Trombone 4 (Major), 85.
 BRSS 2008, 85.
 BRSS 2008 Trumpet 3 (Major), 85.
 BRSS 2009, 85.
 BRSS 2009 Trumpet 4 (Major), 85.
 BRSS 2010, 86.
 BRSS 2010 Tuba 3 (Major), 86.
 BRSS 2011, 86.
 BRSS 2011 Tuba 4 (Major), 86.
 BRSS 2012, 85.
 BRSS 2012 Trombone 3 (Minor), 85.
 BRSS 2013, 85.
 BRSS 2013 Trombone 4 (Minor), 85.
 BRSS 2014, 85.
 BRSS 2014 Trumpet 3 (Minor), 85.
 BRSS 2015, 85.
 BRSS 2015 Trumpet 4 (Minor), 85.
 BRSS 2016, 86.
 BRSS 2016 Tuba 3 (Minor), 86.
 BRSS 2017, 86.
 BRSS 2017 Tuba 4 (Minor), 86.
 BRSS 2028, 53.
 BRSS 2028 Brass Performance Class 3, 53.
 BRSS 2029, 53.
 BRSS 2029 Brass Performance Class 4, 53.
 BRSS 3004, 62.
 BRSS 3004 French Horn 5 (Major), 62.
 BRSS 3005, 62.
 BRSS 3005 French Horn 6 (Major), 62.
 BRSS 3008, 62.
 BRSS 3008 French Horn 5 (Minor), 62.
 BRSS 3009, 62.
 BRSS 3009 French Horn 6 (Minor), 62.
 BRSS 3010, 85.
 BRSS 3010 Trombone 5 (Major), 85.
 BRSS 3011, 85.
 BRSS 3011 Trombone 6 (Major), 85.
 BRSS 3012, 85.
 BRSS 3012 Trumpet 5 (Major), 85.
 BRSS 3013, 85, 86.
 BRSS 3013 Trumpet 6 (Major), 85, 86.
 BRSS 3014, 86.
 BRSS 3014 Tuba 5 (Major), 86.
 BRSS 3015, 86.
 BRSS 3015 Tuba 6 (Major), 86.
 BRSS 3016, 85.
 BRSS 3016 Trombone 5 (Minor), 85.
 BRSS 3017, 85.
 BRSS 3017 Trombone 6 (Minor), 85.
 BRSS 3018, 85, 86.
 BRSS 3018 Trumpet 5 (Minor), 85, 86.
 BRSS 3019, 86.
 BRSS 3019 Trumpet 6 (Minor), 86.
 BRSS 3020, 86.
 BRSS 3020 Tuba 5 (Minor), 86.
 BRSS 3021, 86.
 BRSS 3021 Tuba 6 (Minor), 86.
 BRSS 3028, 53.
 BRSS 3028 Brass Performance Class 5, 53.
 BRSS 3029, 53.
 BRSS 3029 Brass Performance Class 6, 53.
 BRSS 4004, 62.
 BRSS 4004 French Horn 7 (Major), 62.
 BRSS 4005, 62.
 BRSS 4005 French Horn 7 (Minor), 62.
 BRSS 4006, 62.
 BRSS 4006 French Horn 8 (Major), 62.
 BRSS 4007, 62.
 BRSS 4007 French Horn 8 (Minor), 62.
 BRSS 4008, 85.
 BRSS 4008 Trombone 7 (Minor), 85.
 BRSS 4009, 85.
 BRSS 4009 Trombone 8 (Minor), 85.
 BRSS 4010, 85.
 BRSS 4010 Trombone 7 (Major), 85.
 BRSS 4012, 85.
 BRSS 4012 Trombone 8 (Major), 85.
 BRSS 4014, 86.
 BRSS 4014 Trumpet 7 (Major), 86.
 BRSS 4016, 86.
 BRSS 4016 Trumpet 8 (Major), 86.
 BRSS 4018, 86.
 BRSS 4018 Tuba 7 (Major), 86.
 BRSS 4020, 86.
 BRSS 4020 Tuba 8 (Major), 86.
 BRSS 4022, 86.
 BRSS 4022 Trumpet 8 (Minor), 86.
 BRSS 4023, 86.
 BRSS 4023 Tuba 7 (Minor), 86.
 BRSS 4024, 86.
 BRSS 4024 Tuba 8 (Minor), 86.
 BRSS 4026, 86.
 BRSS 4026 Trumpet 7 (Minor), 86.
 BRSS 4028, 53.
 BRSS 4028 Brass Performance Class 7, 53.
 BRSS 4029, 53.
 BRSS 4029 Brass Performance Class 8, 53.
- C
- Cello Ensemble 1, 36, 53.
 Cello Ensemble 2, 53, 54.
 Cello Ensemble 3, 53, 54.
 Cello Ensemble 4, 54.
 Cello Ensemble 5, 54.
 Cello Ensemble 6, 54.
 Cello Ensemble 7, 54.
 Cello Ensemble 8, 54.
 Chamber Music 1, 23, 36, 54.
 Chamber Music 2, 23, 54.
 Chamber Music 3, 23, 54.
 Chamber Music 4, 23, 54.
 Chamber Music 5, 54.
 Chamber Music 6, 38, 54.
 Chamber Music 7, 54.
 Chamber Music 8, 54.
 Chamber Orchestra 1, 36.
 Chemistry, 133.
 Choir 1, 23, 36, 54.
 Choir 2, 54.
 Choir 3, 54.
 Choir 4, 54.
 Choral Ensemble 1, 23, 36, 54.
 Choral Ensemble 2, 23, 54.
 Choral Ensemble 3, 54.
 Choral Ensemble 4, 54.
 Choral Pedagogy, 27, 28, 29, 69.
 Clarinet 1 (Major), 54, 55.
 Clarinet 1 (Minor), 54, 55.
 Clarinet 2 (Major), 55.
 Clarinet 2 (Minor), 55.
 Clarinet 3 (Major), 55.
 Clarinet 3 (Minor), 55.
 Clarinet 4 (Major), 55.
 Clarinet 4 (Minor), 55.
 Clarinet 5 (Major), 55.
 Clarinet 5 (Minor), 55.
 Clarinet 6 (Major), 55.
 Clarinet 6 (Minor), 55.
 Clarinet 7 (Major), 55.
 Clarinet 7 (Minor), 55.
 Clarinet 8 (Major), 55.
 Clarinet 8 (Minor), 55.
 Classical Studies, 37, 55.
 Classical Studies MCGY 2006, 55.
 Clinical Placements A, 131.
 CMPN 1000, 79.
 CMPN 1000 Performance Practice 1, 79.
 CMPN 1002, 56.
 CMPN 1002 Australian Music Research 2, 56.
 CMPN 1003, 79, 80.
 CMPN 1003 Performance Practice 2, 79, 80.
 CMPN 1005, 55, 56.

- CMPN 1005 Composition 1 (Major), 55, 56.
 CMPN 1006, 56.
 CMPN 1006 Composition 2 (Major), 56.
 CMPN 1007, 56, 60, 61.
 CMPN 1007 Electronic Music 1, 56, 60, 61.
 CMPN 1008, 56, 61.
 CMPN 1008 Electronic Music 2, 56, 61.
 CMPN 1011, 55, 56.
 CMPN 1011 Compositional Techniques and Analysis 1, 55, 56.
 CMPN 1012, 56, 57.
 CMPN 1012 Compositional Techniques and Analysis 2, 56, 57.
 CMPN 2000, 80.
 CMPN 2000 Performance Practice 3, 80.
 CMPN 2001, 80.
 CMPN 2001 Performance Practice 4, 80.
 CMPN 2003, 56, 57.
 CMPN 2003 Composition 3 (Major), 56, 57.
 CMPN 2004, 56, 57.
 CMPN 2004 Composition 4 (Major), 56, 57.
 CMPN 2006, 68, 84.
 CMPN 2006 Sound Recording Fundamentals, 68, 84.
 CMPN 2007, 68, 84.
 CMPN 2007 Sound Recording Advanced, 68, 84.
 CMPN 2011, 56, 57.
 CMPN 2011 Compositional Techniques and Analysis 3, 56, 57.
 CMPN 2012, 56, 57.
 CMPN 2012 Compositional Techniques and Analysis 4, 56, 57.
 CMPN 3000, 55.
 CMPN 3000 Composer Performer Workshop 1, 55.
 CMPN 3001, 55.
 CMPN 3001 Composer Performer Workshop 2, 55.
 CMPN 3004, 56, 57.
 CMPN 3004 Composition 5 (Major), 56, 57.
 CMPN 3005, 56.
 CMPN 3005 Composition 5 (Honours), 56.
 CMPN 3006, 56, 57.
 CMPN 3006 Composition 6 (Major), 56, 57.
 CMPN 3007, 56.
 CMPN 3007 Composition 6 (Honours), 56.
 CMPN 3008, 56, 61.
 CMPN 3008 Electronic Music 3, 56, 61.
 CMPN 3009, 56, 61.
 CMPN 3009 Electronic Music 4, 56, 61.
 CMPN 3012, 56, 57.
 CMPN 3012 Compositional Techniques and Analysis 5, 56, 57.
 CMPN 3013, 56, 57.
 CMPN 3013 Compositional Techniques and Analysis 6, 56, 57.
 CMPN 4000, 55.
 CMPN 4000 Composer Performer Workshop 3, 55.
 CMPN 4001, 55.
 CMPN 4001 Composer Performer Workshop 4, 55.
 CMPN 4004, 56.
 CMPN 4004 Composition 7 (Major), 56.
 CMPN 4005, 56.
 CMPN 4005 Composition 7 (Honours), 56.
 CMPN 4006, 56.
 CMPN 4006 Composition 8 (Major), 56.
 CMPN 4007, 56.
 CMPN 4007 Composition 8 (Honours), 56.
 CMPN 4010, 56, 61.
 CMPN 4010 Electronic Music 5, 56, 61.
 CMPN 4011, 56, 61.
 CMPN 4011 Electronic Music 6, 56, 61.
 CMPN 5000, 105.
 CMPN 5000 Australian Music, 105.
 CMPN 5001, 109.
 CMPN 5001 Principal Study (Composition) 1, 109.
 CMPN 5002, 109.
 CMPN 5002 Principal Study (Composition) 2, 109.
 CMPN 5003, 106.
 CMPN 5003 Microphones and Studio Fundamentals, 106.
 CMPN 5004, 106.
 CMPN 5004 Multi-track Production Techniques, 106.
 CMPN 5005, 106.
 CMPN 5005 Production Processes and Aesthetics, 106.
 CMPN 5006, 106.
 CMPN 5006 Recording Portfolio 1, 106.
 CMPN 5007, 106.
 CMPN 5007 Spatial Audio, 106.
 CMPN 5008, 106.
 CMPN 5008 Recording Portfolio 2, 106.
 CMPN 5010, 105.
 CMPN 5010 Industry Placement, 105.
 CMPN 5011, 106.
 CMPN 5011 Recording Portfolio 3, 106.
 CMPN 6003, 109.
 CMPN 6003 Principal Study (Composition) 3, 109.
 CMPN 6004, 109.
 CMPN 6004 Principal Study (Composition) 4, 109.
 CMPN 6005, 109.
 CMPN 6005 Postgraduate Music Technology, 109.
 Communication, 4, 5, 6, 8, 9, 36, 49, 57, 58, 65, 69, 97, 106, 107, 118, 121, 128.
 Communication Skills, 65, 97, 106, 121.
 Communications, 8, 9, 118.
 Communications A, 8.
 Composer Performer Workshop 1, 36, 55.
 Composer Performer Workshop 2, 55.
 Composer Performer Workshop 3, 55.
 Composer Performer Workshop 4, 25, 39, 55.
 Composition 1 (Major), 25, 55, 56.
 Composition 2 (Major), 25, 56.
 Composition 3 (Major), 25, 56, 57.
 Composition 4 (Major), 25, 56, 57.
 Composition 5, 21, 22, 25, 39, 56, 57.
 Composition 5 (Honours), 21, 39, 56.
 Composition 5 (Major), 25, 56, 57.
 Composition 6, 25, 56, 57.
 Composition 6 (Honours), 56.
 Composition 6 (Major), 25, 56, 57.
 Composition 7 (Honours), 56.
 Composition 7 (Major), 25, 56.
 Composition 8 (Honours), 22, 56.
 Composition 8 (Major), 25, 56.
 Composition Studies, 28, 29, 69.
 Compositional Techniques and Analysis 1, 37, 55, 56.
 Compositional Techniques and Analysis 2, 56, 57.
 Compositional Techniques and Analysis 3, 56, 57.
 Compositional Techniques and Analysis 4, 56, 57.
 Compositional Techniques and Analysis 5, 56, 57.
 Compositional Techniques and Analysis 6, 25, 39, 56, 57.
 Concepts of Music, 46.
 Conducting 1, 36, 57.
 Conducting 2, 57.
 Conducting 3, 57.
 Conducting 4, 57.
 Construction A, 57.
 Contemporary Studies 1, 37, 57.
 Contemporary Studies 2, 57.
 Control, 17, 36, 67, 68, 106, 115, 134.
 Core Studies, 23, 25, 26, 27.
 Counselling, 12, 118, 120, 122.
 Creative Arts, 5, 70, 118.
 Creative Music Skills, 23, 24, 25, 26, 27, 31, 33, 36, 57.
 Creative Music Skills PERF 1005, 57.
 Critical Thinking, 3.

 D
 Data Analysis, 70, 107.
 Debussy 1, 37, 58.
 Debussy 2, 58.
 Design E, 3, 23, 25, 26, 27, 30, 49, 59, 60, 70, 71, 80, 90, 91, 94, 95, 96, 97, 107, 130.
 Design F, 28, 29, 93.
 Developmental Psychology, 59.
 Diction for Singers 1, 36, 58, 89.
 Diction for Singers 2, 58, 89.
 Diction for Singers 3, 58, 89.
 Diction for Singers 4, 58, 89.
 Diction for Singers 5, 58, 89.
 Diction for Singers 6, 58, 89.
 Digital Audio Systems, 106.
 Digital Media, 3.
 Digital Signal Processing, 60.
 Digital Video, 71.
 Dissertation, 72, 108, 109, 130, 133.
 Dissertation A, 133.
 Double Bass 1 (Major), 58.

- Double Bass 1 (Minor), 58.
 Double Bass 2 (Major), 58.
 Double Bass 2 (Minor), 58.
 Double Bass 3 (Major), 58.
 Double Bass 3 (Minor), 58.
 Double Bass 4 (Major), 58.
 Double Bass 4 (Minor), 58.
 Double Bass 5 (Major), 58, 59.
 Double Bass 5 (Minor), 58, 59.
 Double Bass 6 (Major), 58, 59.
 Double Bass 6 (Minor), 59.
 Double Bass 7 (Major), 59.
 Double Bass 7 (Minor), 59.
 Double Bass 8 (Major), 59.
 Double Bass 8 (Minor), 59.
- E
- Early Music Seminar 1, 36, 59.
 Early Music Seminar 2, 59.
 Early Music Seminar 3, 59.
 Early Music Seminar 4, 59.
 Early Music Seminar 5, 59.
 Early Music Seminar 6, 59.
 Education 1: Introduction to Teaching, 59.
 Education 2: Educational Psychology, 27, 28, 29, 59.
 Education 3: Developmental Psychology, 59.
 Education 4: Studies in Teaching, 28, 29, 60.
 Education 5: Philosophy and History, 60.
 Education 7: Individual Differences, 28, 29, 60.
 Education Honours 1, 22, 28, 37, 40, 70.
 Education Honours 2, 22, 28, 40, 70.
 Educational Practice, 18.
 Educational Psychology, 27, 28, 29, 59, 60.
 Elective, 27, 36, 60, 94, 95, 110, 111.
 Elective Jazz Orchestra 1, 36, 60.
 Elective Jazz Orchestra 2, 60.
 Elective Jazz Orchestra 3, 60.
 Elective Jazz Orchestra 4, 60.
 Elective Jazz Orchestra 5, 60.
 Elective Jazz Orchestra 6, 60.
 Elective Jazz Orchestra 7, 60.
 Elective Jazz Orchestra 8, 60.
 Electronic Music 1, 25, 28, 56, 60, 61.
 Electronic Music 2, 25, 28, 56, 61.
 Electronic Music 3, 25, 56, 61.
 Electronic Music 4, 25, 56, 61.
 Electronic Music 5, 25, 56, 61.
 Electronic Music 6, 25, 39, 56, 61.
 ENSE 1000, 49.
 ENSE 1000 Accompaniment 1, 49.
 ENSE 1001, 49, 54.
 ENSE 1001 Accompaniment 2, 49, 54.
 ENSE 1002, 54.
 ENSE 1002 Choral Ensemble 1, 54.
 ENSE 1005, 54.
 ENSE 1005 Chamber Music 1, 54.
 ENSE 1007, 54.
 ENSE 1007 Chamber Music 2, 54.
 ENSE 1015, 54.
 ENSE 1015 Choir 1, 54.
 ENSE 1017, 89.
 ENSE 1017 Wind Symphony 1, 89.
 ENSE 1018, 76.
 ENSE 1018 Orchestral Studies 1, 76.
 ENSE 1019, 54.
 ENSE 1019 Choir 2, 54.
 ENSE 1021, 89.
 ENSE 1021 Wind Symphony 2, 89.
 ENSE 1022, 76.
 ENSE 1022 Orchestral Studies 2, 76.
 ENSE 2000, 49.
 ENSE 2000 Accompaniment 3, 49.
 ENSE 2001, 49, 80.
 ENSE 2001 Accompaniment 4, 49, 80.
 ENSE 2002, 54.
 ENSE 2002 Chamber Music 3, 54.
 ENSE 2003, 54.
 ENSE 2003 Choral Ensemble 2, 54.
 ENSE 2004, 54.
 ENSE 2004 Chamber Music 4, 54.
 ENSE 2005, 76.
 ENSE 2005 Orchestral Studies (Major) 3, 76.
 ENSE 2008, 54.
 ENSE 2008 Choir 3, 54.
 ENSE 2010, 89.
 ENSE 2010 Wind Symphony 3, 89.
 ENSE 2011, 76.
 ENSE 2011 Orchestral Studies 3, 76.
 ENSE 2012, 54.
 ENSE 2012 Choir 4, 54.
 ENSE 2014, 89.
 ENSE 2014 Wind Symphony 4, 89.
 ENSE 2015, 76.
 ENSE 2015 Orchestral Studies 4, 76.
 ENSE 2016, 76.
 ENSE 2016 Orchestral Studies (Major) 4, 76.
 ENSE 3000, 49, 50.
 ENSE 3000 Accompaniment 5, 49, 50.
 ENSE 3001, 49, 50.
 ENSE 3001 Accompaniment 6, 49, 50.
 ENSE 3002, 49, 50.
 ENSE 3002 Accompaniment Performance 1, 49, 50.
 ENSE 3003, 49, 50.
 ENSE 3003 Accompaniment Performance 2, 49, 50.
 ENSE 3004, 54.
 ENSE 3004 Chamber Music 5, 54.
 ENSE 3005, 54.
 ENSE 3005 Chamber Music 6, 54.
 ENSE 3009, 89.
 ENSE 3009 Wind Symphony 5, 89.
 ENSE 3010, 76.
 ENSE 3010 Orchestral Studies 5, 76.
 ENSE 3013, 89, 90.
 ENSE 3013 Wind Symphony 6, 89, 90.
 ENSE 3014, 76.
 ENSE 3014 Orchestral Studies 6, 76.
 ENSE 3016, 54.
 ENSE 3016 Choral Ensemble 3, 54.
 ENSE 3017, 76.
 ENSE 3017 Orchestral Studies (Major) 5, 76.
 ENSE 3018, 76.
 ENSE 3018 Orchestral Studies (Major) 6, 76.
 ENSE 4000, 49, 50.
 ENSE 4000 Accompaniment 7, 49, 50.
 ENSE 4001, 49, 50.
 ENSE 4001 Accompaniment 8, 49, 50.
 ENSE 4004, 49, 50.
 ENSE 4004 Accompaniment Performance 3, 49, 50.
 ENSE 4005, 49, 50.
 ENSE 4005 Accompaniment Performance 4, 49, 50.
 ENSE 4006, 54.
 ENSE 4006 Chamber Music 7, 54.
 ENSE 4007, 54.
 ENSE 4007 Chamber Music 8, 54.
 ENSE 4010, 90.
 ENSE 4010 Wind Symphony 7, 90.
 ENSE 4011, 76.
 ENSE 4011 Orchestral Studies 7, 76.
 ENSE 4014, 90.
 ENSE 4014 Wind Symphony 8, 90.
 ENSE 4020, 54.
 ENSE 4020 Choral Ensemble 4, 54.
 ENSE 4021, 76.
 ENSE 4021 Orchestral Studies (Major) 7, 76.
 ENSE 4022, 76.
 ENSE 4022 Orchestral Studies (Major) 8, 76.
 ENSE 5000, 105, 107, 111.
 ENSE 5000 Accompaniment (Graduate) 1, 105, 107, 111.
 ENSE 5001, 105, 107, 111.
 ENSE 5001 Accompaniment (Graduate) 2, 105, 107, 111.
 ENSE 5002, 107.
 ENSE 5002 Instrumental Study 1, 107.
 ENSE 5003, 107.
 ENSE 5003 Instrumental Study 2, 107.
 ENSE 5004, 107.
 ENSE 5004 Music Craft 1, 107.
 ENSE 5005, 107.
 ENSE 5005 Music Craft 2, 107.

ENSE 5006, 111.
 ENSE 5006 Studio Experience 1,111.
 ENSE 5007, 111.
 ENSE 5007 Studio Experience 2, 111.
 ENSE 5008, 111.
 ENSE 5008 Vocal and Instrumental Literature 1,111.
 ENSE 5009, 111.
 ENSE 5009 Vocal and Instrumental Literature 2, 111.
 ENSE 5015, 105.
 ENSE 5015 Graduate Ensemble 1, 105.
 ENSE 5016, 105.
 ENSE 5016 Graduate Ensemble 2, 105.
 ENSE 5017, 105.
 ENSE 5017 Graduate Ensemble 3, 105.
 ENSE 5018, 105.
 ENSE 5018 Graduate Ensemble 4, 105.
 ENSE 6002, 105.
 ENSE 6002 Graduate Ensemble 5, 105.
 Ensemble 1, 23, 24, 31, 34, 35, 36, 37, 45, 50, 53, 54, 68, 74, 79, 88, 97, 105.
 Ensemble 2, 23, 24, 31, 34, 35, 45, 50, 53, 54, 68, 74, 79, 88, 97, 105.
 Ensemble 3, 24, 29, 31, 34, 35, 45, 50, 53, 54, 68, 74, 79, 88, 97, 105.
 Ensemble 4, 24, 31, 34, 35, 39, 42, 43, 45, 50, 54, 68, 74, 79, 88, 97, 105.
 Equity, 114, 127.
 Essay 2, 65.
 Ethics, 70, 95, 106, 107.
 Exchange Program, 11, 120, 135, 138.

F

Flute 1 (Major), 51, 61.
 Flute 1 (Minor), 51, 61.
 Flute 2 (Major), 51, 61.
 Flute 2 (Minor), 51, 61.
 Flute 3 (Major), 51, 61.
 Flute 3 (Minor), 51, 52, 61.
 Flute 4 (Major), 51, 52, 61.
 Flute 4 (Minor), 52, 61.
 Flute 5 (Major), 52, 61.
 Flute 5 (Minor), 52, 61.
 Flute 6 (Major), 52, 61.
 Flute 6 (Minor), 52, 61.
 Flute 7 (Major), 52, 61.
 Flute 7 (Minor), 52, 61, 62.
 Flute 8 (Major), 52, 61.
 Flute 8 (Minor), 52, 61.
 French 1, 35, 36, 45, 62, 74, 75.
 French 2, 35, 45, 62, 75, 76.
 French Horn 1 (Major), 62.
 French Horn 1 (Minor), 62.
 French Horn 2 (Major), 62.
 French Horn 2 (Minor), 62.
 French Horn 3 (Major), 62.
 French Horn 3 (Minor), 62.
 French Horn 4 (Major), 62.
 French Horn 4 (Minor), 62.
 French Horn 5 (Major), 62.
 French Horn 5 (Minor), 62.
 French Horn 6 (Major), 62.
 French Horn 6 (Minor), 62.
 French Horn 7 (Major), 62.
 French Horn 7 (Minor), 62.
 French Horn 8 (Major), 62.
 French Horn 8 (Minor), 62.
 Functional Guitar 1, 36, 62.
 Functional Guitar 2, 62.

G

GENS 1000, 59, 80.
 GENS 1000 Education 1: Introduction to Teaching, 59.
 GENS 1001, 59, 60, 80.
 GENS 1001 Education 2: Educational Psychology, 59.
 GENS 2000, 59, 60.
 GENS 2000 Education 3: Developmental Psychology, 59.
 GENS 2001, 60, 81.
 GENS 2001 Education 4: Studies in Teaching, 60.
 GENS 2002, 80.

GENS 2002 Practical Stagecraft, 80.
 GENS 2004, 65.
 GENS 2004 Historical and Cultural Studies 1, 65.
 GENS 2005, 56, 65, 81, 90.
 GENS 2005 Historical and Cultural Studies 2, 56, 65, 81, 90.
 GENS 3000, 60.
 GENS 3000 Education 5: Philosophy and History, 60.
 GENS 3001, 60.
 GENS 3004, 65.
 GENS 3004 Historical and Cultural Studies 3, 65.
 GENS 3005, 65.
 GENS 3005 Historical and Cultural Studies 4, 65.
 GENS 4001, 60, 81.
 GENS 4001 Education 7: Individual Differences, 60.
 German 1, 35, 36, 45, 62, 75.
 German 2, 35, 45, 62, 75, 76.
 Glass C, 57.
 Glass E, 60.
 Governance, 134.
 Graduate Ensemble 1, 97, 105.
 Graduate Ensemble 2, 97, 105.
 Graduate Ensemble 3, 97, 105.
 Graduate Ensemble 4, 97, 105.
 Graduate Ensemble 5, 97, 105.
 Graduate Performance Practice Seminar, 105.
 Graduate Performance Seminar, 97, 105.
 Graduate Production 1, 97, 106.
 Graduate Production 2, 97, 106.
 Graduate Production 3, 97, 106.
 Graduate Production 4, 106.
 Graduate Research Methods, 94, 106, 111.
 Graduate Research Project, 106.
 Group Work, 135, 136.
 Guitar 1 (Major), 63.
 Guitar 1 (Minor), 63.
 Guitar 2 (Major), 63.
 Guitar 2 (Minor), 63.
 Guitar 3 (Major), 63.
 Guitar 3 (Minor), 63.
 Guitar 4 (Major), 63.
 Guitar 4 (Minor), 63.
 Guitar 5 (Major), 63.
 Guitar 5 (Minor), 63.
 Guitar 6 (Major), 50, 63.
 Guitar 6 (Minor), 63.
 Guitar 7 (Major), 63.
 Guitar 7 (Minor), 63.
 Guitar 8 (Major), 63.
 Guitar 8 (Minor), 63.

H

Harmony and Analysis 1, 23, 25, 26, 31, 33, 34, 37, 63.
 Harmony and Analysis 2, 23, 25, 26, 31, 33, 34, 63, 66.
 Harmony and Analysis 3, 23, 25, 26, 31, 33, 34, 63.
 Harmony and Analysis 4, 23, 25, 26, 27, 30, 31, 33, 34, 38, 39, 50, 56, 63, 71, 81.
 Harp 1 (Major), 64.
 Harp 1 (Minor), 64.
 Harp 2 (Major), 64.
 Harp 2 (Minor), 64.
 Harp 3 (Major), 64.
 Harp 4 (Major), 64.
 Harp 5 (Major), 64.
 Harp 6 (Major), 64.
 Harp 7 (Major), 64.
 Harp 8 (Major), 64.
 Harpsichord 1 (Major), 64.
 Harpsichord 1 (Minor), 64.
 Harpsichord 2 (Major), 64.
 Harpsichord 2 (Minor), 64.
 Harpsichord 3 (Major), 64.
 Harpsichord 3 (Minor), 64.
 Harpsichord 4 (Major), 64.
 Harpsichord 4 (Minor), 64.
 Harpsichord 5 (Major), 64.
 Harpsichord 5 (Minor), 64.
 Harpsichord 6 (Major), 64.
 Harpsichord 6 (Minor), 64.
 Harpsichord 7 (Major), 64.

Harpsichord 7 (Minor), 64.
 Harpsichord 8 (Major), 64.
 Harpsichord 8 (Minor), 64.
 Harpsichord Class 1, 37, 65.
 Harpsichord Class 2, 65.
 Historical and Cultural Studies 1, 25, 27, 31, 33, 37, 39, 65.
 Historical and Cultural Studies 2, 23, 25, 31, 33, 38, 56, 65, 81, 90.
 Historical and Cultural Studies 3, 31, 33, 65.
 Historical and Cultural Studies 4, 31, 65.
 Honours, 19, 21, 22, 25, 26, 28, 32, 33, 37, 38, 39, 40, 42, 46, 47, 55, 56, 70, 72, 73, 76, 81, 90, 91, 99, 100, 102, 116, 134, 135, 136, 139.
 Honours 1, 22, 28, 37, 40, 70.
 Honours 2, 22, 28, 40, 70.

I

Independent Study, 73.
 Indigenous Australia, 120.
 Industry Placement, 95, 105.
 Information Technology, 122, 127, 128, 133.
 Instrumental Pedagogy, 27, 28, 29, 65.
 Instrumental Study 1, 96, 107.
 Instrumental Study 2, 96, 107.
 Instrumentation, 56, 57.
 Intellectual Property, 128.
 International Health, 130.
 Introduction to Research, 93, 105, 109.
 Introduction to Research Method, 93, 105, 109.
 Introduction to Research Methods, 93, 109.
 Italian 1, 35, 37, 45, 65, 75.
 Italian 2, 35, 45, 65, 75, 76.

J

JAZZ 1000, 53.
 JAZZ 1000 Big Band 1, 53.
 JAZZ 1001, 53.
 JAZZ 1001 Big Band 2, 53.
 JAZZ 1002, 60.
 JAZZ 1002 Elective Jazz Orchestra 1, 60.
 JAZZ 1003, 60.
 JAZZ 1003 Elective Jazz Orchestra 2, 60.
 JAZZ 1006, 67.
 JAZZ 1006 Jazz Improvisation 1, 67.
 JAZZ 1007, 67.
 JAZZ 1007 Jazz Improvisation 2, 67.
 JAZZ 1013, 66.
 JAZZ 1013 Jazz Counterpoint 1, 66.
 JAZZ 1014, 66.
 JAZZ 1014 Jazz Counterpoint 2, 66.
 JAZZ 1015, 66, 88.
 JAZZ 1015 Jazz Ear Training 1, 66, 88.
 JAZZ 1016, 66.
 JAZZ 1016 Jazz Ear Training 2, 66.
 JAZZ 1019, 66.
 JAZZ 1019 Jazz Harmony and Arranging 1, 66.
 JAZZ 1020, 66.
 JAZZ 1020 Jazz Harmony and Arranging 2, 66.
 JAZZ 1021, 66, 67.
 JAZZ 1021 Jazz History 1, 66, 67.
 JAZZ 1022, 67.
 JAZZ 1022 Jazz History 2, 67.
 JAZZ 1023, 66, 67.
 JAZZ 1023 Jazz Performance 1, 66, 67.
 JAZZ 1024, 50, 66, 67.
 JAZZ 1024 Jazz Performance 2, 50, 66, 67.
 JAZZ 1025, 67, 68.
 JAZZ 1025 Jazz Piano 1, 67, 68.
 JAZZ 1026, 67, 68.
 JAZZ 1026 Jazz Piano 2, 67, 68.
 JAZZ 1029, 68, 88.
 JAZZ 1029 Jazz Small Ensemble 1, 68, 88.
 JAZZ 1030, 68, 88.
 JAZZ 1030 Jazz Small Ensemble 2, 68, 88.
 JAZZ 2000, 50.
 JAZZ 2000 Advanced Small Ensemble 1, 50.
 JAZZ 2001, 50.
 JAZZ 2001 Advanced Small Ensemble 2, 50.
 JAZZ 2002, 53.
 JAZZ 2002 Big Band 3, 53.
 JAZZ 2003, 53.
 JAZZ 2003 Big Band 4, 53.
 JAZZ 2004, 60.
 JAZZ 2004 Elective Jazz Orchestra 3, 60.
 JAZZ 2005, 60.
 JAZZ 2005 Elective Jazz Orchestra 4, 60.
 JAZZ 2006, 67.
 JAZZ 2006 Jazz Improvisation 3, 67.
 JAZZ 2007, 67.
 JAZZ 2007 Jazz Improvisation 4, 67.
 JAZZ 2008, 65.
 JAZZ 2008 Jazz Advanced Arranging 1, 65.
 JAZZ 2009, 65.
 JAZZ 2009 Jazz Advanced Arranging 2, 65.
 JAZZ 2016, 66.
 JAZZ 2016 Jazz Harmony and Arranging 3, 66.
 JAZZ 2017, 65, 66, 68, 81.
 JAZZ 2017 Jazz Harmony and Arranging 4, 65, 66, 68, 81.
 JAZZ 2018, 67.
 JAZZ 2018 Jazz History 3, 67.
 JAZZ 2019, 67.
 JAZZ 2019 Jazz History 4, 67.
 JAZZ 2020, 50, 66, 67.
 JAZZ 2020 Jazz Performance 3, 50, 66, 67.
 JAZZ 2021, 50, 66, 67.
 JAZZ 2021 Jazz Performance 4, 50, 66, 67.
 JAZZ 2022, 68.
 JAZZ 2022 Jazz Piano 3, 68.
 JAZZ 2023, 68.
 JAZZ 2023 Jazz Piano 4, 68.
 JAZZ 2026, 68, 88.
 JAZZ 2026 Jazz Small Ensemble 3, 68, 88.
 JAZZ 2027, 68, 88.
 JAZZ 2027 Jazz Small Ensemble 4, 68, 88.
 JAZZ 2030, 68.
 JAZZ 2030 Jazz Vocal Workshop 1, 68.
 JAZZ 2031, 68.
 JAZZ 2031 Jazz Vocal Workshop 2, 68.
 JAZZ 2038, 66.
 JAZZ 2038 Jazz Ear Training 3, 66.
 JAZZ 2039, 66, 81.
 JAZZ 2039 Jazz Ear Training 4, 66, 81.
 JAZZ 3000, 50.
 JAZZ 3000 Advanced Small Ensemble 3, 50.
 JAZZ 3001, 50.
 JAZZ 3001 Advanced Small Ensemble 4, 50.
 JAZZ 3002, 53.
 JAZZ 3002 Big Band 5, 53.
 JAZZ 3003, 53.
 JAZZ 3003 Big Band 6, 53.
 JAZZ 3004, 60.
 JAZZ 3004 Elective Jazz Orchestra 5, 60.
 JAZZ 3005, 60.
 JAZZ 3005 Elective Jazz Orchestra 6, 60.
 JAZZ 3006, 67.
 JAZZ 3006 Jazz Improvisation 5, 67.
 JAZZ 3007, 67.
 JAZZ 3007 Jazz Improvisation 6, 67.
 JAZZ 3010, 50, 67.
 JAZZ 3010 Jazz Performance 5, 50, 67.
 JAZZ 3011, 50, 67, 68.
 JAZZ 3011 Jazz Performance 6, 50, 67, 68.
 JAZZ 3012, 68.
 JAZZ 3012 Jazz Small Ensemble 5, 68.
 JAZZ 3013, 68.
 JAZZ 3013 Jazz Small Ensemble 6, 68.
 JAZZ 3018, 68.
 JAZZ 3018 Jazz Transcription and Analysis 1, 68.
 JAZZ 3019, 68.
 JAZZ 3019 Jazz Transcription and Analysis 2, 68.
 JAZZ 4000, 50.
 JAZZ 4000 Advanced Small Ensemble 5, 50.
 JAZZ 4001, 50.
 JAZZ 4001 Advanced Small Ensemble 6, 50.
 JAZZ 4002, 53.
 JAZZ 4002 Big Band 7, 53.
 JAZZ 4003, 53.
 JAZZ 4003 Big Band 8, 53.
 JAZZ 4004, 60.

- JAZZ 4004 Elective Jazz Orchestra 7, 60.
 JAZZ 4005, 60.
 JAZZ 4005 Elective Jazz Orchestra 8, 60.
 JAZZ 4006, 67.
 JAZZ 4006 Jazz Improvisation 7, 67.
 JAZZ 4007, 67.
 JAZZ 4007 Jazz Improvisation 8, 67.
 JAZZ 4010, 50, 68.
 JAZZ 4010 Jazz Performance 7, 50, 68.
 JAZZ 4012, 50, 68.
 JAZZ 4012 Jazz Performance 8, 50, 68.
 JAZZ 4014, 68.
 JAZZ 4014 Jazz Small Ensemble 7, 68.
 JAZZ 4015, 68.
 JAZZ 4015 Jazz Small Ensemble 8, 68.
 Jazz Advanced Arranging 1, 37, 65.
 Jazz Advanced Arranging 2, 65.
 Jazz Counterpoint 1, 37, 66.
 Jazz Counterpoint 2, 66.
 Jazz Ear Training 1, 24, 29, 31, 34, 37, 66, 88.
 Jazz Ear Training 2, 24, 29, 31, 34, 66.
 Jazz Ear Training 3, 24, 29, 34, 66.
 Jazz Ear Training 4, 23, 24, 29, 34, 38, 66, 81.
 Jazz Harmony and Arranging 1, 24, 34, 37, 66.
 Jazz Harmony and Arranging 2, 24, 34, 66.
 Jazz Harmony and Arranging 3, 24, 34, 66.
 Jazz Harmony and Arranging 4, 24, 34, 38, 65, 66, 68, 81.
 Jazz History 1, 24, 29, 31, 34, 37, 66, 67.
 Jazz History 2, 24, 28, 29, 31, 34, 67.
 Jazz History 3, 24, 29, 31, 34, 67, 71.
 Jazz History 4, 24, 29, 31, 34, 67.
 Jazz Improvisation 1, 37, 67.
 Jazz Improvisation 2, 66, 67.
 Jazz Improvisation 3, 66, 67.
 Jazz Improvisation 4, 66, 67.
 Jazz Improvisation 5, 67.
 Jazz Improvisation 6, 67.
 Jazz Improvisation 7, 67.
 Jazz Improvisation 8, 67.
 Jazz Performance 1, 24, 29, 34, 66, 67.
 Jazz Performance 2, 24, 29, 34, 50, 66, 67.
 Jazz Performance 3, 24, 29, 34, 50, 66, 67.
 Jazz Performance 4, 24, 29, 34, 50, 66, 67.
 Jazz Performance 5, 24, 29, 50, 67.
 Jazz Performance 6, 24, 29, 50, 67, 68, 84.
 Jazz Performance 7, 24, 50, 68, 84.
 Jazz Performance 8, 24, 50, 68, 84.
 Jazz Piano 1, 24, 34, 37, 67, 68.
 Jazz Piano 2, 24, 34, 67, 68.
 Jazz Piano 3, 68.
 Jazz Piano 4, 68.
 Jazz Small Ensemble 1, 24, 31, 34, 37, 68, 88.
 Jazz Small Ensemble 2, 24, 31, 34, 68, 88.
 Jazz Small Ensemble 3, 24, 31, 34, 68, 88.
 Jazz Small Ensemble 4, 24, 31, 34, 68, 88.
 Jazz Small Ensemble 5, 24, 68.
 Jazz Small Ensemble 6, 24, 38, 68.
 Jazz Small Ensemble 7, 68.
 Jazz Small Ensemble 8, 68.
 Jazz Transcription and Analysis 1, 37, 68.
 Jazz Transcription and Analysis 2, 68.
 Jazz Vocal (Minor) 1, 88.
 Jazz Vocal (Minor) 2, 88.
 Jazz Vocal (Minor) 3, 88.
 Jazz Vocal (Minor) 4, 88.
 Jazz Vocal (Minor) 5, 88.
 Jazz Vocal (Minor) 6, 88.
 Jazz Vocal Workshop 1, 37, 68.
 Jazz Vocal Workshop 2, 68.
 Junior Secondary Music Education, 28, 29, 70, 81.
- K**
- KEYB 1002, 64.
 KEYB 1002 Harpsichord 1 (Major), 64.
 KEYB 1003, 64.
 KEYB 1003 Harpsichord 2 (Major), 64.
 KEYB 1004, 65.
 KEYB 1004 Harpsichord Class 1, 65.
 KEYB 1005, 65.
 KEYB 1005 Harpsichord Class 2, 65.
 KEYB 1008, 49, 80.
 KEYB 1008 Pianoforte 1 (Major), 49, 80.
 KEYB 1009, 49, 65, 80.
 KEYB 1009 Pianoforte 2 (Major), 49, 65, 80.
 KEYB 1010, 64.
 KEYB 1010 Harpsichord 1 (Minor), 64.
 KEYB 1011, 64.
 KEYB 1011 Harpsichord 2 (Minor), 64.
 KEYB 1013, 80.
 KEYB 1013 Pianoforte 1 (Minor), 80.
 KEYB 1014, 80.
 KEYB 1014 Pianoforte 2 (Minor), 80.
 KEYB 2001, 64.
 KEYB 2001 Harpsichord 3 (Major), 64.
 KEYB 2002, 64.
 KEYB 2002 Harpsichord 4 (Major), 64.
 KEYB 2007, 49, 80.
 KEYB 2007 Pianoforte 3 (Major), 49, 80.
 KEYB 2008, 49, 50, 80.
 KEYB 2008 Pianoforte 4 (Major), 49, 50, 80.
 KEYB 2009, 64.
 KEYB 2009 Harpsichord 3 (Minor), 64.
 KEYB 2010, 64.
 KEYB 2010 Harpsichord 4 (Minor), 64.
 KEYB 2011, 80.
 KEYB 2011 Pianoforte 3 (Minor), 80.
 KEYB 2012, 80.
 KEYB 2012 Pianoforte 4 (Minor), 80.
 KEYB 3000, 64.
 KEYB 3000 Harpsichord 5 (Major), 64.
 KEYB 3001, 64.
 KEYB 3001 Harpsichord 6 (Major), 64.
 KEYB 3002, 78, 80.
 KEYB 3002 Pedagogy Pianoforte 1, 78.
 KEYB 3003, 78, 80.
 KEYB 3003 Pedagogy Pianoforte 2, 78, 80.
 KEYB 3004, 80.
 KEYB 3004 Pianoforte 5 (Major), 80.
 KEYB 3005, 80.
 KEYB 3005 Pianoforte 6 (Major), 80.
 KEYB 3006, 64.
 KEYB 3006 Harpsichord 5 (Minor), 64.
 KEYB 3007, 64.
 KEYB 3007 Harpsichord 6 (Minor), 64.
 KEYB 3008, 80.
 KEYB 3008 Pianoforte 5 (Minor), 80.
 KEYB 3009, 80.
 KEYB 3009 Pianoforte 6 (Minor), 80.
 KEYB 4000, 64.
 KEYB 4000 Harpsichord 7 (Major), 64.
 KEYB 4001, 64.
 KEYB 4001 Harpsichord 8 (Major), 64.
 KEYB 4002, 80.
 KEYB 4002 Pianoforte 7 (Major), 80.
 KEYB 4004, 80.
 KEYB 4004 Pianoforte 8 (Major), 80.
 KEYB 4006, 64.
 KEYB 4006 Harpsichord 7 (Minor), 64.
 KEYB 4007, 64.
 KEYB 4007 Harpsichord 8 (Minor), 64.
 KEYB 4008, 80.
 KEYB 4008 Pianoforte 7 (Minor), 80.
 KEYB 4009, 80.
 KEYB 4009 Pianoforte 8 (Minor), 80.
- L**
- Language 1, 46.
 Language 2, 46.
 Language and Interpretation 1, 97, 107.
 Language and Interpretation 2, 97, 107.
 Language and Interpretation 3, 97, 107.
 Language and Interpretation 4, 97, 107.
 Language Testing, 128.
 Late Beethoven Seminar, 69.
 Leadership, 36, 61, 72, 139.
 Logic, 65, 70, 71, 72, 73, 92, 94, 105, 106, 108, 109, 110, 118.
 Lute 1 (Major), 51, 61, 69.
 Lute 2 (Major), 51, 61, 69.

Lute 3 (Major), 51, 61, 69.
 Lute 4 (Major), 51, 52, 61, 69.
 Lute 5 (Major), 52, 61, 69.
 Lute 6 (Major), 52, 61, 69.
 Lute 7 (Major), 52, 61, 69.
 Lute 8 (Major), 52, 61, 69.

M

Mahler's Vienna 1, 37.
 Masters Preliminary C, 91.
 Materials, 63, 71, 109, 121, 122.
 MCGY1000, 51.
 MCGY 1000 Aural Perception 1, 51.
 MCGY1001, 51.
 MCGY 1001 Aural Perception 1A, 51.
 MCGY 1002, 51.
 MCGY 1002 Aural Perception IB, 51.
 MCGY 1003, 51.
 MCGY 1003 Aural Perception 2, 51.
 MCGY 1004, 72.
 MCGY 1004 Musicology 1 (Minor), 72.
 MCGY 1005, 72.
 MCGY 1005 Musicology 2 (Minor), 72.
 MCGY 1006, 82.
 MCGY 1006 Radical Rock 1, 82.
 MCGY 1007, 82.
 MCGY 1007 Radical Rock 2, 82.
 MCGY 1008, 63.
 MCGY 1008 Harmony and Analysis 1, 63.
 MCGY 1009, 63, 66.
 MCGY 1009 Harmony and Analysis 2, 63, 66.
 MCGY 1013, 52, 71, 78.
 MCGY 1014, 52, 71.
 MCGY 1014 Music History 2: Baroque, 71.
 MCGY 1017, 72.
 MCGY 1017 Musicology 1 (Major), 72.
 MCGY 1018, 72.
 MCGY 1018 Musicology 2 (Major), 72.
 MCGY 1019, 72, 73.
 MCGY 1019 Musicology Workshop 1, 72, 73.
 MCGY 1020, 72, 73.
 MCGY 1020 Musicology Workshop 2, 72, 73.
 MCGY 2000, 50.
 MCGY 2000 Advanced Harmony 1, 50.
 MCGY 2001, 50.
 MCGY 2001 Advanced Harmony 2, 50.
 MCGY 2004, 51.
 MCGY 2004 Aural Perception 3, 51.
 MCGY 2005, 50, 51, 56, 81.
 MCGY 2005 Aural Perception 4, 50, 51, 56, 81.
 MCGY 2006, 55.
 MCGY 2006 Classical Studies, 55.
 MCGY 2008, 71.
 MCGY 2008 Music History 5: 1890-1950, 71.
 MCGY 2009, 57, 72.
 MCGY 2009 Music History 6: Post 1950, 72.
 MCGY 2010, 63.
 MCGY 2010 Harmony and Analysis 3, 63.
 MCGY 2011, 56, 63, 71, 81.
 MCGY 2011 Harmony and Analysis 4, 56, 63, 71, 81.
 MCGY 2012, 55, 71.
 MCGY 2012 Music History 3: 1751-1825, 71.
 MCGY 2013, 58, 71.
 MCGY 2013 Music History 4: 1826-1890, 71.
 MCGY 2014, 72, 73.
 MCGY 2014 Musicology 3 (Major), 72, 73.
 MCGY 2015, 72, 73.
 MCGY 2015 Musicology 4 (Major), 72, 73.
 MCGY 2018, 73.
 MCGY 2018 Musicology Workshop 3, 73.
 MCGY 2019, 73.
 MCGY 2019 Musicology Workshop 4, 73.
 MCGY 2020, 83.
 MCGY 2020 Russian Music History, 83.
 MCGY 2023, 72, 73.
 MCGY 2023 Musicology 3 (Minor), 72, 73.
 MCGY 2024, 73.
 MCGY 2024 Musicology 4 (Minor), 73.
 MCGY 3000, 50.
 MCGY 3000 Advanced Aural 1, 50.
 MCGY 3001, 50.
 MCGY 3001 Advanced Aural 2, 50.
 MCGY 3003, 52.
 MCGY 3003 Baroque Studies 1, 52.
 MCGY 3004, 52.
 MCGY 3004 Baroque Studies 2, 52.
 MCGY 3006, 58.
 MCGY 3006 Debussy 1, 58.
 MCGY 3007, 57.
 MCGY 3007 Contemporary Studies 1, 57.
 MCGY 3008, 57.
 MCGY 3008 Contemporary Studies 2, 57.
 MCGY 3013, 69.
 MCGY 3013 Late Beethoven Seminar, 69.
 MCGY 3017, 72.
 MCGY 3017 Music Through Literature, 72.
 MCGY 3019, 73.
 MCGY 3019 Musicology 5 (Major), 73.
 MCGY 3020, 73.
 MCGY 3020 Musicology 5 (Honours), 73.
 MCGY 3021, 73.
 MCGY 3021 Musicology 6 (Major), 73.
 MCGY 3022, 73.
 MCGY 3022 Musicology 6 (Honours), 73.
 MCGY 3023, 73.
 MCGY 3023 Musicology Workshop 5, 73.
 MCGY 3024, 73.
 MCGY 3024 Musicology Workshop 6, 73.
 MCGY 3026, 74.
 MCGY 3026 Opera and Shakespeare, 74.
 MCGY 3027, 78.
 MCGY 3027 Palaeography 1, 78.
 MCGY 3029, 83.
 MCGY 3029 Romanticism and the Fantastic 1, 83.
 MCGY 3030, 78.
 MCGY 3030 Palaeography 2, 78.
 MCGY 3033, 58.
 MCGY 3033 Debussy 2, 58.
 MCGY 3034, 81, 90.
 MCGY 3034 Writing Skills for Music Professions, 81, 90.
 MCGY 3037, 83.
 MCGY 3037 Romanticism and the Fantastic 2, 83.
 MCGY 3045, 73.
 MCGY 3045 Musicology 5 (Minor), 73.
 MCGY 3046, 73.
 MCGY 3046 Musicology 6 (Minor), 73.
 MCGY 4002, 73.
 MCGY 4002 Musicology 7 (Major), 73.
 MCGY 4003, 73.
 MCGY 4003 Musicology 7 (Honours), 73.
 MCGY 4004, 73.
 MCGY 4004 Musicology 8 (Major), 73.
 MCGY 4005, 73.
 MCGY 4005 Musicology 8 (Honours), 73.
 MCGY 4047, 73.
 MCGY 4047 Musicology 7 (Minor), 73.
 MCGY 4048, 73.
 MCGY 4048 Musicology 8 (Minor), 73.
 MCGY 5000, 105, 109, 111.
 MCGY 5000 Introduction to Research Method, 105, 109.
 MCGY 5000 Introduction to Research Methods, 109.
 MCGY 5001, 107.
 MCGY 5001 Music Analysis Today, 107.
 MCGY 5002, 110.
 MCGY 5002 Seminar Elective 1, 110.
 MCGY 5009, 108.
 MCGY 5009 Musicology Thesis 1, 108.
 MCGY 5010, 108, 110.
 MCGY 5010 Musicological Research Methods, 108, 110.
 MCGY 5011, 107, 108, 110.
 MCGY 5011 Musical Analysis, 107, 108, 110.
 MCGY 5012, 110.
 MCGY 5012 Seminar 1, 110.
 MCGY 5013, 110.
 MCGY 5013 Seminar 2, 110.
 MCGY 5014, 106.
 MCGY 5014 Graduate Research Methods, 106.
 MCGY 6000, 111.

- MCGY 6000 Seminar Elective 2, 111.
 MCGY 6001, 111.
 MCGY 6001 Special Project (Pro Seminar), 111.
 MCGY 6002, 111.
 MCGY 6002 Special Project Seminar, 111.
 MCGY 6005, 108.
 MCGY 6005 Musicology Thesis 2, 108.
 MCGY 6006, 108.
 MCGY 6006 Musicology Thesis 3, 108.
 Microphones and Studio Fundamentals, 106.
 Movement and Stagecraft 1, 31, 37, 45, 69.
 Movement and Stagecraft 2, 31, 45, 69.
 Movement and Stagecraft 3, 31, 45, 69.
 Movement and Stagecraft 4, 31, 45, 69.
 Movement and Stagecraft 5, 45, 69.
 Movement and Stagecraft 6, 45, 69.
 MUED1001, 28, 69.
 MUED 1001 Composition Studies, 69.
 MUED 1002, 60, 71, 72, 81, 84.
 MUED 1002 Music Technology 1, 60, 71, 72, 81, 84.
 MUED 1004, 70.
 MUED 1004 Non Western Music, 70.
 MUED 1006, 71, 80.
 MUED 1006 Significant Methods, 71, 80.
 MUED 1007, 49.
 MUED 2002, 70, 81.
 MUED 2002 Junior Secondary Music Education, 70, 81.
 MUED 2003, 70.
 MUED 2005, 70, 80, 81.
 MUED 2005 Practicum 1, 70, 80, 81.
 MUED 3000, 69.
 MUED 3000 Choral Pedagogy, 69.
 MUED 3002, 70, 81.
 MUED 3002 Practicum 2, 70, 81.
 MUED 3004, 70, 81.
 MUED 3004 Senior Secondary Music Education, 70, 81.
 MUED 3029, 70.
 MUED 3029 Music Ed Honours 1: Research Methods 1, 70.
 MUED 3030, 70.
 MUED 3030 Music Ed Honours 2: Research Methods 2, 70.
 MUED 3031, 71.
 MUED 3031 Survey of Jazz History, 71.
 MUED 4000, 65.
 MUED 4000 Instrumental Pedagogy, 65.
 MUED 4002, 28, 71.
 MUED 4002 Technology in Music Education, 71.
 MUED 4003, 70, 81.
 MUED 4003 Practicum 3, 70, 81.
 MUED 4004, 70.
 MUED 4004 Multicultural Studies in Music Education, 70.
 MUED 4006, 70.
 MUED 4006 Popular Music Studies, 70.
 MUED 4012, 70.
 MUED 4012 Music Education Hons 3: Special Study 1, 70.
 MUED 4020, 70.
 MUED 4020 Music Education Hons 4: Special Study 2, 70.
 MUED 4027, 71.
 MUED 4027 Transcription and Analysis in Music Ed, 71.
 MUED 4999, 70, 80.
 MUED 4999 Pre-Secondary Music Education, 70, 80.
 MUED 5008, 107.
 MUED 5008 Music Education Research Methods 1, 107.
 MUED 5010, 108.
 MUED 5010 Music Education Thesis 1, 108.
 MUED 5012, 111.
 MUED 5012 Seminar in Music Education 1, 111.
 MUED 5013, 111.
 MUED 5013 Seminar in Music Education 2, 111.
 MUED 5016, 107.
 MUED 5016 Music Education Research Methods 2, 107.
 MUED 6005, 108.
 MUED 6005 Music Education Thesis 2, 108.
 Multi-track Production Techniques, 95, 106.
 Multicultural Studies in Music Education, 70, 93.
 Music Analysis, 3, 26, 94, 107.
 Music Analysis Today, 94, 107.
 Music Craft 1, 96, 107.
 Music Craft 2, 107.
 Music Ed Honours 1: Research Methods 1, 70.
 Music Ed Honours 2: Research Methods 2, 70.
 Music Education Hons 3: Special Study 1, 70.
 Music Education Hons 4: Special Study 2, 70.
 Music Education Research Methods 1, 93, 107.
 Music Education Research Methods 2, 93, 107.
 Music Education Thesis 1, 93, 108.
 Music Education Thesis 2, 93, 108.
 Music History 2: Baroque, 71.
 Music History 3: 1751-1825, 71.
 Music History 4: 1826-1890, 71.
 Music History 5: 1890-1950, 71.
 Music History 6: Post 1950, 72.
 Music Publishing, 90.
 Music Technology 1, 23, 24, 25, 26, 29, 30, 31, 32, 33, 37, 38, 41, 60, 71, 72, 81, 84.
 Music Technology 1 MUED 1002, 72.
 Music Through Literature, 37, 72.
 Music Through Literature MCGY 3017, 72.
 Music Workshop Leading Skills, 37, 72.
 Music Workshop Leading Skills PERF 3003, 72.
 Musical Analysis, 94, 107, 108, 110.
 Musicological Research Methods, 94, 108, 110.
 Musicological Research Methods MCGY 5010, 108.
 Musicology, 4, 6, 14, 21, 22, 26, 27, 29, 30, 32, 36, 37, 38, 39, 40, 41, 42, 46, 49, 50, 51, 52, 55, 57, 58, 59, 63, 69, 71, 72, 73, 78, 83, 90, 91, 93, 94, 98, 99, 100, 107, 108, 110, 111.
 Musicology 1, 26, 72, 73.
 Musicology 1 (Major), 26, 72.
 Musicology 1 (Minor), 72, 73.
 Musicology 2, 26, 72.
 Musicology 2 (Major), 26, 72.
 Musicology 2 (Minor), 72.
 Musicology 3 (Major), 26, 72, 73.
 Musicology 3 (Minor), 72, 73.
 Musicology 4 (Major), 26, 72, 73.
 Musicology 4 (Minor), 73.
 Musicology 5 (Honours), 73.
 Musicology 5 (Major), 26, 73.
 Musicology 5 (Minor), 73.
 Musicology 6 (Honours), 73.
 Musicology 6 (Major), 26, 73.
 Musicology 6 (Minor), 73.
 Musicology 7 (Honours), 73.
 Musicology 7 (Major), 26, 73.
 Musicology 7 (Minor), 73.
 Musicology 8 (Honours), 22, 73.
 Musicology 8 (Major), 26, 73.
 Musicology 8 (Minor), 73.
 Musicology Thesis 1, 94, 108.
 Musicology Thesis 2, 94, 108.
 Musicology Thesis 3, 94, 108.
 Musicology Workshop 1, 26, 37, 72, 73.
 Musicology Workshop 2, 26, 72, 73.
 Musicology Workshop 3, 26, 73.
 Musicology Workshop 4, 26, 73.
 Musicology Workshop 5, 26, 73.
 Musicology Workshop 6, 26, 73.
- N**
 Nationalism, 65, 71, 83.
 Non Western Music, 70.
- O**
 Oboe 1 (Major), 73.
 Oboe 1 (Minor), 73, 74.
 Oboe 2 (Major), 73, 74.
 Oboe 2 (Minor), 74.
 Oboe 3 (Major), 74.
 Oboe 3 (Minor), 74.
 Oboe 4 (Major), 74.
 Oboe 4 (Minor), 74.
 Oboe 5 (Major), 74.
 Oboe 5 (Minor), 74.
 Oboe 6 (Major), 74.
 Oboe 6 (Minor), 74.
 Oboe 7 (Major), 74.
 Oboe 7 (Minor), 74.
 Oboe 8 (Major), 74.
 Oboe 8 (Minor), 74.

- Opera and Shakespeare, 37, 74.
 Opera and Shakespeare MCGY 3026, 74.
 Opera Ensemble 1, 35, 45, 74.
 Opera Ensemble 2, 35, 45, 74.
 Opera Ensemble 3, 35, 45, 74.
 Opera Ensemble 4, 35, 45, 74.
 Opera Ensemble 5, 35, 45, 74.
 Opera Ensemble 6, 35, 45, 74.
 Opera French 1, 35, 45, 74, 75.
 Opera French 2, 35, 45, 75, 76.
 Opera French 3, 35, 45, 75.
 Opera French 4, 35, 45, 75.
 Opera German 1, 35, 45, 75.
 Opera German 2, 35, 45, 75, 76.
 Opera German 3, 35, 45, 75.
 Opera German 4, 35, 45, 75.
 Opera Italian 1, 35, 45, 75.
 Opera Italian 2, 35, 45, 75, 76.
 Opera Italian 3, 35, 45, 75.
 Opera Italian 4, 35, 45, 75.
 Opera Italian 5, 35, 45, 75.
 Opera Italian 6, 35, 45, 75.
 Opera Performance Portfolio 1, 97, 108.
 Opera Performance Portfolio 2, 97, 108.
 Opera Performance Repertoire 1, 97, 108.
 Opera Performance Repertoire 2, 97, 108.
 Opera Repertoire 1, 35, 45, 75.
 Opera Repertoire 2, 35, 45, 75.
 Opera Repertoire 3, 35, 45, 75.
 Opera Repertoire 4, 35, 45, 75.
 Opera Repertoire 5, 75.
 Opera Voice 1, 35, 45, 69, 75, 76.
 Opera Voice 2, 35, 45, 69, 76.
 Opera Voice 3, 35, 45, 69, 76.
 Opera Voice 4, 35, 45, 69, 76.
 Opera Voice 5, 35, 45, 69, 76.
 Opera Voice 6, 35, 45, 69, 76.
 Option, 10, 49, 56, 101, 119, 122.
 Orchestral Studies (Major) 3, 37, 76.
 Orchestral Studies (Major) 4, 76.
 Orchestral Studies (Major) 5, 76.
 Orchestral Studies (Major) 6, 76.
 Orchestral Studies (Major) 7, 76.
 Orchestral Studies (Major) 8, 76.
 Orchestral Studies 1, 23, 37, 76.
 Orchestral Studies 2, 23, 76.
 Orchestral Studies 3, 23, 76.
 Orchestral Studies 4, 23, 76.
 Orchestral Studies 5, 23, 76.
 Orchestral Studies 6, 23, 76.
 Orchestral Studies 7, 23, 76.
 Orchestral Studies 8, 23, 38, 39.
 Organ 1 (Major), 76.
 Organ 1 (Minor), 76.
 Organ 2 (Major), 76.
 Organ 2 (Minor), 76.
 Organ 3 (Major), 76.
 Organ 3 (Minor), 76.
 Organ 4 (Major), 76.
 Organ 4 (Minor), 76.
 Organ 5 (Major), 76, 77.
 Organ 5 (Minor), 76, 77.
 Organ 6 (Major), 77.
 Organ 6 (Minor), 77.
 Organ 7 (Major), 77.
 Organ 7 (Minor), 77.
 Organ 8 (Major), 77.
 Organ 8 (Minor), 77.
 Organ Research Project 1, 37, 77.
 Organ Research Project 2, 77.
 Organ Research Project 3, 77.
 Organ Research Project 4, 77.
 Organ Resources 1, 37, 76, 77.
 Organ Resources 2, 76, 77.
 Organ Resources 3, 76, 77.
 Organ Resources 4, 76, 77.
 Organ Resources 5, 76, 77.
 Organ Resources 6, 77.
 Organ Resources 7, 77.
 Organ Resources 8, 77.
 Organ Seminar 1, 37, 77, 78.
 Organ Seminar 2, 77.
 Organ Seminar 3, 77.
 Organ Seminar 4, 77, 78.
 Organ Seminar 5, 77, 78.
 Organ Seminar 6, 78.
 Organ Seminar 7, 78.
 Organ Seminar 8, 78.
 ORGN 1002, 59.
 ORGN 1002 Early Music Seminar 1, 59.
 ORGN 1003, 59.
 ORGN 1003 Early Music Seminar 2, 59.
 ORGN 1004, 76.
 ORGN 1004 Organ 1 (Major), 76.
 ORGN 1005, 76.
 ORGN 1005 Organ 2 (Major), 76.
 ORGN 1008, 76, 77.
 ORGN 1008 Organ Resources 1, 76, 77.
 ORGN 1009, 76, 77.
 ORGN 1009 Organ Resources 2, 76, 77.
 ORGN 1010, 77.
 ORGN 1010 Organ Seminar 1, 77.
 ORGN 1011, 77.
 ORGN 1011 Organ Seminar 2, 77.
 ORGN 1012, 76.
 ORGN 1012 Organ 1 (Minor), 76.
 ORGN 1013, 76.
 ORGN 1013 Organ 2 (Minor), 76.
 ORGN 2004, 76.
 ORGN 2004 Organ 3 (Major), 76.
 ORGN 2005, 76.
 ORGN 2005 Organ 4 (Major), 76.
 ORGN 2007, 76.
 ORGN 2007 Organ 3 (Minor), 76.
 ORGN 2008, 76, 77.
 ORGN 2008 Organ Resources 3, 76, 77.
 ORGN 2009, 76, 77.
 ORGN 2009 Organ Resources 4, 76, 77.
 ORGN 2010, 77.
 ORGN 2010 Organ Seminar 3, 77.
 ORGN 2011, 77.
 ORGN 2011 Organ Seminar 4, 77.
 ORGN 2012, 76.
 ORGN 2012 Organ 4 (Minor), 76.
 ORGN 2013, 59.
 ORGN 2013 Early Music Seminar 3, 59.
 ORGN 2014, 59.
 ORGN 2014 Early Music Seminar 4, 59.
 ORGN 3000, 77.
 ORGN 3000 Organ Research Project 1, 77.
 ORGN 3001, 77.
 ORGN 3001 Organ Research Project 2, 77.
 ORGN 3002, 76, 77.
 ORGN 3002 Organ 5 (Major), 76, 77.
 ORGN 3003, 77.
 ORGN 3003 Organ Resources 6, 77.
 ORGN 3004, 77, 78.
 ORGN 3004 Organ Seminar 5, 77, 78.
 ORGN 3005, 78.
 ORGN 3005 Organ Seminar 6, 78.
 ORGN 3006, 76, 77.
 ORGN 3006 Organ 5 (Minor), 76, 77.
 ORGN 3007, 77.
 ORGN 3007 Organ 6 (Minor), 77.
 ORGN 3008, 76, 77.
 ORGN 3008 Organ Resources 5, 76, 77.
 ORGN 3010, 77.
 ORGN 3010 Organ 6 (Major), 77.
 ORGN 3013, 59.
 ORGN 3013 Early Music Seminar 5, 59.
 ORGN 3014, 59.
 ORGN 3014 Early Music Seminar 6, 59.
 ORGN 4001, 77.
 ORGN 4001 Organ 7 (Major), 77.
 ORGN 4002, 77.
 ORGN 4002 Organ 8 (Major), 77.
 ORGN 4003, 77.
 ORGN 4003 Organ 7 (Minor), 77.

- ORGN 4005, 77.
 ORGN 4005 Organ 8 (Minor), 77.
 ORGN 4007, 77.
 ORGN 4007 Organ Research Project 3, 77.
 ORGN 4008, 77.
 ORGN 4008 Organ Research Project 4, 77.
 ORGN 4009, 77.
 ORGN 4009 Organ Resources 7, 77.
 ORGN 4010, 77.
 ORGN 4010 Organ Resources 8, 77.
 ORGN 4011, 78.
 ORGN 4011 Organ Seminar 7, 78.
 ORGN 4012, 78.
 ORGN 4012 Organ Seminar 8, 78.
- P**
- Pain, 58.
 Painting, 58.
 Palaeography 1, 37, 78.
 Palaeography 2, 78.
 Pedagogical Repertoire 1, 95, 96, 108.
 Pedagogical Repertoire 2, 96, 108.
 Pedagogy Guitar 1, 37, 78.
 Pedagogy Guitar 2, 78.
 Pedagogy Pianoforte 1, 37, 78.
 Pedagogy Pianoforte 2, 78, 80.
 Pedagogy Strings 1, 37, 78.
 Pedagogy Strings 2, 50, 78.
 Pedagogy Voice 1, 37, 78.
 Pedagogy Voice 2, 78.
 Pedagogy Woodwind 1, 37, 78.
 Pedagogy Woodwind 2, 78.
 Percussion 1 (Major), 79.
 Percussion 1 (Minor), 79.
 Percussion 2 (Major), 79.
 Percussion 2 (Minor), 79.
 Percussion 3 (Major), 79.
 Percussion 3 (Minor), 79.
 Percussion 4 (Major), 79.
 Percussion 4 (Minor), 79.
 Percussion 5 (Major), 79.
 Percussion 5 (Minor), 79.
 Percussion 6 (Major), 79.
 Percussion 6 (Minor), 79.
 Percussion 7 (Major), 79.
 Percussion 7 (Minor), 79.
 Percussion 8 (Major), 79.
 Percussion 8 (Minor), 79.
 Percussion Ensemble 1, 37, 79.
 Percussion Ensemble 2, 79.
 Percussion Ensemble 3, 79.
 Percussion Ensemble 4, 79.
 Percussion Ensemble 5, 79.
 Percussion Ensemble 6, 79.
 Percussion Ensemble 7, 79.
 Percussion Ensemble 8, 79.
 PERF 1005, 57.
 PERF 1005 Creative Music Skills, 57.
 PERF 2002, 81.
 PERF 2002 Principal Study (Diploma) 5, 81.
 PERF 2003, 81.
 PERF 2003 Principal Study (Diploma) 6, 81.
 PERF 3000, 57.
 PERF 3000 Conducting 1, 57.
 PERF 3001, 57.
 PERF 3001 Conducting 2, 57.
 PERF 3002, 82.
 PERF 3002 Recital Performance, 82.
 PERF 3003, 72.
 PERF 3003 Music Workshop Leading Skills, 72.
 PERF 4000, 57.
 PERF 4000 Conducting 3, 57.
 PERF 4001, 57.
 PERF 4001 Conducting 4, 57.
 PERF 4002, 81.
 PERF 4002 Principal Study (Honours) 7, 81.
 PERF 4003, 81.
 PERF 4003 Principal Study (Honours) 8, 81.
 PERF 5001, 110.
 PERF 5001 Principal Study (MMus) 1, 110.
 PERF 5002, 110.
 PERF 5002 Principal Study (MMus) 2, 110.
 PERF 5005, 110.
 PERF 5005 Principal Study (Performance) 1, 110.
 PERF 5006, 110.
 PERF 5006 Principal Study (Performance) 2, 110.
 PERF 5007, 109, 110.
 PERF 5007 Principal Study (Grad Dip) 1, 109, 110.
 PERF 5007 Principal Study (GradDip) 1A, 110.
 PERF 5008, 110.
 PERF 5008 Principal Study (Grad Dip) 2, 110.
 PERF 5019, 110.
 PERF 5019 Principal Study (Performance) 3, 110.
 PERF 5021, 106.
 PERF 5021 Graduate Research Project, 106.
 PERF 5022, 105.
 PERF 5022 Graduate Performance Practice Seminar, 105.
 PERF 6000, 110.
 PERF 6000 Principal Study (MMus) 3, 110.
 PERF 6002, 105.
 PERF 6002 Graduate Performance Seminar, 105.
 Performance 5, 24, 29, 50, 67.
 Performance 6, 24, 29, 50, 67, 68, 82, 84.
 Performance Portfolio 1, 97, 108.
 Performance Portfolio 2, 97, 108.
 Performance Practice 1, 25, 37, 79.
 Performance Practice 2, 25, 79, 80.
 Performance Practice 3, 25, 80.
 Performance Practice 4, 25, 39, 80.
 Pianoforte 1 (Major), 49, 80.
 Pianoforte 1 (Minor), 80.
 Pianoforte 2 (Major), 49, 65, 80.
 Pianoforte 2 (Minor), 80.
 Pianoforte 3 (Major), 49, 80.
 Pianoforte 3 (Minor), 80.
 Pianoforte 4 (Major), 49, 50, 80.
 Pianoforte 4 (Minor), 80.
 Pianoforte 5 (Major), 80.
 Pianoforte 5 (Minor), 80.
 Pianoforte 6 (Major), 80.
 Pianoforte 6 (Minor), 80.
 Pianoforte 7 (Major), 80.
 Pianoforte 7 (Minor), 80.
 Pianoforte 8 (Major), 80.
 Pianoforte 8 (Minor), 80.
 Popular Music, 28, 29, 70, 71, 82.
 Popular Music Studies, 28, 29, 70.
 Postgraduate Music Technology, 109.
 Practical Experience, 80.
 Practical Stagecraft, 37, 80.
 Practical Stagecraft GENS 2002, 80.
 Practicum, 18, 27, 28, 29, 37, 39, 42, 43, 70, 80, 81, 95, 96, 109, 134.
 Practicum 1, 27, 28, 29, 37, 39, 42, 43, 70, 80, 81, 95, 96, 109.
 Practicum 2, 28, 29, 70, 81, 96, 109.
 Practicum 3, 27, 28, 29, 70, 81.
 Practicum I, 18, 80, 81.
 PRCN 1000, 79, 83.
 PRCN 1000 Percussion 1 (Major), 79.
 PRCN 1001, 79, 83.
 PRCN 1001 Percussion 2 (Major), 79.
 PRCN 1002, 79.
 PRCN 1002 Percussion Ensemble 1, 79.
 PRCN 1003, 79.
 PRCN 1003 Percussion Ensemble 2, 79.
 PRCN 1004, 79.
 PRCN 1004 Percussion 1 (Minor), 79.
 PRCN 1005, 79.
 PRCN 1005 Percussion 2 (Minor), 79.
 PRCN 2000, 79, 83.
 PRCN 2000 Percussion 3 (Major), 79.
 PRCN 2001, 79, 83.
 PRCN 2001 Percussion 4 (Major), 79.
 PRCN 2002, 79.
 PRCN 2002 Percussion Ensemble 3, 79.
 PRCN 2003, 79.
 PRCN 2003 Percussion Ensemble 4, 79.
 PRCN 2004, 79.

- PRCN 2004 Percussion 3 (Minor), 79.
 PRCN 2005, 79.
 PRCN 2005 Percussion 4 (Minor), 79.
 PRCN 2006, 83.
 PRCN 2006 Resource Class - Percussion, 83.
 PRCN 3000, 79, 83.
 PRCN 3000 Percussion 5 (Major), 79.
 PRCN 3001, 79, 83.
 PRCN 3001 Percussion 6 (Major), 79.
 PRCN 3002, 79.
 PRCN 3002 Percussion Ensemble 5, 79.
 PRCN 3003, 79.
 PRCN 3003 Percussion Ensemble 6, 79.
 PRCN 3005, 79.
 PRCN 3005 Percussion 5 (Minor), 79.
 PRCN 3006, 79.
 PRCN 3006 Percussion 6 (Minor), 79.
 PRCN 4001, 79, 83.
 PRCN 4001 Percussion 7 (Major), 79.
 PRCN 4003, 79.
 PRCN 4003 Percussion 8 (Major), 79.
 PRCN 4005, 79.
 PRCN 4005 Percussion Ensemble 7, 79.
 PRCN 4007, 79.
 PRCN 4007 Percussion 7 (Minor), 79.
 PRCN 4008, 79.
 PRCN 4008 Percussion 8 (Minor), 79.
 PRCN 4009, 79.
 PRCN 4009 Percussion Ensemble 8, 79.
 Pre-Secondary Music Education, 27, 28, 29, 70, 80, 81.
 Principal Study (Composition) 1, 109.
 Principal Study (Composition) 2, 109.
 Principal Study (Composition) 3, 109.
 Principal Study (Composition) 4, 109.
 Principal Study (Diploma) 5, 81.
 Principal Study (Diploma) 6, 81.
 Principal Study (Grad Dip) 1, 109, 110.
 Principal Study (Grad Dip) 2, 110.
 Principal Study (GradDip) 1A, 110.
 Principal Study (Honours) 7, 22, 39, 40, 76, 81.
 Principal Study (Honours) 8, 22, 76, 81.
 Principal Study (MMus) 1, 110.
 Principal Study (MMus) 2, 110.
 Principal Study (MMus) 3, 110.
 Principal Study (Opera) 1, 97, 110.
 Principal Study (Opera) 2, 97, 110.
 Principal Study (Opera) 3, 97, 110.
 Principal Study (Opera) 4, 97, 110.
 Principal Study (Performance) 1, 110.
 Principal Study (Performance) 2, 110.
 Principal Study (Performance) 3, 110.
 Principles of Studio Pedagogy, 95, 96, 108.
 Production 1, 35, 45, 81, 97, 106.
 Production 2, 35, 45, 81, 97, 106.
 Production 3, 35, 45, 81, 97, 106.
 Production 4, 35, 45, 81, 106.
 Production 5, 35, 45, 81, 82.
 Production 6, 35, 45, 82.
 Production Processes and Aesthetics, 106.
 Professional Development, 96, 117, 138.
 Professional Placement, 137.
 Professional Practice, 105, 137.
 Professional Practice A, 105, 137.
 Project, 21, 36, 37, 50, 52, 55, 58, 59, 61, 70, 72, 76, 77, 80, 81, 84, 89, 90, 91, 92, 96, 97, 106, 107, 108, 109, 110, 111, 119, 128, 130, 135.
 Project 1, 37, 77, 81, 106.
 Project 2, 77, 81, 106.
 Project Management, 106.
 Project Management I, 106.
 Psychology, 27, 28, 29, 59, 60, 69, 92.
 Psychology I, 59.
- R**
- Radical Rock 1, 37, 82.
 Radical Rock 2, 82.
 Recital Performance, 27, 29, 30, 31, 33, 36, 37, 82.
 Recital Performance PERF 3002, 82.
 Recorder 1 (Major), 82.
 Recorder 1 (Minor), 82.
 Recorder 2 (Major), 82.
 Recorder 2 (Minor), 82.
 Recorder 3 (Major), 82.
 Recorder 3 (Minor), 82.
 Recorder 4 (Major), 82.
 Recorder 4 (Minor), 82.
 Recorder 5 (Major), 82.
 Recorder 5 (Minor), 82.
 Recorder 6 (Major), 82.
 Recorder 6 (Minor), 82.
 Recorder 7 (Major), 82.
 Recorder 7 (Minor), 82, 83.
 Recorder 8 (Major), 82.
 Recorder 8 (Minor), 83.
 Recording Portfolio 1, 95, 106.
 Recording Portfolio 2, 95, 106.
 Recording Portfolio 3, 95, 106.
 Recording Project 1, 106.
 Research 1, 25, 28, 37.
 Research 2, 25, 56.
 Research A, 3, 70, 73, 78, 91, 92, 93, 94, 95, 97, 98, 99, 100, 101, 102, 106, 107, 108, 109, 110, 111, 113, 117, 127, 128, 131, 133, 137, 139.
 Research B, 51, 93, 94, 107.
 Research Method (Studio Pedagogy), 108.
 Research Methodology, 93, 109, 121.
 Research Methods, 22, 40, 56, 70, 92, 93, 94, 106, 107, 108, 109, 110, 111.
 Research Project, 21, 37, 70, 77, 91, 96, 97, 106, 108, 109.
 Research Project 1, 37, 77.
 Research Project 2, 77.
 Research Project B, 77.
 Research Project in Studio Pedagogy, 96, 109.
 Research Project in Studio Pedagogy A, 109.
 Research Project in Studio Pedagogy B, 109.
 Research Proposal, 70, 73, 106, 107, 108.
 Research Report, 59, 70, 77.
 Research Report B, 70.
 Research Seminar, 92, 109.
 Research Thesis, 108.
 Resource Class - Percussion, 83.
 Resource Class - Percussion PRCN 2006, 83.
 Revolutions, 65.
 Risk Management, 128.
 Romanticism and the Fantastic 1, 37, 83.
 Romanticism and the Fantastic 2, 83.
 Russian Music History, 37, 83.
- S**
- Saxophone 1 (Major), 83.
 Saxophone 1 (Minor), 83.
 Saxophone 2 (Major), 83.
 Saxophone 2 (Minor), 83.
 Saxophone 3 (Major), 83.
 Saxophone 3 (Minor), 83.
 Saxophone 4 (Major), 83.
 Saxophone 4 (Minor), 83.
 Saxophone 5 (Major), 83.
 Saxophone 5 (Minor), 83.
 Saxophone 6 (Major), 83.
 Saxophone 6 (Minor), 83, 84.
 Saxophone 7 (Major), 83, 84.
 Saxophone 7 (Minor), 84.
 Saxophone 8 (Major), 84.
 Saxophone 8 (Minor), 84.
 Saxophone Orchestra 1, 37, 84.
 Saxophone Orchestra 2, 84.
 Saxophone Orchestra 3, 84.
 Saxophone Orchestra 4, 84.
 Saxophone Orchestra 5, 84.
 Saxophone Orchestra 6, 84.
 Saxophone Orchestra 7, 84.
 Saxophone Orchestra 8, 84.
 Schoenberg and the War, 37.
 Science and Technology, 130.
 Seminar, 16, 36, 37, 46, 49, 50, 52, 54, 55, 56, 57, 58, 59, 60, 65, 69, 70, 71, 72, 73, 74, 77, 78, 81, 82, 83, 84, 90, 92, 93, 94, 97, 99, 100, 101, 103, 105, 106, 107, 108, 109, 110, 111, 122.

- Seminar 1, 36, 37, 59, 77, 78, 94, 110.
 Seminar 2, 59, 77, 94, 110.
 Seminar Elective 1, 94, 110.
 Seminar Elective 2, 94, 111.
 Seminar in Music Education 1, 93, 111.
 Seminar in Music Education 2, 93, 111.
 Senior Secondary Music Education, 28, 29, 70, 81.
 Shakespeare, 37, 74, 83.
 Signal Processing, 60, 106.
 Significant Methods, 27, 28, 29, 71, 80.
 Sound Recording Advanced, 24, 37, 68, 84.
 Sound Recording Fundamentals, 24, 37, 68, 84.
 Spatial Audio, 95, 106.
 Special Education, 60.
 Special Project (Pro Seminar), 111.
 Special Project Seminar, 111.
 Statistics, 121.
 STRG 1000, 53.
 STRG 1000 Cello Ensemble 1, 53.
 STRG 1001, 53, 54.
 STRG 1001 Cello Ensemble 2, 53, 54.
 STRG 1002, 58.
 STRG 1002 Double Bass 1 (Major), 58.
 STRG 1003, 58.
 STRG 1003 Double Bass 2 (Major), 58.
 STRG 1004, 62.
 STRG 1004 Functional Guitar 1, 62.
 STRG 1005, 62.
 STRG 1005 Functional Guitar 2, 62.
 STRG 1006, 63.
 STRG 1006 Guitar 1 (Major), 63.
 STRG 1007, 63.
 STRG 1007 Guitar 2 (Major), 63.
 STRG 1008, 64.
 STRG 1008 Harp 1 (Major), 64.
 STRG 1009, 64.
 STRG 1009 Harp 2 (Major), 64.
 STRG 1011, 58.
 STRG 1011 Double Bass 1 (Minor), 58.
 STRG 1012, 58.
 STRG 1012 Double Bass 2 (Minor), 58.
 STRG 1013, 63.
 STRG 1013 Guitar 1 (Minor), 63.
 STRG 1014, 63.
 STRG 1014 Guitar 2 (Minor), 63.
 STRG 1015, 84.
 STRG 1015 Strings Performance Class 1, 84.
 STRG 1016, 84.
 STRG 1016 Strings Performance Class 2, 84.
 STRG 1017, 86.
 STRG 1017 Viola 1 (Major), 86.
 STRG 1018, 86.
 STRG 1018 Viola 2 (Major), 86.
 STRG 1019, 87.
 STRG 1019 Violin 1 (Major), 87.
 STRG 1020, 87.
 STRG 1020 Violin 2 (Major), 87.
 STRG 1021, 87, 88.
 STRG 1021 Violoncello 1 (Major), 87, 88.
 STRG 1022, 88.
 STRG 1022 Violoncello 2 (Major), 88.
 STRG 1023, 86.
 STRG 1023 Viola 1 (Minor), 86.
 STRG 1024, 86.
 STRG 1024 Viola 2 (Minor), 86.
 STRG 1025, 87.
 STRG 1025 Violin 1 (Minor), 87.
 STRG 1026, 87.
 STRG 1026 Violin 2 (Minor), 87.
 STRG 1027, 87, 88.
 STRG 1027 Violoncello 1 (Minor), 87, 88.
 STRG 1028, 88.
 STRG 1028 Violoncello 2 (Minor), 88.
 STRG 1029, 69.
 STRG 1029 Lute 1 (Major), 69.
 STRG 1031, 64.
 STRG 1031 Harp 1 (Minor), 64.
 STRG 1032, 64.
 STRG 1032 Harp 2 (Minor), 64.
 STRG 1033, 69.
 STRG 1033 Lute 2 (Major), 69.
 STRG 1037, 50.
 STRG 1037 Advanced String Pedagogy 1, 50.
 STRG 1038, 50.
 STRG 1038 Advanced String Pedagogy 2, 50.
 STRG 2000, 53, 54.
 STRG 2000 Cello Ensemble 3, 53, 54.
 STRG 2001, 54.
 STRG 2001 Cello Ensemble 4, 54.
 STRG 2002, 58.
 STRG 2002 Double Bass 3 (Major), 58.
 STRG 2003, 58.
 STRG 2003 Double Bass 4 (Major), 58.
 STRG 2006, 63.
 STRG 2006 Guitar 3 (Major), 63.
 STRG 2007, 63.
 STRG 2007 Guitar 4 (Major), 63.
 STRG 2008, 64.
 STRG 2008 Harp 3 (Major), 64.
 STRG 2009, 64.
 STRG 2009 Harp 4 (Major), 64.
 STRG 2010, 58.
 STRG 2010 Double Bass 3 (Minor), 58.
 STRG 2011, 58.
 STRG 2011 Double Bass 4 (Minor), 58.
 STRG 2012, 63.
 STRG 2012 Guitar 3 (Minor), 63.
 STRG 2013, 63.
 STRG 2013 Guitar 4 (Minor), 63.
 STRG 2014, 84.
 STRG 2014 Strings Performance Class 3, 84.
 STRG 2015, 84.
 STRG 2015 Strings Performance Class 4, 84.
 STRG 2016, 86, 87.
 STRG 2016 Viola 3 (Major), 86, 87.
 STRG 2017, 86, 87.
 STRG 2017 Viola 4 (Major), 86, 87.
 STRG 2018, 87.
 STRG 2018 Violin 3 (Major), 87.
 STRG 2019, 87.
 STRG 2019 Violin 4 (Major), 87.
 STRG 2020, 88.
 STRG 2020 Violoncello 3 (Major), 88.
 STRG 2021, 88.
 STRG 2021 Violoncello 4 (Major), 88.
 STRG 2022, 86, 87.
 STRG 2022 Viola 3 (Minor), 86, 87.
 STRG 2023, 87.
 STRG 2023 Viola 4 (Minor), 87.
 STRG 2024, 87.
 STRG 2024 Violin 3 (Minor), 87.
 STRG 2025, 87.
 STRG 2025 Violin 4 (Minor), 87.
 STRG 2026, 88.
 STRG 2026 Violoncello 3 (Minor), 88.
 STRG 2027, 88.
 STRG 2027 Violoncello 4 (Minor), 88.
 STRG 2028, 69.
 STRG 2028 Lute 3 (Major), 69.
 STRG 2029, 69.
 STRG 2029 Lute 4 (Major), 69.
 STRG 3000, 54.
 STRG 3000 Cello Ensemble 5, 54.
 STRG 3001, 54.
 STRG 3001 Cello Ensemble 6, 54.
 STRG 3002, 58, 59.
 STRG 3002 Double Bass 5 (Major), 58, 59.
 STRG 3003, 58, 59.
 STRG 3003 Double Bass 6 (Major), 58, 59.
 STRG 3004, 63.
 STRG 3004 Guitar 5 (Major), 63.
 STRG 3005, 63.
 STRG 3005 Guitar 6 (Major), 63.
 STRG 3006, 64.
 STRG 3006 Harp 5 (Major), 64.
 STRG 3007, 64.
 STRG 3007 Harp 6 (Major), 64.
 STRG 3010, 78.

- STRG 3010 Pedagogy Guitar 1, 78.
 STRG3011,78.
 STRG 3011 Pedagogy Guitar 2, 78.
 STRG 3012, 78.
 STRG 3012 Pedagogy Strings 1, 78.
 STRG 3013, 50,78.
 STRG 3013 Pedagogy Strings 2, 50, 78.
 STRG 3014, 58, 59.
 STRG 3014 Double Bass 5 (Minor), 58, 59.
 STRG 3015, 59.
 STRG 3015 Double Bass 6 (Minor), 59.
 STRG 3016, 63.
 STRG 3016 Guitar 5 (Minor), 63.
 STRG 3017, 63.
 STRG 3017 Guitar 6 (Minor), 63.
 STRG 3018, 84.
 STRG 3018 Strings Performance Class 5, 84.
 STRG 3019, 84.
 STRG 3019 Strings Performance Class 6, 84.
 STRG 3020, 87.
 STRG 3020 Viola 5 (Major), 87.
 STRG 3021, 87.
 STRG 3021 Viola 6 (Major), 87.
 STRG 3022, 87.
 STRG 3022 Violin 5 (Major), 87.
 STRG 3023, 87.
 STRG 3023 Violin 6 (Major), 87.
 STRG 3024, 88.
 STRG 3024 Violoncello 5 (Major), 88.
 STRG 3025, 88.
 STRG 3025 Violoncello 6 (Major), 88.
 STRG 3026, 87.
 STRG 3026 Violin 5 (Minor), 87.
 STRG 3027, 87.
 STRG 3027 Violin 6 (Minor), 87.
 STRG 3028, 88.
 STRG 3028 Violoncello 5 (Minor), 88.
 STRG 3029, 88.
 STRG 3029 Violoncello 6 (Minor), 88.
 STRG 3030, 87.
 STRG 3030 Viola 5 (Minor), 87.
 STRG 3031, 87.
 STRG 3031 Viola 6 (Minor), 87.
 STRG 3032, 69.
 STRG 3032 Lute 5 (Major), 69.
 STRG 3033, 69.
 STRG 3033 Lute 6 (Major), 69.
 STRG 4000, 54.
 STRG 4000 Cello Ensemble 7, 54.
 STRG 4001, 54.
 STRG 4001 Cello Ensemble 8, 54.
 STRG 4002, 59.
 STRG 4002 Double Bass 7 (Major), 59.
 STRG 4004, 59.
 STRG 4004 Double Bass 8 (Major), 59.
 STRG 4006, 63.
 STRG 4006 Guitar 7 (Major), 63.
 STRG 4008, 63.
 STRG 4008 Guitar 8 (Major), 63.
 STRG 4010, 64.
 STRG 4010 Harp 7 (Major), 64.
 STRG 4011,64.
 STRG 4011 Harp 8 (Major), 64.
 STRG 4012, 59.
 STRG 4012 Double Bass 7 (Minor), 59.
 STRG 4013, 59.
 STRG 4013 Double Bass 8 (Minor), 59.
 STRG 4014, 63.
 STRG 4014 Guitar 7 (Minor), 63.
 STRG 4015, 63.
 STRG 4015 Guitar 8 (Minor), 63.
 STRG 4016, 84.
 STRG 4016 Strings Performance Class 7, 84.
 STRG 4017, 84.
 STRG 4017 Strings Performance Class 8, 84.
 STRG 4018, 87.
 STRG 4018 Viola 7 (Major), 87.
 STRG 4020, 87.
 STRG 4020 Viola 8 (Major), 87.
 STRG 4022, 87.
 STRG 4022 Violin 7 (Major), 87.
 STRG 4024, 87.
 STRG 4024 Violin 8 (Major), 87.
 STRG 4026, 88.
 STRG 4026 Violoncello 7 (Major), 88.
 STRG 4028, 88.
 STRG 4028 Violoncello 8 (Major), 88.
 STRG 4030, 87.
 STRG 4030 Viola 7 (Minor), 87.
 STRG 4031, 87.
 STRG 4031 Viola 8 (Minor), 87.
 STRG 4032, 87.
 STRG 4032 Violin 7 (Minor), 87.
 STRG 4033, 88.
 STRG 4033 Violoncello 7 (Minor), 88.
 STRG 4034, 88.
 STRG 4034 Violoncello 8 (Minor), 88.
 STRG 4035, 87.
 STRG 4035 Violin 8 (Minor), 87.
 STRG 4039, 69.
 STRG 4039 Lute 7 (Major), 69.
 STRG 4040, 69.
 STRG 4040 Lute 8 (Major), 69.
 Strings Performance Class 1, 37, 84.
 Strings Performance Class 2, 84.
 Strings Performance Class 3, 84.
 Strings Performance Class 4, 84.
 Strings Performance Class 5, 84.
 Strings Performance Class 6, 84.
 Strings Performance Class 7, 84.
 Strings Performance Class 8, 84.
 Studio Experience 1, 111.
 Studio Experience 2, 111.
 Studio Practicum 1, 95, 96, 109.
 Studio Practicum 2, 96, 109.
 Study Skills, 118, 121.
 Survey of Jazz History, 28, 39, 42, 43, 71.
 Syntax, 57, 62, 65, 75.
- ## T
- Teaching and Learning, 28, 29, 59, 70, 71, 114, 128.
 Teaching Method (Studio Pedagogy) 1, 96, 109.
 Teaching Method (Studio Pedagogy) 2, 96, 109.
 Teaching Practicum 2, 28, 29.
 Technology in Music Education, 28, 29, 71, 93.
 Thesis, 3, 22, 56,73, 91, 92, 93, 94, 98, 99,100,101,102,108,129,
 132, 133, 136, 139.
 Thesis 1,93, 94, 108.
 Thesis 2, 93, 94, 108.
 Thesis A, 92, 93, 99, 101, 102, 108, 129, 139.
 Transcription and Analysis in Music Ed, 71.
 Translation, 62, 65, 75, 111.
 Treatise, 130.
 Trombone 1 (Major), 85.
 Trombone 1 (Minor), 85.
 Trombone 2 (Major), 85.
 Trombone 2 (Minor), 85.
 Trombone 3 (Major), 85.
 Trombone 3 (Minor), 85.
 Trombone 4 (Major), 85.
 Trombone 4 (Minor), 85.
 Trombone 5 (Major), 85.
 Trombone 5 (Minor), 85.
 Trombone 6 (Major), 85.
 Trombone 6 (Minor), 85.
 Trombone 7 (Major), 85.
 Trombone 7 (Minor), 85.
 Trombone 8 (Major), 85.
 Trombone 8 (Minor), 85.
 Trumpet 1 (Major), 85.
 Trumpet 1 (Minor), 85.
 Trumpet 2 (Major), 85.
 Trumpet 2 (Minor), 85.
 Trumpet 3 (Major), 85.
 Trumpet 3 (Minor), 85.
 Trumpet 4 (Major), 85.
 Trumpet 4 (Minor), 85.
 Trumpet 5 (Major), 85.

- Trumpet 5 (Minor), 85, 86.
 Trumpet 6 (Major), 85, 86.
 Trumpet 6 (Minor), 86.
 Trumpet 7 (Major), 86.
 Trumpet 7 (Minor), 86.
 Trumpet 8 (Major), 86.
 Trumpet 8 (Minor), 86.
 Tuba 1 (Major), 86.
 Tuba 1 (Minor), 86.
 Tuba 2 (Major), 86.
 Tuba 2 (Minor), 86.
 Tuba 3 (Major), 86.
 Tuba 3 (Minor), 86.
 Tuba 4 (Major), 86.
 Tuba 4 (Minor), 86.
 Tuba 5 (Major), 86.
 Tuba 5 (Minor), 86.
 Tuba 6 (Major), 86.
 Tuba 6 (Minor), 86.
 Tuba 7 (Major), 86.
 Tuba 7 (Minor), 86.
 Tuba 8 (Major), 86.
 Tuba 8 (Minor), 86.
- V
- Viola 1 (Major), 86.
 Viola 1 (Minor), 86.
 Viola 2 (Major), 86.
 Viola 2 (Minor), 86.
 Viola 3 (Major), 86, 87.
 Viola 3 (Minor), 86, 87.
 Viola 4 (Major), 86, 87.
 Viola 4 (Minor), 87.
 Viola 5 (Major), 87.
 Viola 5 (Minor), 87.
 Viola 6 (Major), 87.
 Viola 6 (Minor), 87.
 Viola 7 (Major), 87.
 Viola 7 (Minor), 87.
 Viola 8 (Major), 87.
 Viola 8 (Minor), 87.
 Violin 1 (Major), 87.
 Violin 1 (Minor), 87.
 Violin 2 (Major), 87.
 Violin 2 (Minor), 87.
 Violin 3 (Major), 87.
 Violin 3 (Minor), 87.
 Violin 4 (Major), 87.
 Violin 4 (Minor), 87.
 Violin 5 (Major), 87.
 Violin 5 (Minor), 87.
 Violin 6 (Major), 87.
 Violin 6 (Minor), 87.
 Violin 7 (Major), 87.
 Violin 7 (Minor), 87.
 Violin 8 (Major), 87.
 Violin 8 (Minor), 87.
 Violoncello 1 (Major), 87, 88.
 Violoncello 1 (Minor), 87, 88.
 Violoncello 2 (Major), 88.
 Violoncello 2 (Minor), 88.
 Violoncello 3 (Major), 88.
 Violoncello 3 (Minor), 88.
 Violoncello 4 (Major), 88.
 Violoncello 4 (Minor), 88.
 Violoncello 5 (Major), 88.
 Violoncello 5 (Minor), 88.
 Violoncello 6 (Major), 88.
 Violoncello 6 (Minor), 88.
 Violoncello 7 (Major), 88.
 Violoncello 7 (Minor), 88.
 Violoncello 8 (Major), 88.
 Violoncello 8 (Minor), 88.
 Vocal and Instrumental Literature 1, 96, 111.
 Vocal and Instrumental Literature 2, 96, 111.
 Vocal Performance Class 1, 31, 37, 88.
 Vocal Performance Class 2, 31, 88.
 Vocal Performance Class 3, 31, 88.
 Vocal Performance Class 4, 31, 88.
 Vocal Performance Class 5, 88, 89.
 Vocal Performance Class 6, 89.
 Vocal Performance Class 7, 89.
 Vocal Performance Class 8, 89.
 Voice 1 (Major), 69, 89.
 Voice 1 (Minor), 69, 89.
 Voice 2 (Major), 69, 89.
 Voice 2 (Minor), 69, 89.
 Voice 3 (Major), 69, 89.
 Voice 3 (Minor), 69, 89.
 Voice 4 (Major), 69, 89.
 Voice 4 (Minor), 69, 89.
 Voice 5 (Major), 69, 89.
 Voice 5 (Minor), 69, 89.
 Voice 6 (Major), 69, 89.
 Voice 6 (Minor), 69, 89.
 Voice 7 (Major), 89.
 Voice 7 (Minor), 89.
 Voice 8 (Major), 23, 38, 89.
 Voice 8 (Minor), 89.
 VSAO 1002, 69, 89.
 VSAO 1002 Voice 1 (Minor), 69, 89.
 VSAO 1003, 69, 89.
 VSAO 1003 Voice 2 (Minor), 69, 89.
 VSAO 1008, 58, 89.
 VSAO 1008 Diction for Singers 1, 58, 89.
 VSAO 1009, 58, 89.
 VSAO 1009 Diction for Singers 2, 58, 89.
 VSAO 1012, 69.
 VSAO 1012 Movement and Stagecraft 1, 69.
 VSAO 1013, 69.
 VSAO 1013 Movement and Stagecraft 2, 69.
 VSAO 1014, 69, 75, 76.
 VSAO 1014 Opera Voice 1, 69, 75, 76.
 VSAO 1015, 69, 76.
 VSAO 1015 Opera Voice 2, 69, 76.
 VSAO 1016, 75.
 VSAO 1016 Opera Repertoire 1, 75.
 VSAO 1017, 88.
 VSAO 1017 Vocal Performance Class 1, 88.
 VSAO 1018, 88.
 VSAO 1018 Vocal Performance Class 2, 88.
 VSAO 1039, 69, 89.
 VSAO 1039 Voice 1 (Major), 69, 89.
 VSAO 1040, 69, 89.
 VSAO 1040 Voice 2 (Major), 69, 89.
 VSAO 1041, 75.
 VSAO 1041 Opera Italian 1, 75.
 VSAO 1042, 75, 76.
 VSAO 1042 Opera Italian 2, 75, 76.
 VSAO 1043, 74, 75.
 VSAO 1043 Opera French 1, 74, 75.
 VSAO 1044, 75, 76.
 VSAO 1044 Opera French 2, 75, 76.
 VSAO 1045, 75.
 VSAO 1045 Opera German 1, 75.
 VSAO 1046, 75, 76.
 VSAO 1046 Opera German 2, 75, 76.
 VSAO 1047, 74.
 VSAO 1047 Opera Ensemble 1, 74.
 VSAO 1048, 74.
 VSAO 1048 Opera Ensemble 2, 74.
 VSAO 1051, 65.
 VSAO 1051 Italian 1, 65.
 VSAO 1052, 65.
 VSAO 1052 Italian 2, 65.
 VSAO 1053, 62.
 VSAO 1053 French 1, 62.
 VSAO 1054, 62.
 VSAO 1054 French 2, 62.
 VSAO 1055, 62.
 VSAO 1055 German 1, 62.
 VSAO 1056, 62.
 VSAO 1056 German 2, 62.
 VSAO 1057, 88.
 VSAO 1057 Jazz Vocal (Minor) 1, 88.
 VSAO 1058, 88.
 VSAO 1058 Jazz Vocal (Minor) 2, 88.
 VSAO 2001, 81.

- VSAO 2001 Production 1, 81.
 VSAO 2008, 69.
 VSAO 2008 Movement and Stagecraft 3, 69.
 VSAO 2009, 69.
 VSAO 2009 Movement and Stagecraft 4, 69.
 VSAO 2010, 81.
 VSAO 2010 Production 2, 81.
 VSAO 2011, 69, 89.
 VSAO 2011 Voice 3 (Minor), 69, 89.
 VSAO 2012, 69, 76.
 VSAO 2012 Opera Voice 3, 69, 76.
 VSAO 2013, 69, 76.
 VSAO 2013 Opera Voice 4, 69, 76.
 VSAO 2014, 75.
 VSAO 2014 Opera Repertoire 2, 75.
 VSAO 2015, 75.
 VSAO 2015 Opera Repertoire 3, 75.
 VSAO 2016, 69, 89.
 VSAO 2016 Voice 4 (Minor), 69, 89.
 VSAO 2020, 69, 89.
 VSAO 2020 Voice 3 (Major), 69, 89.
 VSAO 2021, 69, 89.
 VSAO 2021 Voice 4 (Major), 69, 89.
 VSAO 2028, 58, 89.
 VSAO 2028 Diction for Singers 3, 58, 89.
 VSAO 2029, 58, 89.
 VSAO 2029 Diction for Singers 4, 58, 89.
 VSAO 2037, 88.
 VSAO 2037 Vocal Performance Class 3, 88.
 VSAO 2038, 88.
 VSAO 2038 Vocal Performance Class 4, 88.
 VSAO 2041, 75.
 VSAO 2041 Opera Italian 3, 75.
 VSAO 2042, 75.
 VSAO 2042 Opera Italian 4, 75.
 VSAO 2043, 75.
 VSAO 2043 Opera French 3, 75.
 VSAO 2044, 75.
 VSAO 2044 Opera French 4, 75.
 VSAO 2045, 75.
 VSAO 2045 Opera German 3, 75.
 VSAO 2046, 75.
 VSAO 2046 Opera German 4, 75.
 VSAO 2047, 74.
 VSAO 2047 Opera Ensemble 3, 74.
 VSAO 2048, 74.
 VSAO 2048 Opera Ensemble 4, 74.
 VSAO 2057, 88.
 VSAO 2057 Jazz Vocal (Minor) 3, 88.
 VSAO 2058, 88.
 VSAO 2058 Jazz Vocal (Minor) 4, 88.
 VSAO 3001, 81.
 VSAO 3001 Production 3, 81.
 VSAO 3006, 69.
 VSAO 3006 Movement and Stagecraft 5, 69.
 VSAO 3007, 69.
 VSAO 3007 Movement and Stagecraft 6, 69.
 VSAO 3008, 81.
 VSAO 3008 Production 4, 81.
 VSAO 3010, 69, 76.
 VSAO 3010 Opera Voice 5, 69, 76.
 VSAO 3011, 69, 76.
 VSAO 3011 Opera Voice 6, 69, 76.
 VSAO 3012, 75.
 VSAO 3012 Opera Repertoire 4, 75.
 VSAO 3013, 75.
 VSAO 3013 Opera Repertoire 5, 75.
 VSAO 3014, 78.
 VSAO 3014 Pedagogy Voice 1, 78.
 VSAO 3015, 78.
 VSAO 3015 Pedagogy Voice 2, 78.
 VSAO 3017, 69, 89.
 VSAO 3017 Voice 5 (Minor), 69, 89.
 VSAO 3018, 69, 89.
 VSAO 3018 Voice 5 (Major), 69, 89.
 VSAO 3019, 69, 89.
 VSAO 3019 Voice 6 (Major), 69, 89.
 VSAO 3020, 69, 89.
 VSAO 3020 Voice 6 (Minor), 69, 89.
 VSAO 3023, 81, 82.
 VSAO 3023 Production 5, 81, 82.
 VSAO 3024, 82.
 VSAO 3024 Production 6, 82.
 VSAO 3028, 58, 89.
 VSAO 3028 Diction for Singers 5, 58, 89.
 VSAO 3029, 58, 89.
 VSAO 3029 Diction for Singers 6, 58, 89.
 VSAO 3037, 88, 89.
 VSAO 3037 Vocal Performance Class 5, 88, 89.
 VSAO 3038, 89.
 VSAO 3038 Vocal Performance Class 6, 89.
 VSAO 3041, 75.
 VSAO 3041 Opera Italian 5, 75.
 VSAO 3042, 75.
 VSAO 3042 Opera Italian 6, 75.
 VSAO 3047, 74.
 VSAO 3047 Opera Ensemble 5, 74.
 VSAO 3048, 74.
 VSAO 3048 Opera Ensemble 6, 74.
 VSAO 3057, 88.
 VSAO 3057 Jazz Vocal (Minor) 5, 88.
 VSAO 3058, 88.
 VSAO 3058 Jazz Vocal (Minor) 6, 88.
 VSAO 4000, 89.
 VSAO 4000 Voice 7 (Minor), 89.
 VSAO 4001, 89.
 VSAO 4001 Voice 8 (Minor), 89.
 VSAO 4002, 89.
 VSAO 4002 Voice 7 (Major), 89.
 VSAO 4004, 89.
 VSAO 4004 Voice 8 (Major), 89.
 VSAO 4037, 89.
 VSAO 4037 Vocal Performance Class 7, 89.
 VSAO 4038, 89.
 VSAO 4038 Vocal Performance Class 8, 89.
 VSAO 5004, 108.
 VSAO 5004 Opera Performance Repertoire 1, 108.
 VSAO 5005, 108.
 VSAO 5005 Opera Performance Repertoire 2, 108.
 VSAO 5006, 110.
 VSAO 5006 Principal Study (Opera) 1, 110.
 VSAO 5007, 110.
 VSAO 5007 Principal Study (Opera) 2, 110.
 VSAO 5008, 106.
 VSAO 5008 Graduate Production 1, 106.
 VSAO 5009, 106.
 VSAO 5009 Graduate Production 2, 106.
 VSAO 5022, 108.
 VSAO 5022 Principles of Studio Pedagogy, 108.
 VSAO 5023, 109.
 VSAO 5023 Teaching Method (Studio Pedagogy) 1, 109.
 VSAO 5024, 108.
 VSAO 5024 Pedagogical Repertoire 1, 108.
 VSAO 5025, 109.
 VSAO 5025 Studio Practicum 1, 109.
 VSAO 5026, 108.
 VSAO 5026 Research Method (Studio Pedagogy), 108.
 VSAO 5027, 109.
 VSAO 5027 Teaching Method (Studio Pedagogy) 2, 109.
 VSAO 5028, 108.
 VSAO 5028 Pedagogical Repertoire 2, 108.
 VSAO 5029, 109.
 VSAO 5029 Studio Practicum 2, 109.
 VSAO 5030, 107.
 VSAO 5030 Language and Interpretation 1, 107.
 VSAO 5031, 107.
 VSAO 5031 Language and Interpretation 2, 107.
 VSAO 5032, 109.
 VSAO 5032 Research Project in Studio Pedagogy, 109.
 VSAO 5033, 109.
 VSAO 5033 Research Project in Studio Pedagogy A, 109.
 VSAO 5034, 109.
 VSAO 5034 Research Project in Studio Pedagogy B, 109.
 VSAO 6000, 110.
 VSAO 6000 Principal Study (Opera) 3, 110.
 VSAO 6001, 110.
 VSAO 6001 Principal Study (Opera) 4, 110.
 VSAO 6002, 106.

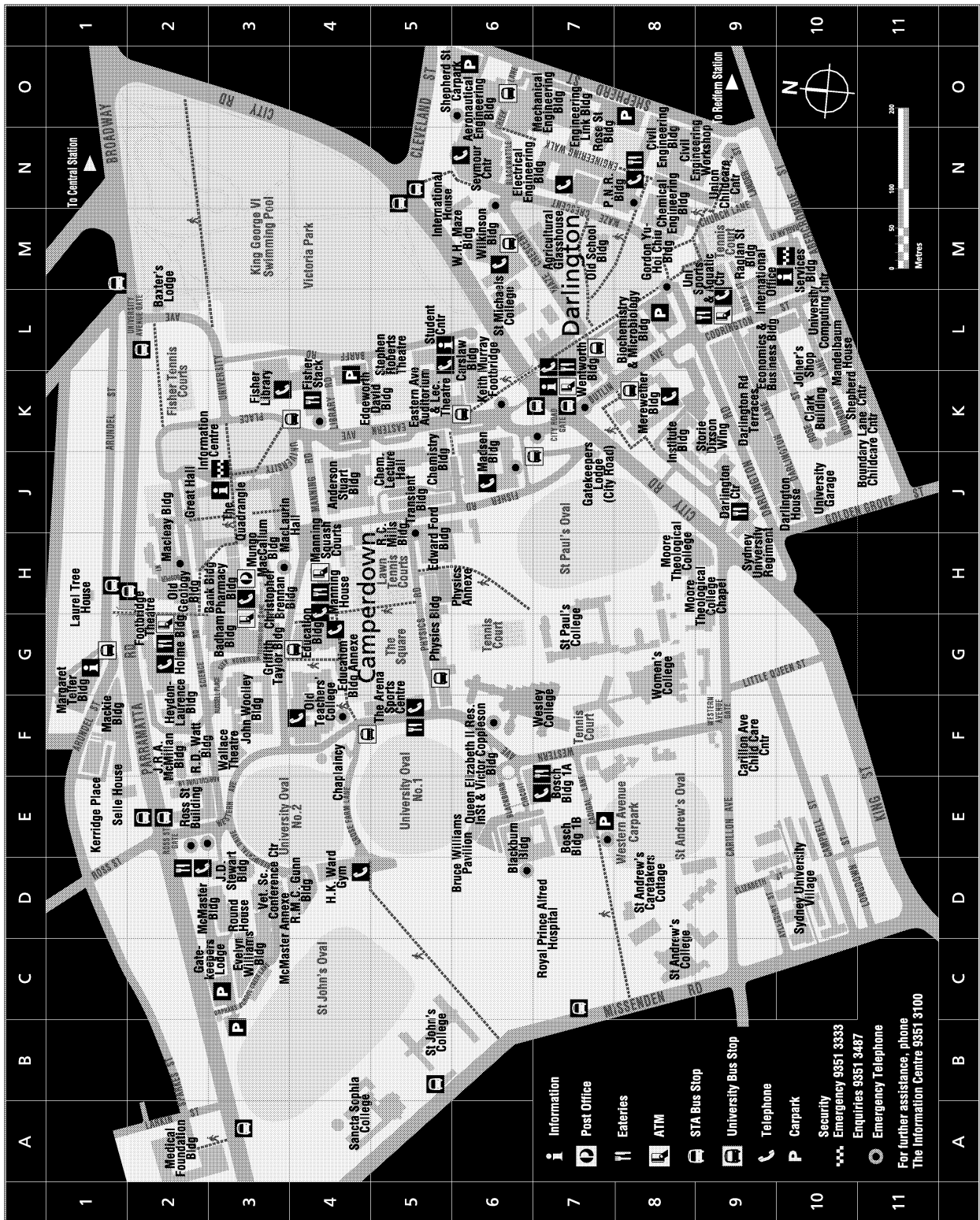
VSAO 6002 Graduate Production 3, 106.
 VSAO 6003, 106.
 VSAO 6003 Graduate Production 4, 106.
 VSAO 6004, 107.
 VSAO 6004 Language and Interpretation 3, 107.
 VSAO 6005, 107.
 VSAO 6005 Language and Interpretation 4, 107.
 VSAO 6006, 108.
 VSAO 6006 Opera Performance Portfolio 1, 108.
 VSAO 6007, 108.
 VSAO 6007 Opera Performance Portfolio 2, 108.

W

Web Site Design, 61.
 WIND 1000, 51.
 WIND 1000 Baroque Flute 1 (Major), 51.
 WIND 1001, 51.
 WIND 1001 Baroque Flute 2 (Major), 51.
 WIND 1002, 52.
 WIND 1002 Bassoon 1 (Major), 52.
 WIND 1003, 52.
 WIND 1003 Bassoon 2 (Major), 52.
 WIND 1004, 54, 55.
 WIND 1004 Clarinet 1 (Major), 54, 55.
 WIND 1005, 55.
 WIND 1005 Clarinet 2 (Major), 55.
 WIND 1006, 61.
 WIND 1006 Flute 1 (Major), 61.
 WIND 1007, 61.
 WIND 1007 Flute 2 (Major), 61.
 WIND 1008, 73.
 WIND 1008 Oboe 1 (Major), 73.
 WIND 1009, 73, 74.
 WIND 1009 Oboe 2 (Major), 73, 74.
 WIND 1010, 51.
 WIND 1010 Baroque Flute 1 (Minor), 51.
 WIND 1012, 82.
 WIND 1012 Recorder 1 (Major), 82.
 WIND 1013, 82.
 WIND 1013 Recorder 2 (Major), 82.
 WIND 1014, 83.
 WIND 1014 Saxophone 1 (Major), 83.
 WIND 1015, 83.
 WIND 1015 Saxophone 2 (Major), 83.
 WIND 1016, 84.
 WIND 1016 Saxophone Orchestra 1, 84.
 WIND 1017, 84.
 WIND 1017 Saxophone Orchestra 2, 84.
 WIND 1018, 51.
 WIND 1018 Baroque Flute 2 (Minor), 51.
 WIND 1019, 52.
 WIND 1019 Bassoon 1 (Minor), 52.
 WIND 1020, 52.
 WIND 1020 Bassoon 2 (Minor), 52.
 WIND 1021, 54, 55.
 WIND 1021 Clarinet 1 (Minor), 54, 55.
 WIND 1022, 55.
 WIND 1022 Clarinet 2 (Minor), 55.
 WIND 1023, 61.
 WIND 1023 Flute 1 (Minor), 61.
 WIND 1024, 61.
 WIND 1024 Flute 2 (Minor), 61.
 WIND 1025, 73, 74.
 WIND 1025 Oboe 1 (Minor), 73, 74.
 WIND 1026, 74.
 WIND 1026 Oboe 2 (Minor), 74.
 WIND 1027, 82.
 WIND 1027 Recorder 1 (Minor), 82.
 WIND 1028, 82.
 WIND 1028 Recorder 2 (Minor), 82.
 WIND 1029, 83.
 WIND 1029 Saxophone 1 (Minor), 83.
 WIND 1030, 83.
 WIND 1030 Saxophone 2 (Minor), 83.
 WIND 2000, 51.
 WIND 2000 Baroque Flute 3 (Major), 51.
 WIND 2001, 51, 52.
 WIND 2001 Baroque Flute 4 (Major), 51, 52.
 WIND 2002, 52.
 WIND 2002 Bassoon 3 (Major), 52.
 WIND 2003, 52.
 WIND 2003 Bassoon 4 (Major), 52.
 WIND 2004, 55.
 WIND 2004 Clarinet 3 (Major), 55.
 WIND 2005, 55.
 WIND 2005 Clarinet 4 (Major), 55.
 WIND 2006, 61.
 WIND 2006 Flute 3 (Major), 61.
 WIND 2007, 61.
 WIND 2007 Flute 4 (Major), 61.
 WIND 2008, 74.
 WIND 2008 Oboe 3 (Major), 74.
 WIND 2009, 74.
 WIND 2009 Oboe 4 (Major), 74.
 WIND 2012, 82.
 WIND 2012 Recorder 3 (Major), 82.
 WIND 2013, 82.
 WIND 2013 Recorder 4 (Major), 82.
 WIND 2014, 83.
 WIND 2014 Saxophone 3 (Major), 83.
 WIND 2015, 83.
 WIND 2015 Saxophone 4 (Major), 83.
 WIND 2016, 84.
 WIND 2016 Saxophone Orchestra 3, 84.
 WIND 2017, 84.
 WIND 2017 Saxophone Orchestra 4, 84.
 WIND 2018, 90.
 WIND 2018 Woodwind Class 1, 90.
 WIND 2019, 90.
 WIND 2019 Woodwind Class 2, 90.
 WIND 2020, 51, 52.
 WIND 2020 Baroque Flute 3 (Minor), 51, 52.
 WIND 2021, 52.
 WIND 2021 Baroque Flute 4 (Minor), 52.
 WIND 2022, 52.
 WIND 2022 Bassoon 3 (Minor), 52.
 WIND 2023, 52.
 WIND 2023 Bassoon 4 (Minor), 52.
 WIND 2024, 55.
 WIND 2024 Clarinet 3 (Minor), 55.
 WIND 2025, 55.
 WIND 2025 Clarinet 4 (Minor), 55.
 WIND 2026, 61.
 WIND 2026 Flute 3 (Minor), 61.
 WIND 2027, 61.
 WIND 2027 Flute 4 (Minor), 61.
 WIND 2028, 74.
 WIND 2028 Oboe 3 (Minor), 74.
 WIND 2029, 74.
 WIND 2029 Oboe 4 (Minor), 74.
 WIND 2030, 82.
 WIND 2030 Recorder 3 (Minor), 82.
 WIND 2031, 82.
 WIND 2031 Recorder 4 (Minor), 82.
 WIND 2032, 83.
 WIND 2032 Saxophone 3 (Minor), 83.
 WIND 2033, 83.
 WIND 2033 Saxophone 4 (Minor), 83.
 WIND 3000, 52.
 WIND 3000 Baroque Flute 5 (Major), 52.
 WIND 3001, 52.
 WIND 3001 Baroque Flute 6 (Major), 52.
 WIND 3002, 52.
 WIND 3002 Bassoon 5 (Major), 52.
 WIND 3003, 52, 53.
 WIND 3003 Bassoon 6 (Major), 52, 53.
 WIND 3004, 55.
 WIND 3004 Clarinet 5 (Major), 55.
 WIND 3005, 55.
 WIND 3005 Clarinet 6 (Major), 55.
 WIND 3006, 61.
 WIND 3006 Flute 5 (Major), 61.
 WIND 3007, 61.
 WIND 3007 Flute 6 (Major), 61.
 WIND 3008, 74.
 WIND 3008 Oboe 5 (Major), 74.
 WIND 3009, 74.
 WIND 3009 Oboe 6 (Major), 74.

- WIND 3010, 78.
 WIND 3010 Pedagogy Woodwind 1, 78.
 WIND 3011, 78.
 WIND 3011 Pedagogy Woodwind 2, 78.
 WIND 3014, 82.
 WIND 3014 Recorder 5 (Major), 82.
 WIND 3015, 82.
 WIND 3015 Recorder 6 (Major), 82.
 WIND 3016, 83.
 WIND 3016 Saxophone 5 (Major), 83.
 WIND 3017, 83.
 WIND 3017 Saxophone 6 (Major), 83.
 WIND 3018, 84.
 WIND 3018 Saxophone Orchestra 5, 84.
 WIND 3019, 84.
 WIND 3019 Saxophone Orchestra 6, 84.
 WIND 3020, 90.
 WIND 3020 Woodwind Class 3, 90.
 WIND 3021, 90.
 WIND 3021 Woodwind Class 4, 90.
 WIND 3022, 52.
 WIND 3022 Baroque Flute 5 (Minor), 52.
 WIND 3023, 52.
 WIND 3023 Baroque Flute 6 (Minor), 52.
 WIND 3024, 52, 53.
 WIND 3024 Bassoon 5 (Minor), 52, 53.
 WIND 3025, 52, 53.
 WIND 3025 Bassoon 6 (Minor), 52, 53.
 WIND 3026, 55.
 WIND 3026 Clarinet 5 (Minor), 55.
 WIND 3027, 55.
 WIND 3027 Clarinet 6 (Minor), 55.
 WIND 3028, 61.
 WIND 3028 Flute 5 (Minor), 61.
 WIND 3029, 61.
 WIND 3029 Flute 6 (Minor), 61.
 WIND 3030, 74.
 WIND 3030 Oboe 5 (Minor), 74.
 WIND 3031, 74.
 WIND 3031 Oboe 6 (Minor), 74.
 WIND 3032, 82.
 WIND 3032 Recorder 5 (Minor), 82.
 WIND 3033, 82.
 WIND 3033 Recorder 6 (Minor), 82.
 WIND 3034, 83.
 WIND 3034 Saxophone 5 (Minor), 83.
 WIND 3035, 83, 84.
 WIND 3035 Saxophone 6 (Minor), 83, 84.
 WIND 3036, 90.
 WIND 3036 Woodwind Class 5, 90.
 WIND 3037, 90.
 WIND 3037 Woodwind Class 6, 90.
 WIND 4000, 52.
 WIND 4000 Baroque Flute 7 (Major), 52.
 WIND 4001, 52.
 WIND 4001 Baroque Flute 8 (Major), 52.
 WIND 4004, 53.
 WIND 4004 Bassoon 7 (Major), 53.
 WIND 4005, 53.
 WIND 4005 Bassoon 8 (Major), 53.
 WIND 4008, 55.
 WIND 4008 Clarinet 7 (Major), 55.
 WIND 4009, 55.
 WIND 4009 Clarinet 8 (Major), 55.
 WIND 4012, 61.
 WIND 4012 Flute 7 (Major), 61.
 WIND 4014, 61.
 WIND 4014 Flute 8 (Major), 61.
 WIND 4016, 74.
 WIND 4016 Oboe 7 (Major), 74.
 WIND 4018, 74.
 WIND 4018 Oboe 8 (Major), 74.
 WIND 4022, 82.
 WIND 4022 Recorder 7 (Major), 82.
 WIND 4024, 82.
 WIND 4024 Recorder 8 (Major), 82.
 WIND 4026, 83, 84.
 WIND 4026 Saxophone 7 (Major), 83, 84.
 WIND 4028, 84.
 WIND 4028 Saxophone 8 (Major), 84.
 WIND 4030, 84.
 WIND 4030 Saxophone Orchestra 7, 84.
 WIND 4031, 84.
 WIND 4031 Saxophone Orchestra 8, 84.
 WIND 4032, 52.
 WIND 4032 Baroque Flute 7 (Minor), 52.
 WIND 4033, 52.
 WIND 4033 Baroque Flute 8 (Minor), 52.
 WIND 4034, 53.
 WIND 4034 Bassoon 7 (Minor), 53.
 WIND 4035, 53.
 WIND 4035 Bassoon 8 (Minor), 53.
 WIND 4036, 55.
 WIND 4036 Clarinet 7 (Minor), 55.
 WIND 4037, 55.
 WIND 4037 Clarinet 8 (Minor), 55.
 WIND 4038, 61, 62.
 WIND 4038 Flute 7 (Minor), 61, 62.
 WIND 4039, 61.
 WIND 4039 Flute 8 (Minor), 61.
 WIND 4040, 74.
 WIND 4040 Oboe 7 (Minor), 74.
 WIND 4041, 74.
 WIND 4041 Oboe 8 (Minor), 74.
 WIND 4042, 82, 83.
 WIND 4042 Recorder 7 (Minor), 82, 83.
 WIND 4043, 83.
 WIND 4043 Recorder 8 (Minor), 83.
 WIND 4044, 84.
 WIND 4044 Saxophone 7 (Minor), 84.
 WIND 4045, 84.
 WIND 4045 Saxophone 8 (Minor), 84.
 Wind Symphony 1, 37, 89.
 Wind Symphony 2, 89.
 Wind Symphony 3, 89.
 Wind Symphony 4, 89.
 Wind Symphony 5, 89.
 Wind Symphony 6, 89, 90.
 Wind Symphony 7, 90.
 Wind Symphony 8, 90.
 Woodwind Class 1, 37, 90.
 Woodwind Class 2, 90.
 Woodwind Class 3, 90.
 Woodwind Class 4, 90.
 Woodwind Class 5, 90.
 Woodwind Class 6, 90.
 Writing Skills for Music Professions, 37, 81, 90.

Camperdown / Darlington campus map



University Buildings

06 Aeronautical Engineering Building
J4 Anderson Stuart Building
G3 Badham Building
H3 Bank Building
L2 Baxter's Lodge
L8 Biochemistry and Microbiology Building
E6 Blackburn Building
E7 Bosch Building 1A
E7 Bosch Building IB
E6 Bruce Williams Pavilion
L6 Carslaw Building
F4 Chaplaincy
M8 Chemical Engineering Building
J5 Chemistry Building
H3 Christopher Brennan Building
N8 Civil Engineering Building
N9 Civil Engineering Workshop
K10 Clark Building
J9 Darlington Centre
J10 Darlington House
K9 Darlington Road Terraces
K5 Eastern Avenue Auditorium and
Lecture Theatre Complex
L9 Economics and Business Building
K4 Edgeworth David Building
G4 Education Building
G4 Education Building Annexe
H5 Edward Ford Building
N7 Electrical Engineering Building
N7 Engineering Link Building
C3 Evelyn Williams Building
K3 Fisher Library
K4 Fisher Library Stack
C3 Gatekeeper's Lodge
J7 Gatekeeper's Lodge
(City Road)
M8 Gordon Yu-Hoi Chui Building
J2 Great Hall
G3 Griffith Taylor Building
D4 H.K.Ward Gymnasium
F2 Hey don-Laurence Building
G2 Holme Building
K8 Institute Building
N5 International House
F2 J.R.A.McMillan Building
D3 LD.Stewart Building
F3 John Woolley Building
F1 Mackie Building
H3 MacLaurin Hall
H2 Macleay Building
G1 Margaret Telfer Building
J6 Madsen Building
H4 Manning House
H4 Manning Squash Courts
D3 McMaster Annexe

D3 McMaster Building
06 Mechanical Engineering Building
A2 Medical Foundation Building
L6 Merewether Building
H3 Mungo MacCallum Building
H2 Old Geology Building
M7 Old School Building
F4 Old Teachers' College
H3 Pharmacy Building
H6 Physics Annexe
G5 Physics Building
N8 P.N.R.Building
E6 Queen Elizabeth II
Research Institute
H5 R.C.Mills Building
F2 R.D.Watt Building
D4 R.M.C.Gunn Building
M9 Raglan Street Building
N7 Rose Street Building
E2 Ross Street Building
G2 Science Road Cottage
E1 Selle House
M10 Services Building
N6 Seymour Centre
K10 Shepherd Centre
06 Shepherd Street Carpark
L5 Stephen Roberts Theatre
K9 Storie Dixson Wing
F5 The Arena Sports Centre
J3 The Quadrangle
J5 Transient Building
L10 University Computing Centre
J10 University Garage
M9 University Sports and Aquatic Centre
D3 Veterinary Science Conference Centre
E6 Victor Coppelson Building
F3 Wallace Theatre
K7 Wentworth Building
E7 Western Avenue Carpark
M6 W.H.Maze Building
M6 Wilkinson Building

Academic Colleges (offices)

H5 Health Sciences
F4 Humanities and Social Sciences
N8 Sciences and Technology

Childcare Centres

K11 Boundary Lane
F9 Carillon Avenue
H1 Laurel Tree House
N9 Union

Colleges and Residential Accommodation

J10 Darlington House
K9 Darlington Road Terraces
N5 International House
L10 Mandelbaum House

A4 Sancta Sophia College
C8 St Andrew's College
B5 St John's College
L6 St Michael's College
G7 St Paul's College
E1 Selle House
D10 Sydney University Village
F7 Wesley College
G8 Women's College

Computer Access Centres (ITS)

G3 Brennan
G4 Education
K3 Fisher
N7 Link
L6 McGrath (Carslaw)
H3 Pharmacy

Cultural Venues

G2 Footbridge Theatre
H2 Macleay Museum
J3 Nicholson Museum
N6 Seymour Centre
K7 Sir Hermann Black Gallery
M6 Tin Sheds Gallery
J2 War Memorial Art Gallery

Facilities (offices)

F2 Agriculture
M6 Architecture
H3 Arts
K8 Economics and Business
G4 Education and Social Work
N7 Engineering
H5 Medicine
H3 Pharmacy
L6 Science
D3 Veterinary Science

Libraries

M6 Architecture
G3 Badham
H5 Burkitt-Ford
K3 Curriculum Resources
N8 Engineering
K3 Fisher
J6 Madsen
L6 Mathematics
E7 Medical
N6 Music
H6 Physics
H5 Schaeffer Fine Arts

Retail

H3 Australia Post Office
H3 Bank Building
J9 Darlington Centre
G2 Holme Building
H4 Manning House

F5 The Arena Sports Centre
M9 University Copy Centre
K7 University Health Service
M9 University Sports and Aquatic Centre
M9 University Co-op Bookshop
D3 Veterinary Hospital and Clinic
K7 Wentworth Building

Security

M10 Emergency Services
M10 Lost Property
J3 Information Centre
M10 Traffic and Parking

Sports and Recreational Venues

K2 Fisher Tennis Courts
D4 HK Ward Gymnasium
H5 Lawn Tennis Courts
H4 Manning Squash Courts
F5 The Arena Sports Centre
G5 The Square
E5 University Oval No 1
E3 University Oval No2
M9 University Sports and Aquatic Centre

Unions and Associations (offices)

K7 Students' Representative Council (SRC)
M9 Sydney University Postgraduate
Representative Association (SUPRA)
M9 Sydney University Sport
G2 University of Sydney Union

University Administration and Services

F3 Business Liaison Office
F1 Careers Centre
G1 Cashier
F1 Centre for Continuing Education
H3 Chancellor
L10 Computing Centre
H3 Development, Alumni Relations and Events
M10 Development Services
H2 Executive Offices
J3 Information Centre
L10 Information Technology Services
L9 International Office
G1 Personnel
M10 Printing Services (UPS)
H2 Publications Office
H3 Research Office
M10 Room Bookings and Venue Management
F1 Scholarships Unit
L5 Student Centre
G1 Student Housing
G4 Student Services Unit
K8 Summer School
C3 Veterinary Hospital and Clinic
H2 Vice-Chancellor



The University of Sydney

**Sydney
Conservatorium of Music
Handbook 2006**

Amendments

Amendments

Please note that the following Handbook amendments should be read in conjunction with the 2006 Handbooks as published at www.usyd.edu.au/handbooks

- ❖ All amendments are listed by item number and referenced by the page to which they refer.
- ❖ The relevant Handbook and those amendments listed below are binding and final.
- ❖ Inquiries and questions relating to the information below should be directed to the relevant faculty.

Authorised by Kylie Mayes 06.01.2006

Aboriginal & Torres Strait Islander Musics

Aboriginal & Torres Strait Islander Musics

Accompaniment

Accompaniment

Accompaniment Performance

Accompaniment Performance

The sequence of Accompaniment Performance 1 to 4 and the co-requisites, Accompaniment 5 to 8, is taken in lieu of Pianoforte (Major) 5 to 8 only by students who have successfully auditioned for entry into the Accompaniment major. The Principal Study is Accompaniment 5 to 8. The four Accompaniment Performance units focus on the study of solo repertoire and technical work aimed at improving the keyboard technique. Content is chosen to be particularly relevant for the accompaniment specialization. The sequence is designed to emphasise the need for accompanists to be more than adequate pianists and students will be able to consult their keyboard lecturer on any technical matter which may arise in the preparation of their Accompaniment Senior Recitals.

Advanced Aural

Advanced Aural

Advanced Harmony

Advanced Harmony

Advanced Small Ensemble

Advanced Small Ensemble

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

Advanced String Pedagogy

Advanced String Pedagogy

The Advanced String Pedagogy research project presents an opportunity for students in the Bachelor of Music (Performance) and Graduate Diploma of Music (in the related studies option) to broaden their understanding

and expertise in all aspects of string teaching. Students need to identify a research topic in consultation with the Chair, String Unit. Research needs to be guided by a comprehensive and critical understanding of teaching materials and resources available in the areas of individual and ensemble teaching. The research project should be focused on improving the student's applied instrumental teaching skills and contribute to an autonomous approach to the teaching of his/her instrument. It can include both theoretical and practical elements (workshop presentations, lecture demonstrations).

Arts/Music Units

LAW

LAW

A full listing of units available for study through the Arts/Music Unit is available from the Student Administration Office, Level 4, Greenway building, Macquarie Street, Building C41. These units are usually delivered on main campus (Camperdown) and are classified as Faculty of Arts subjects for students enrolled in Sydney Conservatorium of Music courses. Students interested in taking these units as 'free choice' units should consult with the Associate Dean (Undergraduate Studies) to gain approval before enrolling in these subjects.

LAW

LAW

Aural Perception

Aural Perception

Australian Music Research

Australian Music Research

Baroque Flute Major and Minor

Baroque Flute Major and Minor

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

Baroque Studies

Baroque Studies

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

Bassoon Major and Minor

Bassoon Major and Minor

Bassoon is offered at a Major and Minor level of study. The level of study is decided in the audition. At the beginning of the major or minor study each student will be assigned a lecturer with whom they will normally work

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

Big Band

Big Band

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

NOTE: All Jazz Instrumental majors are required to audition for Big Band. Acceptance depends upon instrumentation balance and student competency. Jazz students who do not gain entry to the Big Band will enrol in another unit of study of their choice. Non-Jazz majors may apply to audition and may be accepted by the Chair of the Jazz Studies Unit.

Brass Performance Class

Brass Performance Class

Cello Ensemble

Cello Ensemble

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

Chamber Music

Chamber Music

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

as an acceptable alternative to chamber music.

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

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

From the first semester of 2002, all students, except those entering the final year of their course, have been required to work in a Composer Performer Workshop ensemble for one semester as one of the six compulsory chamber music units required for the Bachelor of Music and Diploma of Music awards. This may be as a member of a pre-existing chamber ensemble or a newly formed one. Enrolment will be as a Chamber Music unit of study not CPW. Regular supervised rehearsals, tutorials, seminar/workshops and occasional master classes will provide students with ensemble skills including an awareness of musical balance, phrasing and intonation, musical values and stylistic traditions, mutual respect, tolerance and cooperation, consultation, interaction and compromise, reciprocal

inspiration and group responsibility.

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

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

Choir

Choir

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

This sequence of units is compulsory for students in the Bachelor of Music (Music Education) who are not involved in another large ensemble. Students may also take Choral Ensemble in the second semester.

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

Choral Ensemble

Choral Ensemble

Choral Ensemble is offered in Semester 2 of each year. It may be counted towards the

compulsory requirement to complete four semesters of large ensemble work for Bachelor of Music (Music Education) students.

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

Clarinet Major and Minor

Clarinet Major and Minor

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

Classical Studies

Classical Studies

Composer Performer Workshop

Composer Performer Workshop

The Composer Performer Workshop (CPW) provides both composers and performers with the opportunity to work together in the performance of new and experimental compositions. Student performers are encouraged to explore new instrumental techniques and combinations and to gain experience in performing the music of their contemporaries. Composers have the opportunity to try out ideas, compose for a variety of ensembles, direct and conduct their works and gain experience in working with performers. Moreover, composers gain experience in concert production and management. Performers are allocated to ensembles according to either pre-existing works by the composers or to ensembles for which new works will be composed. Under the supervision of staff composers and performers, student compositions are rehearsed, workshopped and, where appropriate, publicly performed at the assessment concerts at the conclusion of the semester. Performance students wishing to join Composer Performer Workshop for their compulsory Chamber Music in CPW semester should refer to the entry on Chamber Music in this handbook .

Assessment

For composers:

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

and publicity (40%).

For performers:

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

- performance at the CPW concert(s) (40%).

Composition Major and Honours

Composition Major and Honours

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

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

Compositional Techniques and Analysis

Compositional Techniques and Analysis

Conducting

Conducting

Contemporary Studies

Contemporary Studies

Creative Music Skills

Creative Music Skills

Debussy

Debussy

Diction for Singers

Diction for Singers

Double Bass Major and Minor

Double Bass Major and Minor

Double Bass is offered at a Major and Minor level of study. The level of study is decided in the audition. At the beginning of the major or minor level of study each student will be assigned a lecturer with whom they will normally work for the duration of the award. Continuing consultation between lecturer and student, including appraisal of technical and interpretative strengths and weaknesses, will enable regular clarification of specific learning objectives and content. At the beginning of all units included in the major and minor level of study the lecturer will discuss past

achievements and clarify weaknesses with each student, assist them to articulate personal objectives for advancement and recommend suitable content for study. Students are required to make a consistent commitment towards individual instrumental practice (around 24 hours/week for major level of study, 14 hours/week for minor level). Students complete a semester outline in consultation with their instrumental teachers and have an opportunity to determine aspects of the objectives against which they will be assessed as individual development will be taken into account. For further information consult the relevant unit of study outlines or contact A/Prof Goetz Richter, Chair of Strings Unit.

Early Music Seminar

Early Music Seminar

Early Music Seminar is a performance class which aims to expand students' knowledge of historical practices and repertoire. In first semester the focus is primarily on repertoire before 1700, and in second semester on music 1700-1750. Students are encouraged to explore their own interests and where possible, the use of period instruments. The class is open to any student at the Conservatorium with approval from their Course Coordinators. Most class time is spent on exploring key issues in historical performance practice through study of relevant repertoire. Other class activities may include attendance at rehearsals and/or performances by specialist early music performers, and guest lecturers on period instruments and performance practice issues. Assessment is based on two group projects (60%), class participation (25%), and a short written report on a live performance of early music (15%).

Education

Education

Elective Jazz Orchestra

Elective Jazz Orchestra

Elective Jazz Orchestra is a series of units of study offered to all University students. Enrolment in any semester is subject to a successful audition. Music studied will include rehearsal and performance of standard repertoire from early Jazz to modern with emphasis on music that will be useful in Jazz pedagogy. Big band ensemble techniques are similar to other ensemble techniques and will include expert instruction in section balance, intonation, section leading, dynamics, tone production, time and swing conception and ear training, 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.

Electronic Music

Electronic Music

During this sequence of six units students will be introduced to a broad range of approaches to contemporary electronic music composition. These units will be organised in the following categories:

- * Signals, processes and systems in electronic music composition
- * Digital wave editing used in electroacoustic composition
- * Working in the studio
- * Interactive/generative composition
- * Multimedia
- * Music in the Web environment

Each student will be expected to spend 2 hours each week working in the studio or

computer lab. Students will also be encouraged to listen to recordings in their own time and to attend concerts of electronic music.

Flute Major and Minor

Flute Major and Minor

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

French

French

French Horn Major and Minor

French Horn Major and Minor

French Horn is offered at a Major and Minor level of study. The level of study is decided in the audition. At the beginning of the major or minor level of study each student will be assigned a lecturer with whom they will normally work for the duration of the award. Continuing consultation between lecturer and student, including appraisal of technical and

interpretative strengths and weaknesses, will enable regular clarification of specific learning objectives and content. At the beginning of all units included in the major and minor levels of study the lecturer will discuss past achievements and clarify weaknesses with each student, assist them to articulate personal objectives for advancement, recommend suitable content and advise the Chair of Unit. The unit descriptions which follow should be read as a guide to the minimum requirements of the major study and minor study in French Horn.

Functional Guitar

Functional Guitar

German

German

Guitar Major and Minor

Guitar Major and Minor

Guitar is offered at a Major and Minor level of study. The level of study is decided in the audition. At the beginning of the major or minor study each student will be assigned a lecturer with whom they will normally work for the duration of the award. Continuing consultation between lecturer and student, including appraisal of technical and interpretative strengths and weaknesses, will enable regular clarification of specific learning objectives and content. At the beginning of all units included in the major or minor levels of study the lecturer will discuss past achievements and clarify weaknesses with each student, assist them to articulate personal objectives for advancement and recommend suitable content for study. Students are required to make a consistent commitment towards individual instrumental practice (around 24 hours/week for major level of study, 14 hours/week for minor level). Students complete a semester outline in consultation with their instrumental teachers and have an

opportunity to determine aspects of the objectives against which they will be assessed as individual development will be taken into account. For further information consult the relevant unit of study outlines or contact A/Prof Goetz Richter, Chair of Strings Unit.

Harmony and Analysis

Harmony and Analysis

Harp Major and Minor

Harp Major and Minor

Harp is offered at a Major and Minor level of study. The level of study is decided in the audition. At the beginning of the major and minor study each student will be assigned a lecturer. Continuing consultation between lecturer and student, including appraisal of technical and interpretative strengths and weaknesses, will enable regular clarification of specific learning objectives and content. At the beginning of all units included in the major and minor levels of study, the lecturer will discuss past achievements and clarify weaknesses with each student, assist them to articulate personal objectives for advancement, recommend suitable content and advise the Chair of Unit. Students are required to make a consistent commitment towards individual instrumental practice (around 24 hours/week for major level of study, 14 hours/week for minor level). Students complete a semester outline in consultation with their instrumental teachers and have an opportunity to determine aspects of the objectives against which they will be assessed as individual development will be taken into account. For further information consult the relevant unit of study outlines or contact A/Prof Goetz Richter, Chair of Strings Unit.

Harpsichord Major and Minor

Harpsichord Major and Minor

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

Harpsichord Class

Harpsichord Class

Historical and Cultural Studies

Historical and Cultural Studies

These general education units are designed to provide students with a historical survey of aspects of the western cultural tradition. Topics in social, political or cultural history are chosen and arranged to complement students' professional studies in Western art music.

Instrumental

Instrumental

Italian

Italian

Jazz Advanced Arranging

Jazz Advanced Arranging

Jazz Counterpoint

Jazz Counterpoint

Jazz Ear Training

Jazz Ear Training

Jazz Harmony and Arranging

Jazz Harmony and Arranging

Jazz History

Jazz History

Jazz Improvisation

Jazz Improvisation

Jazz Performance

Jazz Performance

Jazz Performance is offered as a major study and entrance is by audition and completion of a Jazz Aptitude Test. The units accrue six credit points per semester and comprise four components:

1. Individual tuition
2. Improvisation class
3. 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 three-hour weekly improvisation class and attend and/or perform as a soloist in the weekly concert practice class. For details of individual components of the stream and examination requirements refer to the Jazz Handbook and C.Scott, Chair of Jazz Studies.

Jazz Piano

Jazz Piano

Jazz Small Ensemble

Jazz Small Ensemble

Each ensemble consists of a basic rhythm section with one or more additional instruments to make up the traditional 'Combo' format. The music that is studied and performed covers a wide range, from early jazz to contemporary jazz. Original student composition is specifically encouraged. Assessment in each semester is based on all aspects of ensemble performance, including: reading, improvisation, tone, intonation, articulation, swing, time-feel, style, professional demeanour and creative ensemble interaction. Students not enrolled in the Jazz Studies specialisation may enrol in these units of study subject to audition and approval by the Chair of Jazz Studies and the availability of places.

Jazz Transcription and Analysis

Jazz Transcription and Analysis

Jazz Vocal Workshop

Jazz Vocal Workshop

Lute Major

Lute Major

Lute is offered at Major level of study. At the beginning of the study each student will be assigned a lecturer with whom they normally work for the duration of the award. Continuing consultation between lecturer and student, including appraisal of technical and interpretative strengths and weaknesses, will enable regular clarification of specific learning objectives and content. At the beginning of each unit of study, the lecturer will discuss past achievements and clarify weaknesses with each student, assist them to articulate personal objectives for advancement, and recommend suitable content for study. Students are required to make a consistent commitment towards individual instrumental practice (around 24 hours/week for major level of study, 14 hours/week for minor level). Students complete a semester outline in consultation with their instrumental teachers and have an opportunity to determine aspects of the objectives against which they will be assessed as individual development will be taken into account. For further information consult the relevant unit of study outlines or contact A/Prof Goetz Richter, Chair of Strings Unit.

Movement and Stagecraft

Movement and Stagecraft

Music Education

Music Education

Music History

Music History

Music Technology 1

Music Technology 1

Music through Literature

Music through Literature

Music Workshop Leading Skills

Music Workshop Leading Skills

Musicology Major, Minor and Honours

Musicology Major, Minor and Honours

Musicology is offered at Major and Minor levels, with the possibility of Honours for those studying at the major level in the Bachelor of Music. The study of musicology is suitable for students who intend to become professional musicologists, to specialise in the higher levels of music education, or to follow careers in broadcasting, recording, music administration, music librarianship, publishing, criticism and other related industries.

Musicology trains students in the methods and skills of musicological study and research. Students gain experience in various methodologies, and in the application of techniques of observation and analysis which are traditionally cultivated for the detailed investigation of Western art music. Students will develop skills in music information literacy, research method, writing, and the presentation of spoken papers. They will furthermore develop a deeper and broader knowledge and understanding of music history than is normally possible in the undergraduate degrees. By the end of the third year students will have the independent research skills suitable for the conduct of the substantial project which is undertaken throughout the fourth year. Subjects for study in the fourth

year and earlier may be chosen by students subject to the availability of suitable supervisory staff.

Transfer from another major is allowed, subject to the consent of the Chair of Musicology, at any time up to the end of the second year. Transferring students must complete the first year of the Musicology major before any advanced standing will be considered. Transfer from Musicology minor to Musicology major is also possible subject to the consent of the Chair of Musicology. Two units of the minor will normally be deemed equivalent to one unit of the major.

For further information contact Dr K Nelson (Musicology).

Musicology Workshop

Musicology Workshop

Musicology Workshop is a forum for undergraduate Musicology majors and postgraduate musicology students. It gives students the opportunity to present their own work in a seminar format and to discuss issues and methodology with the whole group, gaining practice in presentation and feedback. Occasional class projects are also held in which the whole group focusses on a project such as the discussion of a recent conference, musicological issues, recent literature, book reviewing, methods of spoken and written presentation, or editorial method. Workshop meetings may occasionally take place at a different time or place when opportunities arise for attendance of special lectures or consulting specialist collections.

Oboe Major and Minor

Oboe Major and Minor

Oboe is offered at a Major and Minor level of study. The level of study is decided in the audition. At the beginning of the major or minor study each student will be assigned a lecturer with whom they will normally work for the duration of the award. Continuing

consultation between lecturer and student, including appraisal of technical and interpretative strengths and weaknesses, will enable regular clarification of specific learning objectives and content. At the beginning of all units included in the major study the lecturer will discuss past achievements and clarify weaknesses with each student, assist them to articulate personal objectives for advancement, recommend suitable content and advise the Chair of Unit. In this context the unit descriptions which follow should be read as a guide to the minimum requirements of the major and minor levels of study in Oboe.

Opera and Shakespeare

Opera and Shakespeare

Opera Ensemble

Opera Ensemble

Opera French

Opera French

Opera German

Opera German

Opera Italian

Opera Italian

Opera Repertoire

Opera Repertoire

Students will explore the style and operatic traditions of repertoire from Monteverdi to the major works of the twentieth century. Individual coaching and ensemble classes will assist students to learn the repertoire assigned.

Emphasis is placed on an awareness of text and correct pronunciation as well as the musical and dramatic interplay of characters.

Opera Voice

Opera Voice

Orchestral Studies

Orchestral Studies

The purpose of Orchestral Studies is to develop the entire range of skills which musicians must possess to prepare them for membership of a professional orchestral ensemble.

In 2005 the orchestral program will consist of a Symphony and Chamber Orchestra, Early Music Ensemble, Modern Music Ensemble and a Wind Symphony. Students will be rostered by their Chair of Unit into one of these ensembles. Students will be rotated between ensembles each semester, so that they can experience a range of musical styles.

Students will receive weekly training and instruction in all aspects of orchestral playing through activities such as weekly repertoire classes, sectionals, intensive study on excerpts and mock auditions.

Skills to be studied throughout semesters 1 - 8 of this subject include intonation, tone control, ensemble skills (playing together precisely and rhythmically), interpreting the gestures, mannerisms and/or wishes of the conductor, as well as ethics and correct behaviour expected of a member of such an ensemble.

Assessment

This is based on aspects of participation by the student in their ensemble. The aspects considered for assessment are : level of preparation, performance in the ensemble, commitment, concentration, ability and teamwork.

Assessment weighting

This information will be made available at the first rehearsal at the start of each semester.

Organ Major and Minor

Organ Major and Minor

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

Organ Research Project

Organ Research Project

This series of units provides 3rd and 4th year students with an opportunity to pursue in-depth independent research into a specialised area of the organ repertoire. The topic chosen will be approved in consultation with students and supervised by staff from Musicology and/or Organ Studies.

Organ Resources

Organ Resources

Organ Resources is an obligatory series of units for all students enrolled in Principal Study Organ (Major) and (Minor), designed to supplement the practical aspects of organists' training. Topics to be studied include organ-building and maintenance, tuning and temperament, performance practice (especially registration and ornamentation), continuo-playing and accompaniment techniques, improvisation and extemporisation. Classes are complemented from time to time by visits to local organs and through masterclasses and workshops with visiting lecturers. For further information contact P. Swanton (Organ Studies).

Organ Seminar

Organ Seminar

This series of units is directed specifically at students enrolled in Principal Study Organ (Major) and (Minor). The unit is designed to deepen student's awareness and understanding of the principal schools of organ composition and organ-building from the Renaissance to the present day. Lectures are complemented by visits to organs, masterclasses with local and visiting lecturers and other relevant activities as arranged by the Organ Studies Unit.

Palaeography

Palaeography

This unit offers an introductory study of some major music notations in use during the Middle Ages and Renaissance, and also introduces some important issues relating to the

preparation of modern editions of the music of these periods. Students will learn to transcribe from the old notations into modern notation and will also begin to deal with the question of musica ficta. While most of the notations studied are for vocal music, notations for lute and keyboard instruments are also included. Frequent take-home tasks allow self-assessment. Palaeography will complement other studies of early music and is considered to be part of the training of students whose focus is early music or musicology. For those majoring in other areas, it offers an interesting alternative choice of elective. For further information contact Dr K Nelson (Musicology).

Pedagogy Guitar

Pedagogy Guitar

Pedagogy Keyboard

Pedagogy Keyboard

Pedagogy Strings

Pedagogy Strings

Pedagogy Voice

Pedagogy Voice

Pedagogy Woodwind

Pedagogy Woodwind

Percussion Major and Minor

Percussion Major and Minor

Percussion is offered at a Major and Minor level of study. The level of study is decided in the audition. At the beginning of the major or minor level of study students will be assigned a

lecturer with whom they will normally study for the duration of the award. Continuing consultation between teacher and student, including appraisal of technical and interpretative strengths and weaknesses, will enable regular clarification of specific learning objectives and content. At the beginning of all Percussion units the teacher will discuss past achievements and clarify weaknesses with each student, assist them to articulate personal objectives for advancement, and recommend suitable content. In this context the unit descriptions and works should be a guide to the minimum requirements of the major and minor levels of study in Percussion.

Percussion Ensemble

Percussion Ensemble

This sequence of units is a continuing investigation of ensemble performance ranging from small chamber works to large conducted works for percussion. The repertoire incorporates 20th century pieces as well as transcriptions arranged for percussion. Students will become progressively more skilled and cognisant of all aspects of ensemble work including: rehearsal technique, pre-rehearsal preparation, musical issues such as ensemble balance and rhythm, public performance skills, disciplined and appropriate behaviour and program design. Students will be required to perform with the ensemble in public concerts.

Performance Practice

Performance Practice

Pianoforte Major and Minor

Pianoforte Major and Minor

Pianoforte is offered at a Major and Minor level of study. The level of study is decided in the audition. At the beginning of the major or minor level of study each student will be assigned a lecturer with whom they will normally work for the duration of the award.

Continuing consultation between lecturer and student, including appraisal of technical and interpretative strengths and weaknesses, will enable regular clarification of specific learning objectives and content. At the beginning of all units included in the major and minor levels of study the lecturer will discuss past achievements and clarify weaknesses with each student, assist them to articulate personal objectives for advancement, recommend suitable content and advise the Chair of Unit. In this context the unit descriptions which follow should be read as a guide to the minimum requirements of the major and minor levels of study in Pianoforte. Those students enrolled at the major level are required to attend all nominated Pianoforte masterclasses and special projects. Students enrolled at the minor level are encouraged to also attend all masterclasses and special activities.

Practical Stagecraft

Practical Stagecraft

GENS 2002 **Practical Stagecraft**

***** No info available for 2006. *****

Practicum

Practicum

Practicum is available only in Bachelor of Music (Music Education). Details of the content, organisation, procedures and evaluation of the program are to be found in the Conservatorium Practicum Handbook. Students who fail a Practicum unit will not be permitted to continue in the Music Education program until that unit is passed.

Principal Study (Honours)

Principal Study (Honours)

The Honours strand of the BMus (Performance) exists to allow performance students of superior performance ability and potential to extend their knowledge and skill

base and to develop artistic autonomy in the area of their Principal Study in preparation for employment within the musical profession or for postgraduate study.

The aim of the Honours program in BMus (Performance) is to develop superior performance skills, greater artistic autonomy and a sounder understanding of the scope of skills and knowledge relating to performance in their area of Principal Study than would be expected normally of Pass BMus students. By the conclusion of this course, students will have demonstrated a superior performance ability in recital, and the understanding and artistic autonomy to develop and carry out a specialised performance project.

Candidates are required to undertake a Performance Project in the area of their Principal Study in each of the final two semesters. Normally at least one of these will be a unified project displaying focus on a particular area of specialisation in Principal Study (Honours) 7 and a recital of 45-50 minutes duration to be taken in Principal Study (Honours) 8. Each Performance Project will be accompanied by notes which give the aim of the project, background to the project in terms of relevant work or critical writings, and critical commentary or analysis.

In addition to the formal prerequisites listed for Principal Study (Honours) 7, candidates for admission to the Honours program must have achieved a Distinction in Principal Study 4 and 6 and a Credit (or higher) average in all other units and have gained at least 18 credit points in History and Analysis of Music as set out in the Table of Courses [Table 5.24]. Candidates wishing to take Principal Study (Honours) 7 must apply in writing, setting out their proposed Performance Project. To qualify for an Honours degree, candidates should enrol in Principal Study (Honours) 7 and 8 in place of Principal Study (Major) 7 and 8, and successfully complete those units of study. The units of study are taken as part of the normal full-time load of 24 credit points per semester in semesters 7 and 8 of the course.

Production

Production

Radical Rock

Radical Rock

Recital Performance

Recital Performance

Recorder Major and Minor

Recorder Major and Minor

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

Resource Class - Percussion

Resource Class - Percussion

Romanticism and the Fantastic

Romanticism and the Fantastic

Saxophone Major and Minor

Saxophone Major and Minor

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

Saxophone Orchestra

Saxophone Orchestra

The classical saxophone has few ensemble opportunities so the Saxophone Orchestra has been formed to fill this gap. Students are assisted to develop skills of playing in a section, listening for internal balance and pitch and adjusting tonal colour consistent with style. Repertoire includes specially composed works often involving contemporary techniques, pieces in popular/jazz style, transcriptions of music from medieval to the present day. The Saxophone Orchestra gives several public performances each year to help establish the classical saxophone as a

legitimate 20th century instrument.

Sound Recording

Sound Recording

Strings Performance Class

Strings Performance Class

The Strings Performance Class provides an opportunity for students to perform and receive constructive comments from teachers and their peers in the String Unit. Students will develop analytical, diagnostic and problem solving skills and improve their own practice and rehearsal skills. The Strings Performance Class aims to develop a comprehensive understanding of the relationship between technical and interpretative decisions. Visiting artists are invited from time to time to give presentations or masterclasses and students are encouraged to explore a variety of repertoire including orchestral audition repertoire. For further information contact A/Prof. G. Richter.

Trombone and Bass

Trombone Major and Minor

Trombone and Bass Trombone Major and Minor

Trombone and Bass Trombone are offered at a Major and Minor level of study. The level of study is decided in the audition. At the beginning of the major or minor study each student will be assigned a lecturer with whom they will normally work for the duration of the award. Continuing consultation between lecturer and student, including appraisal of technical and interpretative strengths and weaknesses, will enable regular clarification of specific learning objectives and content. At the beginning of all units included in the major and minor levels of study the lecturer will discuss past achievements and clarify weaknesses with each student, assist them to articulate personal objectives for advancement, recommend suitable content and advise the Chair of Unit.

The unit descriptions which follow should be read as a guide to the minimum requirements of the major study and minor study in Trombone and Bass Trombone.

Trumpet Major and Minor

Trumpet Major and Minor

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

Tuba Major and Minor

Tuba Major and Minor

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

The unit descriptions which follow should be read as a guide to the minimum requirements of the major and minor levels of study in Tuba.

Viola Major and Minor

Viola Major and Minor

Viola is offered at a Major and Minor level of study. The level of study is decided in the audition. At the beginning of the major or minor study each student will be assigned a lecturer. Continuing consultation between lecturer and student, including appraisal of technical and interpretative strengths and weaknesses, will enable regular clarification of specific learning objectives and content. At the beginning of all units included in the major and minor levels of study the lecturer will discuss past achievements and clarify weaknesses with each student, assist them to articulate personal objectives for advancement, recommend suitable content and advise the Chair of Unit. Students are required to make a consistent commitment towards individual instrumental practice (around 24 hours/week for major level of study, 14 hours/week for minor level). Students complete a semester outline in consultation with their instrumental teachers and have an opportunity to determine aspects of the objectives against which they will be assessed as individual development will be taken into account. For further information consult the relevant unit of study outlines or contact A/Prof Goetz Richter, Chair of Strings Unit.

Violin Major and Minor

Violin Major and Minor

Violin is offered at a Major and Minor level of study. The level of study is decided in the audition. At the beginning of the major or minor study each student will be assigned a lecturer. Continuing consultation between lecturer and student, including appraisal of technical and interpretative strengths and weaknesses, will enable regular clarification of specific learning objectives and content. At the beginning of all units included in the major and

minor levels of study the lecturer will discuss past achievements and clarify weaknesses with each student, assist them to articulate personal objectives for advancement, recommend suitable content and advise the Chair of Unit. Students are required to make a consistent commitment towards individual instrumental practice (around 24 hours/week for major level of study, 14 hours/week for minor level). Students complete a semester outline in consultation with their instrumental teachers and have an opportunity to determine aspects of the objectives against which they will be assessed as individual development will be taken into account. For further information consult the relevant unit of study outlines or contact A/Prof Goetz Richter, Chair of Strings Unit.

Violoncello Major and Minor

Violoncello Major and Minor

Violoncello is offered at a Major and Minor level of study. The level of study is decided in the audition. At the beginning of the major or minor study each student will be assigned a lecturer. Continuing consultation between lecturer and student, including appraisal of technical and interpretative strengths and weaknesses, will enable regular clarification of specific learning objectives and content. At the beginning of all units included in the major and minor levels of study the lecturer will discuss past achievements and clarify weaknesses with each student, assist them to articulate personal objectives for advancement, recommend suitable content and advise the Chair of Unit. Students are required to make a consistent commitment towards individual instrumental practice (around 24 hours/week for major level of study, 14 hours/week for minor level). Students complete a semester outline in consultation with their instrumental teachers and have an opportunity to determine aspects of the objectives against which they will be assessed as individual development will be taken into account. For further information consult the relevant unit of study outlines or contact A/Prof Goetz Richter, Chair of Strings

Unit.

Vocal - Jazz

Vocal - Jazz

Jazz Vocal Performance is offered at the minor level under the BMus Studies award programme. Students will be required to attend 12 weekly lessons with a vocal coach and to study jazz vocal repertoire in 12 weekly small jazz ensemble sessions per semester. Students will learn the modern jazz style of repertoire and concert presentation. Vocal performance technique, stage presentation plus jazz harmony, jazz history, ear training, the jazz style and music literacy will be emphasised in this 3 year award. One concert practice performance as part of a small jazz ensemble is required per semester.

Vocal Performance Class

Vocal Performance Class

This free choice unit, open to all singers, is designed to facilitate performance experience and learning. In this class essential ingredients of good performance practice are identified, discussed and applied. By analysing the various elements in performance, Vocal Performance Class gives students the opportunity to focus on specific issues in their own performance and address any issues arising through performing experience. Areas to be covered include: breathing and posture; stress and performance anxiety; communicating text; presentation and programming for specific audiences. Students will be required to perform at least three times per semester. For further information contact the Chair (Vocal Studies).

Voice Major and Minor

Voice Major and Minor

Voice is offered at a Major and Minor level of study. The level of study is decided in the audition. At the beginning of the major study each student will be assigned a lecturer with

whom they will normally work for the duration of the award. Continued consultation between lecturer and student, including appraisal of technical and interpretative strengths and weaknesses, will enable regular clarification of specific learning objectives and content. In this context the unit descriptions which follow should be read as a guideline to the minimum requirements of the major and minor levels of study in voice.

Wind Symphony

Wind Symphony

Enrolment in these units of study may require an audition. Positions within the ensemble are allocated each semester.

As is a standard practice in many conservatoires in Australia and abroad, this subject mixes all years of all awards into a composite class. First year students work side by side with their colleagues in other years and learn the necessary skills of ensemble performance in the same way as do younger, less experienced musicians in first class ensembles in the professional music world.

The skills to be studied include intonation, ensemble skills (playing together precisely and rhythmically), interpreting the gestures, mannerisms and wishes of the conductor, tone control as well as the ethics and correct behaviour expected of a member of an ensemble. In this regard, assessment is based on aspects of participation in the ensemble and will be assessed by the conductor. These aspects will be: level of preparation, performance in the ensemble, commitment, concentration, ability and teamwork.

The repertoire for this ensemble is enormous and covers a wide range of styles ranging from transcriptions of early baroque works through to contemporary scores requiring new performance techniques.

The units Wind Symphony 1-8 endeavour to give students a picture of these styles over a cycle of eight semesters. During that time,

progressive assessment will be made regularly by the ensemble director and/or visiting conductors and improvement and greater understanding of the technique, styles and skills outlined earlier will be expected. Students can expect to take part in public performance.

Students enrolled in this subject who are also undertaking Practice Teaching are expected to attend all rehearsals, which will be arranged after school hours.

For wind and percussion students, participation in the Wind Symphony program can contribute to assessment in Orchestral Studies, providing the students are enrolled in Orchestral Studies and not enrolled separately in Wind Symphony.

For more information on teaching and assessment, contact the Chair (Woodwind). For organisational matters, contact the Ensembles Coordinator.

Woodwind Class

Woodwind Class

Writing Skills

Writing Skills



The University of Sydney

Sydney

Conservatorium of Music

Handbook 2006

Amendments

Amendments

Please note that the following Handbook amendments should be read in conjunction with the 2006 Handbooks as published at www.usyd.edu.au/handbooks

- ❖ All amendments are listed by item number and referenced by the page to which they refer.
- ❖ The relevant Handbook and those amendments listed below are binding and final.
- ❖ Inquiries and questions relating to the information below should be directed to the relevant faculty.

Authorised by Kylie Mayes 06.01.2006

Accompaniment Graduate

Accompaniment Graduate

Australian Music

Australian Music

Ensemble

Ensemble

Students participate in chamber music ensembles or in other approved ensemble activities. The subject comprises participation in rehearsals and performances of a relevant ensemble. Students wishing to participate in an ensemble other than chamber music should make a request to the Assistant Principal, detailing the proposed unit of ensemble study, the objectives of the planned course of activities, and the outcomes. Refer to the appropriate unit descriptions for details concerning contact hours and assessment procedures.

Creative Sound Production

Creative Sound Production

Graduate Production

Graduate Production

These units aim to explore with students the processes involved in bringing operatic scenes to life, and to encourage a process of inner development in order to build the skills and knowledge of the personal resources necessary for confident and skilled performance.

Instrumental

Instrumental

Language and Interpretation

Language and Interpretation

Language and Interpretation units focus on text-related matters in various kinds of vocal music in order to develop skills as an interpreter in all the major operatic languages. Knowledge of language structure, poetry, and operatic text will be developed within a cultural and historical context. Emphasis is on a heightened awareness of the word/music relationship and the development of confidence enabling students to become autonomous interpretive artists through the study of lyric diction and syntax.

Music Analysis

Music Analysis

Music Craft

Music Craft

Music Education

Music Education

Music Education Thesis

Music Education Thesis

Musicological Research Methods

Musicological Research Methods

Musicology Thesis

Musicology Thesis

The candidate will write a research thesis on an approved topic. The thesis length should normally be approximately 40,000 words.

In addition to attendance at regular meetings with the research supervisor, the candidate will attend Musicology Research Workshop. In the workshop the candidate will present regular reports on the progress of the research, the Workshop providing a forum for discussion of ideas and feedback.

For further information contact Dr K. Nelson (Musicology).

Opera Performance Portfolio

Opera Performance Portfolio

These units continue work commenced in Opera Performance Repertoire 1 and 2 and are devoted to an extensive exploration of a particular aspect of a student's operatic specialisation. It will usually take the form of a more intensive exploration of operatic roles chosen in consultation with teacher and supervisor.

Opera Performance Repertoire

Opera Performance Repertoire

Over the span of four semesters in Opera Performance Repertoire 1-2 and Opera Performance Portfolio 1-2, the student, in consultation with their voice teacher and coach, will choose and study a variety of operatic roles appropriate for their particular voice type. Opera Performance Repertoire 1-2 will also serve as an introduction to the more intensive and deeper study to be undertaken in Opera Performance Portfolio 1-2.

Pedagogy

Pedagogy

Principal Study (composition)

Principal Study (Composition)

This series of postgraduate units runs over four semesters. Students, working under the guidance of a supervisor, research and complete a substantial body of original compositions. These may be instrumental, choral, electronic, audio-visual or contain a mixture of some or all of these elements. Where possible and appropriate, students will be responsible for their preparation, rehearsal and performance. Students normally make one public presentation of their work each

semester. Various areas may be explored, possibly in collaboration with other University departments or other institutions, including:

- chamber music
- orchestral music
- choral music
- music theatre, including opera
- electroacoustic music, including computer music
- algorithmic composition
- radiophony
- audio-visual composition.

A wide range of resources may be used, including:

- live electronics
- computer systems
- MIDI devices
- instrumentalists and singers
- actors, and
- theatrical devices.

Principal Study in the Graduate Diploma

Principal Study in the Graduate Diploma

Principal Study in the Master of Music (Performance) - Instrumental/Vocal

Principal Study in the Master of Music (Performance) - Instrumental/Vocal

Students develop performance projects which demonstrate originality and which investigate and expand the boundaries of the discipline of performance through such matters as expanded stylistic and interpretative horizons, investigation of historical performance practice, development of new performance modes, relationships and techniques, or enhanced critical, historical or analytical perspectives. Each performance is accompanied by Critical Notes which articulate the aim of the performance and its place in the area of the student's research inquiry.

For each student an instrumental or vocal teacher will be appointed who will act as the main supervisor of the creative work. Where appropriate, a co-supervisor may also be appointed who will advise the student on research matters.

Principal Study (Opera)

Principal Study (Opera)

To develop and refine the technical and interpretive qualities of the voice as an operatic instrument to a professional level. Emphasis will be given to developing self-sufficiency in role selection, concert repertoire and programme building.

Principal Study in the Master of Music Studies (Performance)

Principal Study in the Master of Music Studies (Performance)

Seminars in Musicology

Seminars in Musicology

Seminar topics change from time to time according to staff availability. Examples are given below with short descriptions. Candidates also have the option of choosing a seminar offered as part of another Master of Music by research program at the

Conservatorium and approved for the Musicology program. Candidates wishing to take one or both of these seminars without all prerequisites or corequisites should seek approval. For further information contact Dr K Nelson (Musicology).

20th Century Sketch Studies: The course examines sketch material by leading 20th century composers from Schoenberg and Stravinsky to Stockhausen and Ferneyhough. It aims to provide insight into the creative process, and to develop competence in the assessment and analysis of contemporary materials. R Toop.

Archival Australian Music Research: In this course students will use archives in Sydney to research topics of music history documented there, usually Australian musical history. It aims to provide experience in the use of archives and the assessment of materials, as well as knowledge of local resources. Dr K Nelson.

Classical and Romantic Performance Practice: Students should acquire sufficient knowledge about current research and contemporary source documents relating to the performance of music from the period 1750 to 1900 to be able to make informed choices on matters of style and interpretation. The seminar also aims to provide a foundation for students wishing to pursue research topics in Classic or Romantic performance practice. Associate Professor P McCallum.

Palaeography and Source Studies: This provides an introduction to the principles and practice of transcription and editing of a variety of primary music sources of the Middle Ages and Renaissance. Notations to be studied include early chant notations, black and white mensural notation, and instrumental tablatures. Dr K Nelson.

Seminars in Music Education 1 to 2

Seminars in Music Education 1 to 2

Comparative Music Education: An examination and critical evaluation of forms of music education in a range of cultural, geographical and historical contexts. The focus of study is not only on gaining an understanding of how these types of music education function, their philosophies and strategies, but also on the design and development of models for comparative study and their application to a number of music education systems. Through this, understanding of how music education systems work, their relative merits, individual strengths and weakness, and of the processual nature of music education across time can be developed.

Curriculum Design for Music Education: An investigation of methods of and ideologies for music curriculum design are investigated. This will include the purposes, problems and developments of music curriculum structures for learners at all ages and in a range of situations. Specific topics of musical content, objectives, materials, teaching and learning strategies, modes of music teaching and learning, importance of age-related factors, and forms of evaluation (both of curricula and of participants' progress) will be covered.

Foundations of Music Education: To research music education in depth, it is necessary to have clarified what music education is, how it can be conceptualised, and what praxis evolves from the interaction of philosophy and practice. In this subject theories and strategies common to all areas of music education are examined. This will necessitate review of the aesthetics and sociology of music education, the relationships between psychology and music education, aspects of teacher training for music education, and significant theories of music teaching and learning.

Multicultural Studies in Music Education: Study of the interface between government policies, the actualities of global

multiculturalism, and practices of music education is the basis of this course. Through analysis of these factors the nature of multiculturalism and ways that it affects music education are examined. This will include consideration of the following topics: historical perspectives of multiculturalism; defining multiculturalism; relationships between multiculturalism and postcolonialism and other forms of contemporary thought; analysis of policy statements on multiculturalism; relationships between multiculturalism and (ethno)musicology; ethical issues; fieldwork and its applications in music education; and how multiculturalism has influenced recent developments in music education internationally.

Technology in Music Education: This course examines new technologies and their integration into the teaching of music. Current practices will be considered with a particular focus on approaches to creativity and performance in the classroom. The group will investigate new possibilities such as the use of online resources to complement student learning and will examine techniques recently developed in electronic music composition and performance.

Sociology of Music Education: Reflecting recent increased sociological readings of music teaching and learning this unit of study provides students with the conceptual framework for analysing music education in social terms. Through applications of this framework, students will analyse ways in which aspects of class, gender, and location affect music education. This requires not only an understanding of education as socially grounded, but also recognition of the social dimensions of music as responses to a range of aestheticisations of music: in forms of personal expression, as entertainment, in advertising, as expression of group membership - in general, as social practice. Ways in which such parameters govern the social norms of music, are used to construct types of acceptance/non-acceptance of different musics, and influence attitudes to music, are applied to music in

teaching and learning contexts.

For further information contact Dr P. Dunbar-Hall (Music Education).

Special Project

Special Project

Studio Experience

Studio Experience

Vocal and Instrumental Literature

Vocal and Instrumental Literature