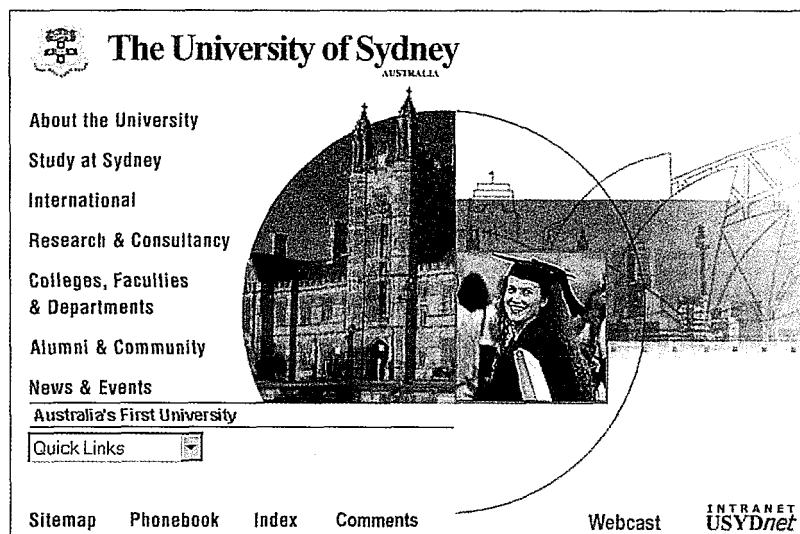




The University of Sydney

# Sydney Conservatorium of Music Handbook 2000



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

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

Communications should be addressed to:

The University of Sydney, NSW 2006.  
Phone: (02) 9351 2222

Sydney Conservatorium of Music phone: (02) 9351 1222  
Sydney Conservatorium of Music fax: (02) 9351 1200

### University semester and vacation dates 2000

Academic year information (Academic Board policy and dates 1998-2002) is available at:  
[http://www.usyd.edu.au/su/planning/policy/acad/3\\_Oaca.litml](http://www.usyd.edu.au/su/planning/policy/acad/3_Oaca.litml)

	Day	Date (2000)
First Semester lectures begin	Monday	28 February
Easter recess		
Last day of lectures	Thursday	20 April
Lectures resume	Monday	1 May
Study vacation: 1 week beginning	Monday	5 June
Examinations commence	Monday	12 June
First Semester ends	Saturday	24 June
Second Semester lectures begin	Monday	10 July
Mid-semester recess		
Last day of lectures	Friday	8 September
Lectures resume	Monday	9 October
Study vacation: 1 week beginning	Monday	6 November
Examinations commence	Monday	13 November
Second Semester ends	Saturday	2 December

### Last dates for withdrawal or discontinuation 2000

	Day	Date
<i>Semester 1 units of study</i>		
Last day to add a unit	Friday	3 March
Last day for withdrawal	Friday	31 March
Last day to discontinue with permission	Friday	14 April
Last day to discontinue	Friday	19 May
<i>Semester 2 units of study</i>		
Last day to add a unit	Friday	28 July
Last day for withdrawal	Thursday	31 August
Last day to discontinue with permission		Not applicable in 2000 <i>(there are 7 weeks to withdraw until 31 August)</i>
Last day to discontinue	Friday	3 November
<i>Full Year units of study</i>		
Last day for withdrawal	Friday	31 March
Last day to discontinue with permission	Friday	14 July
Last day to discontinue	Friday	3 November

Please refer to pages iv-v for the Sydney Conservatorium Calendar 2000

The University of Sydney  
Sydney Conservatorium of Music Handbook 2000  
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The information in this handbook is subject to approval and/or change by the appropriate faculty or the University. Students should always check the accuracy of the information with faculty staff.

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## February Semester

Enrolments: 27-28 January 2000

Week	Beginning	All tertiary awards	Conservatorium Access Centre	Conservatorium High School
1	7 Feb	Individual lessons commence		School commences 31 Jan Instrumental lessons commence 7 Feb
2	14 Feb	Academic classes & ensemble activities begin.	Community Access Program (CAP) Term 1 commences	
3	21 Feb		Youth Access Program (YAP) Semester 1 commences	
4	28 Feb			
5	6 Mar	Sinfonia auditions 9 Mar		
6	13 Mar	Special Projects Week*		
7	20 Mar	Sinfonia auditions (to be confirmed)		
8	27 Mar	Chamber Orchestra Tour 28 Mar - 3 Apr HECS Census date 31 Mar		
9	3 Apr	Recital applications forms due 3 April		
10	10 Apr		YAP holidays 10-30 April	
11	17 Apr		CAP Term 1 concludes	School holidays 17-28 Apr
	24 Apr	Easter recess. <i>Anzac Day 25 Apr</i>		
12	1 May	Teaching recommences Mid-semester assessment/technical exams for DipMus and BMus(Hons)	YAP recommences	School recommences
13	8 May		CAP Term 2 commences	
14	15 May	Academic classes and ensemble activities conclude. Sinfonia evening performances 15-16 May		
15	22 May	Study Week Recitals commence Individual lessons conclude		
16	29 May	Written examinations Recitals continue		
17	05 Jun	Practical examinations Recitals continue		
18	12 Jun	Special Projects Week* <i>Queen's Birthday 12 Jun</i>		
19	Jun- 2 Jul	Non-teaching period. Deferred recitals in first week of non-teaching period† Sinfonia tour	YAP Semester 1 concludes	
				School holidays 3-14 July
		12 weeks academic classes and ensemble activities	14 weeks practical/academic lessons for Youth Programs. 10 week terms for Community Programs	16 weeks practical lessons

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

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

## July Semester

Week	Beginning	All tertiary awards	Conservatorium Access Centre	Conservatorium High School
1	3 Jul	Individual lessons commence. Academic classes for BMus(MusEd) 3 & 4 commence	Winter Festival	
2	10 Jul	Academic classes and ensemble activities commence		
3	17 Jul			Lessons commence
4	24 Jul	BMus(Mus Ed) 3 & 4 begin 7 week practicum	YAP Semester 2 commences CAP Term 2 concludes	
5	31 Jul			
6	7 Aug	Special Projects Week* (to be confirmed) BMus (MusEd) 2 begin Monday practicum		
7	14 Aug		CAP Term 3 commences	
8	21 Aug	Courses and Careers Day 26 Aug		
9	28 Aug	HECS Census date 31 Aug Recital application forms due		
10	04 Sep			
	11 Sep	Non-teaching week	YAP & CAP recess	School holidays 11 Sep - 2 Oct
	18 Sep	Non-teaching week	YAP & CAP recess	
	25 Sep	Non-teaching week	YAP & CAP recess	
	02 Oct	Non-teaching week <i>Labour Day 2 Oct</i>	YAP & CAP recess	School recommences 3 Oct
11	09 Oct	Lessons and classes recommence	YAP & CAP recommence	
12	16 Oct			
13	23 Oct			
14	30 Oct	Public performance exams (recitals and concertos) begin. Academic classes and ensemble activities conclude. Sinfonia tour 30-31 Oct and 1 Nov		
15	06 Nov	Study Week Individual lessons conclude Recitals continue Sinfonia evening concert 6-7 Nov		
16	13 Nov	Written examinations Recitals continue	CAP Term 3 concludes	
17	20 Nov	Practical examinations Recitals continue Sinfonia 21-24 Nov		
18	27 Nov	BMus (MusEd) 2 begin 2 week block practicum	YAP Semester 2 concludes	
19	04 Dec	Deferred recitalst		
		12 weeks lectures and ensemble activities	14 weeks prac/acad. lessons (YAP) 10 week terms for Community Programs	16 weeks practical lessons

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

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

# Message from the Principal

I extend to you a very warm welcome to the Sydney Conservatorium of Music for the 2000 academic year. I trust that your decision to study at the Conservatorium will be rewarded by the rich diversity which our programs offer, and by the quality of teaching and other support which you will receive from the Conservatorium's outstanding academic and administrative staff.

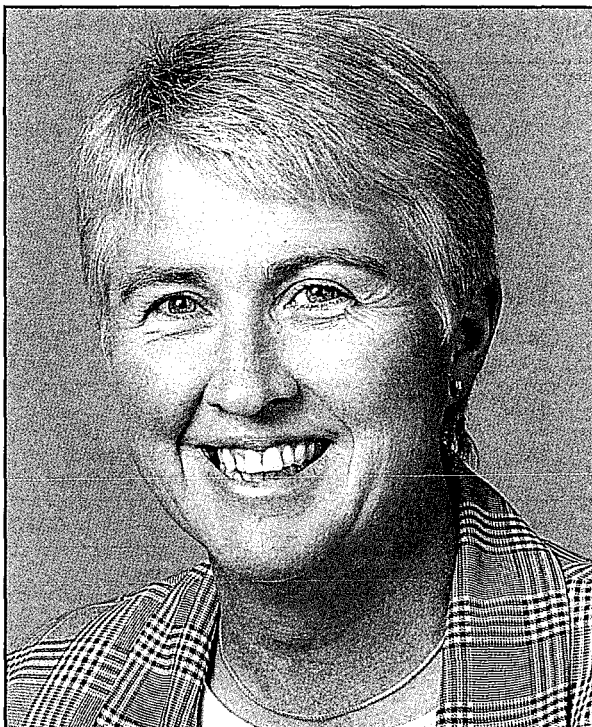
The Sydney Conservatorium of Music is currently in the most exciting phase of its long and distinguished history as one of Australia's leading cultural institutions. Since its inception in 1916, the Conservatorium has provided outstanding music education to thousands of students, many of whom have gone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

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

In order not to disrupt the ongoing studies of current students, the teaching and associated activities which were housed on the Greenway site have been temporarily relocated to purpose-designed facilities at the Australian Technology Park (ATP). Located only two stations from the Conservatorium's Pitt Street campus, the Australian Technology Park is a significant urban renewal development on the site of former railway workshops in Redfern, a short walk from the Main (Camperdown) Campus of The University of Sydney. The purpose built facilities at the ATP are superior to those which were previously available on the Greenway campus.

Recently the Conservatorium introduced a fully revised Bachelor of Music degree, and a new Bachelor of Music Studies. Both the new and revised degrees have been developed to offer maximum flexibility for students to pursue specialist interests at the highest possible level, or to pursue a wider range of interests if that is the preferred path.

Through the many important changes taking place have come new opportunities for the Conservatorium, especially to forge significant links with the major performing and employer organisations. The SSO Sinfonia project is an initiative which provides Conservatorium students with the opportunity to audition to work with members of the Sydney Symphony Orchestra in a series of education and regional touring programs throughout the year, while Opera Encounters



brings students of opera into close personal contact with significant artists, producers and administrators of Opera Australia in a structured series of ongoing projects.

The Conservatorium's international links are extremely strong and important, and are enhanced through the role of our Visiting Professor, Wolfram Christ (Principal Viola of the Berlin Philharmonic Orchestra), through the work of visiting international conductors, and the regular visits of major visiting artists for masterclasses and other teaching and the Conservatorium Chamber Orchestra's touring program which provides annual international touring opportunities for the students of that ensemble. Recent tours of the Conservatorium Chamber Orchestra have included concerts in Germany, China, Singapore, Hong Kong and Malaysia.

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

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

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

I wish you every success for your studies in 2000.

Sharman Pretty, Principal.

## CHAPTER 1

# Profile of the Sydney Conservatorium

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

### Mission of the Sydney Conservatorium of Music

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

Three guiding values underlie the Conservatorium's teaching programs:

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

### List of awards

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

#### Associate Diploma in Jazz Studies ADJS

- *Two years full-time*

#### Diploma of Music DipMus

— *Three 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*

#### Graduate Diploma in Music (Accompaniment)

GradDipMus(Accomp)

— *One year full-time*

#### Graduate Diploma in Music (Performance)

GradDipMus(Perf)

- *One year full-time*

#### Graduate Diploma in Music (Opera) GradDipMus(Opera)

— *One year full-time*

#### Master of Performance MPerf

- *Two years full-time*

#### Master of Performance (Opera) MPerfOp

- *Two years full-time*

#### Master of Music (Composition) MMus(Comp)

- *Two years full-time*

#### Master of Music (Music Education) MMus(MusEd)

— *Two years full-time*

#### Master of Music (Musicology) MMus(Musicol)

— *Two years full-time*

#### Master of Music (Performance) MMus(Perf)

— *Two years full-time*

#### Doctor of Philosophy PhD

- *Three years full-time*

### Disclaimer

The course and unit of study descriptions are correct as at publication. Should the Conservatorium College Board make amendments to any course or unit of study within a course after publication of this handbook, such changes will be notified on the official noticeboards at the Australian Technology Park campus and at 109 Pitt Street campus. It is the responsibility of individual students to ensure they remain informed about such changes.





# Staff

## Principal

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

## Visiting Professor

Wolfram Christ, Reifeprüfung *Freiburg-im-Breisgau*

## School of Performance and Academic Studies

### Assistant Principal

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

### Lecturer

Anthony Hood, BMus *MScYork* DPhil *York*

### Part-time staff

Lulu Ong, BMus

## Brass Unit

### Chair (Acting)/Lecturer

Robert Johnson (Horn)

### Part-time staff

Campbell Barnes (Horn), BA *Macq.*

Geoffrey Collinson (Horn)

James Blunt (Trumpet)

Paul Goodchild (Trumpet)

Anthony Heinrichs (Trumpet), BMus AMusA

Bruce Hellmers (Trumpet), AMus A

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

Christopher Harris (Bass Trombone)

Scott Kinmont (Trombone)

Ronald Prussing (Trombone), DipMusEd, AMusA

Gregory Van Der Struik (Trombone), ASCM

Steve Rosse (Tuba)

## Composition Unit

### Chair/Senior Lecturer

Bozidar Kos, BMus (Hons) MMus *Adel*. PhD

### Senior Lecturer

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

### Lecturers

Trevor Pearce, BA BMus(Hons) PhD

Gregory Schiemer, BMus PhD *Macq.*

Michael Smetanin, BMus

### Part-time staff

Judy Bailey, ATCL

Densil Cabrera

Peter Piatt, MA BMus BLitt *Oxf Hon* MMus FGSM

David Sudmalis, BMus

Jessica Wells, BMus MMus

Gillian Whitehead, BMus *Well*. MMus

## Conducting

Robert Busan

Neil McEwan

Henryk Pisarek

## Ensemble Studies Unit

### Chair/Senior Lecturer

David Miller (Piano/Accompaniment), AM LMusA BA(Hons)

### Senior Lecturer

Christopher Kimber (Strings)

### Lecturers

Josef Hanic (Woodwind), DipMus *Brat*.

Gerard Willems (Piano), DSCM LMusA

### Associate Lecturers

David Howie (Piano/Accompaniment), BMus GDipAcc

Clemens Leske (Piano/Accompaniment), LMusA (Dist.)  
BMus *Millard*

John Martin (Piano/Accompaniment), AMusA DSCM

Natalia Ricci (Piano/Accompaniment), MMus *RNCM*

## General Studies Unit

### Chair/Lecturer

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

### Lecturers

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

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

### Part-time staff

Pat Lewis, MA MEd

Margie McCrae, MCA *W'gong*

## Jazz Studies Unit

### Chair/Senior Lecturer

Richard Montz, BS MusEd *Ill.* MMus

### Lecturer

Gordon Brisker, MA *Calif.*

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

### Part-time staff

Judy Bailey (Piano), ATCL

Steve Brien (Guitar)

Colin Loughnan (Saxophone)

Paul McNamara (Piano)

Mike Nock (Piano)

Ron Philpott (Bass-Electric)

Gordon Rytmeister (Drums) ADJS

Phillip Slater (Trumpet), BCA (*Rons*) *Wgong*

Julie Spithill (Piano Class), DSCM BA MusEd

## Keyboard Unit

### Chair/Senior Lecturer

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

### Lecturers

Daniel Herscovitch (Piano), LMusA DSCM(Hons)

Dip(Hons) *W. Gennany*

Stephanie McCallum (Piano), DSCM ARCM LRAM

Gerard Willems (Piano), DSCM LMusA

### Part-time staff

Paul Dyer (Harpsichord), BMus DipMusEd ATCL(Perf)

GradDip *Den Haag*

Lyall Duke (Piano), LMus

Nikolai Evrov (Piano), Dip *Sofia*

Neta Maughan (Piano), LMus

Paul Rickard-Ford (Piano), BMus PGCAS *Lond.* ARCM

LTCL LMusA

Natalia Sheludiakova (Piano), MMus *Moscow*

Phillip Shovk (Piano), MA *Moscow* ASCM

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

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

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

LMusA

## Music Education Unit

### Chair/Senior Lecturer

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

### Lecturers

Kathryn Marsh, BA(Hons) DipEd PhD

Kathryn Wemyss, BEd MMus(MusEd)

### Part-time staff

Neil McEwan, FTCL *Lond* LRSM *Lond* LTCL *Lond* Cert

(Cond) Meistersinger Kon (*Nurnberg*) MMus *U.N.S.W.*

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

Michael Stanley, BMus MMus(MusEd) PhD

Michael Watkin, AMusA BMusEd MMus(MusEd)

## Musicology Unit

### Chair/Reader

Richard Toop, BAMus *Hull*

### Lecturers

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

Kathleen Nelson, MMus PhD *Adel.*

Deborah Priest, BMus LMusA LTCL

### Associate Lecturers

Lewis Cornwell, BMus

Karen Lemon, DalCert DalCert *C.M.U.* DalLic *C.M.U.*

BMusEd BMus(Hons)

### Part-time staff

Marcus Hartstein, BA(Mus) *U.N.S.W.* MMus *U.N.S.W.*

Kathryn Hill, BMus MMus

Belinda Montgomery, BMusEd BMus

Brett Mullins, BMus

Michael Spencer, BMusEd MMus

## Organ Studies Unit

### Part-time staff

Phillip Swanton, DSCM Dip fur alte Music *Basel*

David Drury

## Percussion Unit

### Chair/Lecturer

Daryl Pratt (Percussion), BFA MA Calif.

### Part-time staff

Alison Eddington, GradDipMus(Perf)

Richard Gleeson, BMusE

Richard Miller

Iain Scotland, BMus

## Strings Unit

### Chair

Goetz Richter (Violin), Kuenstl. Staatsdiplom *Munich* BA (Honsj)

### Senior Lecturers

Christopher Kimber (Violin)

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

Alexandra Todicescu (Viola and Violin), MDip *Buch.*

SpecDip *Brus.*

### Lecturers

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

Gregory Pikler (Guitar)

### Part-time staff

Raffaele Agostino (Guitar), LMusA

Peter Andrews (Guitar)

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

Guy Strazzullo (Guitar)

Tommie Andersson (Lute)

Louise Johnson (Harp)

Marshall McGuire (Harp), BA(Mus) ARCM

Susan Collins (Violin)

Janet Davies (Violin), DSCM

Susan Dobbie (Violin), BMus *Milliard N.Y.* DSCM *Rott.*

LMusA AMus A

Maria Durek (Violin), MA BMus *Katowice*

Stan Kornel (Violin)

Faina Krel (Violin), MMus *Novosibirsk*

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

Phillipa Paige (Violin), BMus LRAM

Carl Pini (Violin)

Ronald Thomas (Violin)

Peter (Shi-Xiang) Zhang (Violin)

Wanda Wilkomirska (Violin)

Anne-Louise Comerford (Viola)

Winifred Durie (Viola)

Jane Hazelwood (Viola), AbschuBpriifung *Berlin* ASCM

LMusA DSCM

Caroline Henbest (Viola) ARCM AGSM

Deborah Lander (Viola), DSCM

Peter Pfuhl (Viola)

Esther Van Stralen (Viola)

Lois Simpson (Violoncello)

Thomas Tsai (Violoncello), DSCM ASCM AdvStudiesCert *USC Calif.*

Brett Berthold (Double Bass)

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

Alex Henery (Double Bass)

Andrew Meisel (Double Bass), DipMus

Ann Parr (Double Bass)

## Vocal Studies and Opera Unit

### Chair/Senior Lecturer

Brenda Holleman, BMus MMus *Illinois*

### Senior Lecturer

Michael Halliwell, BA DipEd *Rand.* DipOp *Lond.Op.Cent.* MA PhD *Natal*

### Lecturers

David Anglin, DMArts *S. Calif.* MFA *Calif.* BMus

*S.F.Cons.Mus.* DipPiano and Music History *Marseille*

*Conservatoire National*

Michael Dale, AGSM *Lond.*

Nicole Dorigo (Italian), BA

### Part-time staff

Robert Allman (Voice)

Karen Cummings (Voice)

Andrew Dalton (Voice)

Jane Edwards (Voice)

Mary-Leigh Hand (Coach)

Sharolyn Kimmorley (Coach)

Ronald Maconaghie (Voice), AM

Louisa O'Toole (Opera Movement)

Luda Popenhagen (Production) BA Diplome *Ecole Lecoq*

(*Paris*) Credit *Paris III* MA *U.C.S.B.* PhD *U.C.S.B.*

Ron Popenhagen (Stagecraft) BA *Luther (Iowa)* Diplomes

*Ecole Lecoq (Paris)* Diplome LEM (*Paris*) MA *S. U.N.Y.*

PhD *U.C.S.B.*

Maree Ryan (Voice), DSCM LMus

Ingrid Sakurovs (Repetiteur), AMusA LMusA LTCL ADMT

BA Comm GradDipMus rep.

Marina Shine (German), MA DipEd(German)

Ghillian Sullivan (Voice)

Paul Virag (Coach), MMus (*Tchaikovsky, Moscow*) MA *Brat.*

DipMus *Brat.* DipMusEdu *Brat.*

Robyn Wells (Voice)

### Chair/Lecturer

Mark Walton (Saxophone and Clarinet), LTCL FTCL LRSM

### Senior Lecturer

Margaret Crawford, MMus (*Melb*) Reifeprüfung

### Lecturers

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

### Part-time staff

Francesco Celata (Clarinet), LTCL FTCL LRSM.

Lawrence Dobel (Clarinet)

Roslyn Dunlop (Clarinet), BMus

Deborah de Graaff (Clarinet), BMus

Peter Jenkin (Clarinet), BMus *Adel.*

Catherine McCorkhill (Clarinet)

Sue Newsome (Clarinet), BMus GradDip *Rotterdam*

John Cran (Bassoon)

Jenny McLachlan (Bassoon)

Peter Moore (Bassoon)

Gordon Skinner (Bassoon), DipMus *Auk. NZ.*

Meldi Arkinstall (Flute) BMus

Jane Bolonowski (Flute), BA(Mus)

Geoffrey Collins (Flute)

Amanda Hollins (Flute)

Emma Knott (Flute), BA(Mus) MCA (MusPerf.)

James Kortum (Flute), BMus(Hons) *Depaul Uni. Chic.*

Alison Mitchell (Flute), BA(Mus) *Solistendiplom*

Suzie Miller (Flute)

Rosamund Plummer (Flute)  
 Noelene Poole (Flute), B. Arts Mus *Canb. Sch. Music.*  
 Janet Webb (Flute)  
 Simon Blount (Oboe)  
 Tony Chesterman (Oboe), GradDip MusEd  
 Diana Doherty (Oboe), AmusA  
 Guy Henderson (Oboe)  
 Sharman Pretty, (Oboe) BMus *Adel. Reifeprüfung Freiburg-  
 im-Breisgau*  
 Hans-Dieter Michatz (Recorder), DipEd (flute) *Hannover*  
 Instrumental Teaching Dip. (recorder) *Hannover* Dip. Solo  
 Perf. (baroque flute) *Den Haag*  
 Howard Oberg (Recorder/Baroque Flute)  
 Melinda Atkins (Saxophone), BMus LMus  
 Christina Leonard (Saxophone) BMus LMus  
 James Nightingale (Saxophone) BMus LMus  
 Margery Smith (Saxophone/Clarinet), DME(Sax)  
 Many of the Conservatorium's teaching staff listed above work  
 with the Sydney Symphony Orchestra, the Australian Chamber  
 Orchestra, the Austrahan Opera and Ballet Orchestra, or Opera  
 Australia.

### Library

*Librarian-in-Charge*  
 Caroline Symes, MA DipLib *U.N.S.W.* BA *N'cle (N.S.W.)*  
 ALIA

### Administration

*Manager Administration*  
 Prue Castleden, BSc *N.E.* DipEd *Riverina C.A.E.*  
 DipLabRelations and the Law  
*Development Manager*  
 Elaine Chia, BA *RMIT*  
*Manager Student Administration*  
 Patricia Svilicich  
*Finance Officer*  
 Tony Cousins  
*Piano Technician*  
 Geoffrey Pollard, Cert(Piano Tuning) *S. CM.*  
*Network Manager*  
 Keith Griffin, BMus *Syd. Con.* LMusA  
*Computer/Music Studio Technician*  
 Ashley Scott, BA MA *U.T.S.*

### Conservatorium Access Centre

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

### Directory of Locations

The activities and units listed below are temporarily located at  
 the Austrahan Technology Park, Garden Street, Eveleigh.  
 In the year 2000 the Conservatorium will return to the  
 redeveloped Greenway site in Macquarie Street.

Principal  
 Assistant Principal  
 Manager - Administration  
 Student Administration  
 Brass Unit  
 Ensemble Studies Unit  
 Jazz Studies Unit  
 Keyboard Unit  
 Organ Studies Unit  
 Percussion Unit  
 Strings Unit  
 Vocal Studies And Opera Unit  
 Woodwind Unit  
 Conservatorium Access Centre.

The following activities and units are located at 109 Pitt  
 Street:  
 Composition Unit  
 General Studies Unit  
 Music Education Unit  
 Musicology Unit  
 Electronic Music Studio  
 Piano Laboratory  
 Aural Laboratory  
 Computer Laboratories  
 Lecture Theatres  
 Conservatorium Students Association  
 Finance Unit  
 Library.



# Student information

## Introduction

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

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

## Accommodation

Students are advised to contact the Student Housing Office on the Camperdown campus (phone 02 9351 3312) for assistance in finding accommodation. Crisis accommodation can be arranged with assistance from the Student Counselling Unit.

## Anti-harassment policy

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

## Change of address

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

Appropriate forms are available at the Student Administration Office.

## Concert practice

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

## Conservatorium Library

The Library is located on Level 1 of 109 Pitt Street. Library hours are as follows:

Monday, Tuesday, Friday: 8.00 am to 6.00 pm

Wednesday, Thursday: 8.00 am to 7.00 pm

Variations to Library hours will be announced on noticeboards.

Many Conservatorium students are eligible to borrow from other libraries, for example, Fisher Library on the main campus of the University of Sydney. Closed reserve allows students to borrow texts and recommended works for short periods in the Library or overnight. Overnight loans are released from 4.00 pm and must be returned by 9.00 am the next morning. Failure to do this will result in a fine of \$2.00 per item per hour.

## Conservatorium Students' Association (CSA)

The Conservatorium Students' Association represents the student body. Its aim is to promote student morale and to encourage communication amongst and between students and

staff. It also acts as a liaison organisation between Conservatorium students and the University of Sydney student organisations.

The Student Council meets monthly to consider student needs and requirements. The Executive Committee of the Association meets weekly. The CSA Annual General Meeting is held in September each year when office bearers, year and course representatives are elected.

The CSA has a common room, with access to a balcony, and an office on the 5th floor of 109 Pitt Street. An Administrative Assistant is available on Tuesdays, Wednesdays and Thursday to assist with student matters (phone 02 9230 3777). This position is provided courtesy of the Students' Representative Council (SRC).

## Enrolment

### Enrolment dates

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

All commencing postgraduate students and re-enrolling students whose pre-enrolment was not successful will enrol in person at the Conservatorium at ATP on Friday 28 January 2000.

All commencing undergraduate students will enrol at the Conservatorium at ATP on Thursday 27 January 2000.

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

### Enrolment for international students

Currently enrolled International students will pre-enrol in October.

### Enrolment by proxy

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

## Fees for non-award courses

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

## Financial assistance to students

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

## Graduation

### Graduation checks

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

### **Graduation ceremony**

The graduation ceremony will be held towards the end of first semester in 2000. A graduation ceremony invitation package, including details about the ceremony, guest tickets and academic dress will be sent to the graduand's permanent address about three weeks prior to the ceremony. Students must ensure that the University has the correct address to which the graduation invitation should be sent. Three guest tickets will be included in the invitation package. Unfortunately no extra tickets will be available.

### **Graduating in absentia**

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

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

### **Graduand debtors**

Graduands with outstanding loans and/or library fines will not be allowed to graduate until the debt has been paid. Please ensure that these debts are finalised one month before the graduation ceremony. For information concerning repayment of debts please phone 02 9230 3772 (Finance Office) or 02 9230 3709 (Library Fines).

### **Handbook fee**

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

### **Higher Education Contribution Scheme (HECS)**

A twenty-five per cent (25%) discount will apply for students electing to pay their HECS liability up front.

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

If a student selects the up-front payment option at enrolment, the amount will be calculated and included in the sum that must be paid on the day of enrolment.

If a student elects to meet their second semester liability with an up-front payment, the payment must be submitted to the University by *31 August 2000*. The payment notice for second semester will be posted to students in early August 2000.

### **Higher Education Contribution Scheme (HECS) exemption scholarships**

The University of Sydney anticipates that students in the following categories may qualify for a HECS Exemption Scholarship in 2000:

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

### **Hiring of instruments**

The Conservatorium has a limited stock of string instruments for loan to enrolled students. Application forms are available from the Student Administration Office. Hirers are liable for

the cost of lost or damaged instruments, as well as incidental items such as strings.

### **Late fee**

If a student cannot enrol at the scheduled enrolment session, he or she should contact the Student Administration Office to seek permission to enrol late. A late fee of \$100 may be charged when a student is permitted to enrol outside the schedule for their course and year of candidature.

### **Noticeboards**

The official Conservatorium noticeboards are located at the Technology Park campus and on the 4th floor at 109 Pitt St near the lifts. All students must regularly check the noticeboards for announcements.

### **Official correspondence**

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

### **Performance Examinations**

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

### **Practice facilities**

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

### **Public performances**

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

### **Scholarships**

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

Unless specifically noted otherwise, the 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. Those people who do not anticipate undertaking an entry audition (students within the Acceleration Program of the Conservatorium High School) or who may not be required to sit for a performance examination at the end of the semester should obtain a separate Application for Scholarship form from the Student Administration Office.

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

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

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

### **Student counsellor**

A student counsellor is available and can assist students with personal problems such as performance anxiety, depression or relationship difficulties. The appropriate Chair of Unit should be contacted concerning academic problems in the first instance.

### **Student enquiries**

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

### **Student files**

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

### **Student identification cards**

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

### **Student lockers**

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





# Rules of the Sydney Conservatorium

## Definitions

### *Admission*

Approved enrolment of a person in a course conducted by the Conservatorium. 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 (U.A.C.). Postgraduate applicants are also requested to provide 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*

Advanced standing is credit for Principal Study and is the recognition of prior work in Principal Study successfully undertaken by the student in an approved academic institution and allowing its contribution towards a Conservatorium award.

Application for advanced standing 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, Australian Technology Park campus.

### *Award*

An accredited tertiary course of study conducted by the Conservatorium consisting of such units of study, progressive sequences and other requirements as are presented in the course rules and associated schedules and documents. After successful completion of a course of study, students graduate with an award.

### *Award weight*

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

### *Board*

The College Board of the Sydney Conservatorium of Music.

### *Census Dates*

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

### *Credit*

Credit is the recognition of prior work, other than Principal Study, 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. Credit is not normally given for prior tertiary study which had contributed to a completed award.

Application forms are available from the Student Administration Office, Australian Technology Park campus.

### *Credit Point*

The value assigned to a unit of study as specified in the schedule for the course and indicative of the relative weight of the unit of study in the course. Each course is expressed as a

minimum total number of credit points. Students earn an approved number of credit points for each unit of study which is successfully completed.

### *Concurrent enrolments*

A student enrolled in a course at the Conservatorium cannot be concurrently enrolled in another course at the Conservatorium, 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 course to another must apply in writing to the Chair, Undergraduate (or Graduate) Studies Committee through the Manager, Student Administration. In the case of postgraduate courses the application must be received within four weeks of the commencement of the program.

### *Enrolment*

Enrolment is the nomination by a student of the units of study to be studied in a specified semester or year of a course.

Enrolment comprises completion of the official enrolment form and payment of all prescribed fees, including those in respect of the Higher Education Contribution Scheme (HECS).

### *Exemption*

Exemption is the granting of a 'waiver' from work in a prescribed unit of 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, Australian Technology Park campus.

### *Full-time student*

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

### *Specialisation*

A sequence of units in a particular field such as Clarinet 1-8 or Composition 1-8.

### *Part-time student*

A student who undertakes less than three-quarters of the credit points prescribed in any semester or year of their enrolment.

### *Prerequisite*

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

### *Progress in a postgraduate course*

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

### *Unit of Study*

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

## 1. Admission

### *1.1 Admission to undergraduate courses*

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

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

Applicants from New South Wales:

(i) An applicant may be admitted if the applicant's 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 an adult entrant.*

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

(e) *Special admission.*

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

(f) *Admission of overseas applicants.*

An applicant from a country other than Australia or New Zealand may be admitted if the requirements of the Commonwealth Government and additional requirements set out in rule 1.5 are met.

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

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

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

## **1.2 Admission to postgraduate courses**

1.2.1 An applicant may be admitted to a graduate course:

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

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

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

1.2.2 An applicant from a country other than Australia or New Zealand may be admitted if the requirements of the Commonwealth Government and additional requirements set out in rule 1.5 are met.

1.2.3 An applicant must achieve satisfactory results in:

- (a) an audition, or
- (b) submitted compositions, or
- (c) submitted musicology papers, or

(d) submitted music education papers, as required, and must meet such other requirements as are specified in the rules of the award program.

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

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

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

## **1.3 Transfers from one Conservatorium course to another**

1.3.1 A student may apply to transfer from one Conservatorium course to another.

1.3.2 A student who wishes to transfer must meet the qualifications for admission prescribed in rule 1 and must follow the procedures prescribed in rule 2.

1.3.3 Notwithstanding 1.4.2, students transferring between the Bachelor of Music course and Bachelor of Music Studies course may also transfer all units of study which have been successfully completed and which partially fulfill the requirements for the course into which they are transferring.

## **1.4 Admission with advanced standing**

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

1.4.2 Unless the rules of the course state otherwise, the maximum amount of advanced standing permitted shall be as follows:

- four-year courses: a maximum of 96 credit points
- three-year courses: a maximum of 72 credit points
- two-year course: a maximum of 48 credit points.

1.4.3 Applications for advanced standing shall be made at the time of application for admission; but applications made at other times may be considered by the Board.

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

1.4.5 An applicant for advanced standing shall present a placement audition at the appropriate level.

1.4.6 Advanced standing shall not normally be approved for units of study completed more than seven years prior to the year for which admission is sought.

1.4.7 The Board shall determine:

- (a) whether an application for advanced standing is approved;
- (b) the units of study for which exemption is approved; and
- (c) any special conditions that shall apply.

## **1.5 Credit and Exemption**

In addition to rule 1.4, students may apply for Credit or Exemption from individual units of study on the basis of previous study in an approved academic institution. Applications for Credit and Exemption may be approved by the Assistant Principal on the recommendation of the relevant Chair of Unit.

## **1.6 Admission of international applicants**

From 1 January 1990 all new international students who undertake courses in Australia do so on a full fee paying basis. The Conservatorium will consider international applications for all courses except Master of Music (Preliminary).

## **2. Applications for admission**

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

### 3. Enrolment

#### 3.1 Enrolment and re-enrolment

- 3.1.1 A person shall be deemed to be an enrolled student of the Conservatorium in a particular course following:
- acceptance of an offer of admission;
  - completion of the appropriate enrolment form;
  - payment of the prescribed fees.
- 3.1.2 A person shall be required to enrol/re-enrol at a time identified by the Conservatorium.
- 3.1.3 A person who enrolls/re-enrolls after the specified enrolment date(s) shall pay a late fee, as set down in the schedule of fees, unless the Principal determines that, for exceptional reasons, the fee may be waived.
- 3.1.4 Only in exceptional circumstances, as determined by the Board, shall a person be permitted to enrol/re-enrol more than three weeks after the commencement of the semester.
- 3.1.5 A student shall remain an enrolled student of the Conservatorium until the period specified by the Conservatorium for re-enrolment unless the student:
- completes the course; or
  - withdraws from the course; or
  - is excluded from the course; or
  - is deemed to have abandoned enrolment in the course.
- 3.1.6 In order to be eligible for election to or to retain membership of committees and/or boards of the Conservatorium, a student must be enrolled as a candidate for an approved award of the Conservatorium.
- 3.1.7 The enrolment of a student shall be cancelled if the qualifications upon which admission was based cannot be supported by documentary evidence.
- 3.1.8 Deferment of enrolment shall normally only be available for school leavers.

#### 3.2 Registration

- 3.2.1 A student will not be considered registered in a unit of study and will not receive a result in that unit of study unless the following requirements are met:
- nomination on the required form of the units to be studied in the year or the semester;
  - the written approval of the Board's nominee; and
  - submission of the form, as approved, to Student Administration; or submission of an approved *variation of enrolment* form.
- 3.2.2 It shall be the responsibility of an enrolled student to register in each unit of study to be undertaken in a given semester or year of a course as specified in the requirements for that course.
- 3.2.3 It shall be the responsibility of an enrolled student who wishes to vary his/her enrolment from the schedule of units specified for a course, to gain written approval of the Board's nominee before registering in those units.
- 3.2.4 Permission to add new units of study shall not normally be granted following the conclusion of the third week of the semester in which the unit of study is offered.
- 3.2.5 A student who changes from one unit to another but who fails to obtain the written approval of the Board's nominee or who fails to complete and lodge the appropriate form for variation of registration shall be awarded failure in a unit of study abandoned and shall not be awarded a result in a unit of study substituted.
- 3.2.6 A student shall be ineligible to register in a unit of study where a published prerequisite for the course has not been met.
- 3.2.7 A student who registers in a unit of study shall also register in any corequisite for that unit unless the Board, for exceptional reasons, approves exemption.

### 4. Progression

#### 4.1 Preamble

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

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

#### 4.2 Normal progression

Under normal progression, a student shall undertake all units of study prescribed each semester for the course in the course schedule.

#### 4.3 Variation of normal progression

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

#### 4.4 Attendance

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

#### 4.5 Leave of absence

##### 4.5.1 Notification of absence

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

##### 4.5.2 Sick leave

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

##### 4.5.3 Special leave

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

- An Application for Special Leave of four weeks' duration or less may be approved by the Assistant Principal.
- An Application for Special Leave of more than four weeks' duration shall be submitted to the Board for consideration.
- A student who is granted Special Leave of four weeks' duration or less shall be required to meet all requirements for assignments, activities and examinations for the courses in which the student is registered.

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

#### 4.5.4 *Professional activity leave*

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

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

#### 4.5.5 *Extended leave of absence*

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

#### 4.6 *Withdrawal from a course or unit of study*

- 4.6.1 A student may withdraw without penalty from a course or unit of study up to 31 March (Semester 1) or 31 August (Semester 2).
- 4.6.2 A student who withdraws from a course after these dates shall be awarded the grade 'discontinued with failure' for all units of study of the course in which the student is registered.
- 4.6.3 A student who is absent without leave, and who has failed to respond within 14 days to a request in writing from the Manager, Student Administration, to the student's registered address to explain the absence and to confirm the student's intention to continue in the course shall be deemed to have abandoned the course and shall cease to be an enrolled student, in terms of rule 3.1.5, from the expiration of the 14m day.
- 4.6.4 A student who is deemed to have abandoned a course shall be awarded the grade of 'discontinued with failure' for all units of the course in which the student is registered and may be required to show cause why the student should be re-admitted.
- 4.6.5 A student who wishes to withdraw from a course or unit of study after the dates shown in 4.6.1 for health reasons, may submit an Application for Withdrawal without Penalty, accompanied by a medical certificate, for consideration by the Board.
- 4.6.6 A student who wishes to withdraw from a course or unit of study after the dates shown in 4.6.1. for good reasons such as family difficulties, financial difficulties or misadventure, may submit an Application for Withdrawal without Penalty, accompanied by a Conservatorium or University Student Counsellor or some other appropriate

professional person or a statutory declaration as to those reasons, for consideration by the Board.

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

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

## 5. Assessment

### 5.1 *Preamble*

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

- (a) comply with the requirements of all applicable Conservatorium and course rules;
- (b) successfully complete a prescribed course as detailed in the course schedule within a specified period from the date of initial enrolment, as stated in rule 6 and in the course rules; and
- (c) maintain a satisfactory standard of attendance and participation in all prescribed activities associated with the course.

### 5.2 *Courses and assessment*

- 5.2.1 Student progress shall be reported at the end of a semester or year, as approved by the Board for each course.
- 5.2.2 Student achievement in a unit of study shall be assessed progressively and/or by final examinations, as approved by the Board, with regard to:
- (a) attendance at and participation in the activities of the unit; **and**
- (b) completion of assignments, practical work, tests and examinations; **and**
- (c) the achievement of a satisfactory overall standard in participation, assignments, practical work, tests and examinations.
- 5.2.3 Credit may be given for course related activities approved by the Board that may be undertaken outside normal semester periods.

### 5.3 *Examination results, assessment grades and status notations*

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

#### 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

**Grading codes**

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

**Status notation codes**

Code	Definition	Explanation
INC	Incomplete	This result to be converted to a passing or failing grade normally at the meeting of the Board of Examiners. If uncovered by the end of the second week (third week for first semester) of the next semester, the result will default to AF.
DP	Discontinued	Discontinued with permission after census dates but before the end of the seventh week of semester.
DISC	Discontinued (Fail)	Discontinued after the seventh week of semester; counts as failure.

1. Concessional Pass shall not be awarded as an examination result for Major Study in the final semester of an award program.
2. All outstanding results are required to be finalised by the date of the Examiners Meeting.

provided by the Conservatorium or University Student Counsellor or some other appropriate professional person or a statutory declaration, as the case may require, to the Manager, Student Administration prior to the date of the examination.

- 5.4.2 A student who, through illness or other occurrence beyond the student's control, has been unable to attend an examination shall submit notification in writing, supported by a medical certificate, or a recommendation provided by the Conservatorium or University Student Counsellor or some other appropriate professional person or a statutory declaration, as the case may require, to the Manager, Student Administration within 48 hours of the examination.
- 5.4.3 A student who attempts an examination but considers that his/her performance has been affected adversely by sickness or some other occurrence on the day of the examination or during the examination, and who wishes such to be taken into account, shall submit notification in writing, supported by a medical certificate, or a recommendation provided by the Conservatorium or University Student Counsellor or some other appropriate professional person or a statutory declaration, as the case may require, to the Manager, Student Administration within 48 hours of the examination.
- 5.4.4 The Assistant Principal, after consultation where appropriate, shall make a decision concerning the deferment of an examination and shall table his/her approval at the next meeting of the Board for information.

**5.5 Disqualification from an examination**

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

**5.6 Notification of examination results, assessment grades and status codes**

- 5.6.1 Examination results (marks and grades) will be displayed on noticeboards at the Carslaw Building (The University of Sydney), in Student Identification Number order within course code. Students' names will not appear on these lists. Results may also 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.

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

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

- 5.7.1 A student may apply in writing to the Manager, Student Administration for a review of the accuracy of an assessment grade or a status notation within 14 days of the mailing of assessment grades and status notations for a semester.
- 5.7.2 Any alteration to a notified assessment grade or a status notation, whether the result of a request for a review or otherwise, shall require the approval of the Board prior to its promulgation.

**5.8 Requirement to show cause**

- 5.8.1 A student shall be required to show cause why he/she should be allowed to re-enrol in the course if, in 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 Practice Teaching in the Bachelor of Music (Music Education); **or**
  - (b) Failure to pass more than fifty percent of the enrolled units of study; **or**
  - (c) Failure or discontinuation without permission for a second time in a unit of study;
- 5.8.2 A student who has been absent without leave from more than ten per cent of the lectures, tutorials or other activities prescribed for a unit of study in any one semester may be called upon to show cause why he/she should not be deemed to have failed to complete that unit of study. A student who fails to show sufficient cause for absence shall be deemed not to have completed that unit.
- 5.8.3 A student who is required to show cause why he/she should be allowed to re-enrol in the course shall be notified by the Examinations and Exclusions Office of that requirement and of the ground(s) for it.
- 5.8.4 A student who is notified under rule 5.8.3 shall be required to reply in writing addressing the ground(s) specified, and detailing any extenuating circumstances that the student wishes to be taken into account, and presenting reasons why he/she should be allowed to re-enrol in the

course, supported by a medical certificate or a statutory declaration, as the case may require.

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

- (a) medical circumstances;
- (b) family circumstances, in respect of the student's immediate family (eg. mother/father, sister/brother, wife/husband, daughter/son);
- (c) financial circumstances;
- (d) in the case of a first-year student, difficulties in adapting from secondary to tertiary educational practices and responsibilities.

5.8.6 Before exercising its powers to exclude a student from a course, the Board shall consult with the Assistant Principal.

### **5.9 Exclusion**

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

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

### **5.9.2 Notification of exclusion**

- (a) A student who is excluded from a course shall be notified of such exclusion at the time of notification of the Board's decision.
- (b) A notification under rule 5.9.2.(a), together with an extract from these rules concerning rights of appeal, shall be posted to the student by the Examinations and Exclusions Office

### **5.10 Letter of warning**

A student who in the First Semester fails more than fifty percent of the enrolled units of study or a 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 period of ten years from commencement of enrolment,

except that the requirements for a Specialisation shall be completed within a period that does not exceed by more than two consecutive semesters the number of semesters laid down for that course.

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

## **7. Eligibility for an award**

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

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

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

## **8. Award with Honours**

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

# Undergraduate courses

## Associate Diploma in Jazz Studies (ADJS)

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

### Principal areas of study

Bass, Brass, Drums, Guitar, Piano, Vibraphone, Voice, Woodwind and Arranging.

Admission for all areas of study (including Arranging) is determined on the basis of:

- a practical audition, and
- a Jazz aptitude test

Candidates seeking admission to the Arranging area of study should also submit examples of available work such as scores, compositions and tapes.

### Course structure

The course requires the successful completion of 96 credit points of study over two years of full-time study. Students should use Tables 5.1 and 5.2 as a guide to the acquisition of credit points.

## 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.

The degree is offered in four areas of specialisation: Performance (including Jazz Studies), Composition, Music Education and Musicology. Candidates nominate their specialisation on entry but may change the specialisation at the end of the first year provided they meet the pre-requisites 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 are expected to have presented:

- a minimum of two units of English and two units of Music for the HSC examination, and
- an audition/submission and/or interview 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. Jazz Studies candidates also undertake a Jazz aptitude test.
  - (b) BMus (Composition) - submission of at least three compositions in different performance media to demonstrate the level of achievement as composers, and an interview
  - (c) BMus (Musicology) - submission of an example of recent written work and an interview
  - (d) BMus (Music Education) - an interview and an audition/submission and/or further interview for either Major or Minor level of study in instrument/voice, composition or musicology

### 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

Table 5.1: Typical enrolment pattern - Associate Diploma in Jazz Studies, Performance Stream

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 Ear Training 1*	3	Jazz Ear Training 2	3	Jazz Ear Training 3	3	Jazz Ear Training 4	3
Jazz Small Ensemble 1	3	Jazz Small Ensemble 2	3	Jazz Small Ensemble 3	3	Jazz Small Ensemble 4	3
Jazz Harmony and Arranging 1	3	Jazz Harmony and Arranging 2	3	Jazz Harmony and Arranging 3	3	Jazz Harmony and Arranging 4	3
Jazz History 1	3	Jazz History 2	3	Jazz History 3	3	Jazz History 4	3
Jazz Piano 1	3	Jazz Piano 2	3	(Free Choice)	3	(Free Choice)	3
	24		24		24		24

Table 5.2: Typical enrolment pattern - Associate Diploma in Jazz Studies, Arranging Stream

Semester 1		Semester 2		Semester 3		Semester 4	
Jazz Performance (Arranging) 1	6	Jazz Performance (Arranging) 2	6	Jazz Performance (Arranging) 3	6	Jazz Performance (Arranging) 4	6
Jazz Principal Instrument 1	3	Jazz Principal Instrument 2	3	Jazz Principal Instrument 3	3	Jazz Principal Instrument 4	3
Jazz Ear Training 1*	3	Jazz Ear Training 2	3	Jazz Ear Training 3	3	Jazz Ear Training 4	3
Jazz Piano 1	3	Jazz Piano 2	3	Jazz Small Ensemble 1	3	Jazz Small Ensemble 2	3
Jazz History 1	3	Jazz History 2	3	Jazz History 3	3	Jazz History 4	3
Jazz Counterpoint 1	3	Jazz Counterpoint 2	3	(Free Choice) [Classical]	3	(Free Choice) [Classical]	3
Music Technology 1	3	Electronic Music 1	3	(Free Choice)	3	(Free Choice)	3
	24		24		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 include Elective Jazz Orchestra, Jazz Counterpoint, Jazz Piano and Jazz Vocal Workshop.

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

- 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 complete courses to the value of 192 credit points, which include:

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

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

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

## Bachelor of Music - Honours grade

Honours is begun in the different specialisations as follows:

Performance: seventh semester

Composition and Musicology: fifth semester

Music Education: fourth semester.

### Eligibility for admission to Honours

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

- BMus (Performance)* a Distinction in Principal Study 4 and 6 (Major) and a Credit average in all other units in the first three years of the course;
- 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;
- BMus (Music Education)* a minimum of a Credit average in Music Education, Education and Music History and a satisfactory record in other units in the first two years of the course, and a demonstrated capacity to write extended essays of quality;
- BMus (Musicology)* a Distinction in Musicology 3 and 4 and a Credit average in all other units in the first two years of the course.

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

### Honours enrolment requirements

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:

- 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.
- BMus (Composition)*: enrol in Composition (Honours) 5-8 in place of Composition 5-8 (Major), and successfully complete those units of study; and take units of study in the Faculty of Arts with a minimum credit point value of 12.
- BMus (Music Education)*: complete Honours Transition Unit, Research Methods 1-2 and Special Study Honours 1-2.
- BMus (Musicology)*: enrol in Musicology (Honours) 5-8 in place of Musicology 5-8 (Major) and successfully complete those units of study; and take units of study in the Faculty of Arts [or other approved units of study in another faculty] with a minimum credit point value of 12.

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

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

### Honours mark and class

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

- Performance: Principal Study (Honours) 7, 50% and Principal Study (Honours) 8, 50%
- Musicology: Submission of a thesis in Musicology (Honours) 8; 100%
- Composition: Submission of a folio of compositions and a minor thesis in Composition (Honours) 8; 100%
- Music Education: Submission of a thesis in Music Education Honours 5: Special Study 2; 100%

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

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

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

## Bachelor of Music (Performance)

As the focus is the development of performance skills, Performance specialists must take a vocal or instrumental Principal Study at the Major level of study. Performance specialists in jazz take Jazz Performance at Major level as 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 a minimum of the following number of credit points in each area throughout their course and reach the following minimum levels of achievement. Units of study in each area are listed in Tables 5.23 to 5.29 at the end of this chapter.

### Typical enrolment pattern

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



**Table 5.3: Core requirements for BMus(Perf)**

Area	Minimum 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; Aural Perception 4 or Jazz Ear Training 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	24	Should include at least 12 credit points in Foundation units <sup>1</sup>	
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.

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

Semester 1		Semester 2		Semester 3		Semester 4	
Principal Study 1 (Major)	6	Principal Study 2 (Major)	6	Principal Study 3 (Major)	6	Principal Study 4 (Major)	6
Historical & Cultural Studies 1	3	Historical & Cultural Studies 2	3	Chamber Music 1	3	Chamber Music 2	3
Orchestral Studies 1 (compulsory for students of orchestral instruments only) or Choir 1 or (Free Choice)	3	Orchestral Studies 2 or Choir 2 or (Free Choice)	3	Orchestral Studies 3 or Choir 3 or (Free Choice)	3	Orchestral Studies 4 or Choir 4 or (Free Choice)	3
Aural Perception 1	3	Aural Perception 2	3	Aural Perception 3	3	Aural Perception 4	3
Harmony and Analysis 1	3	Harmony and Analysis 2	3	Harmony and Analysis 3	3	Harmony and Analysis 4	3
Studies in the History and Analysis of Music <sup>1</sup>	3	Studies in the History and Analysis of Music <sup>1</sup>	3	Studies in the History and Analysis of Music <sup>1</sup>	3	Studies in the History and Analysis of Music <sup>1</sup>	3
Music Technology 1	3	Intro to Music Teaching and Learning	3	(Free Choice)	3	(Free Choice)	3
	<u>24</u>		<u>24</u>		<u>24</u>		<u>24</u>
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	Chamber Music 5	3	Chamber Music 6	3
Orchestral Studies 5 or (Free Choice)	3	Orchestral Studies 6 or (Free Choice)	3	Orchestral Studies 7 or (Free Choice)	3	Orchestral Studies 8 or (Free Choice)	3
Studies in the History and Analysis of Music <sup>1</sup>	3	Studies in the History and Analysis of Music <sup>1</sup>	3	Studies in the History and Analysis of Music <sup>1</sup>	3	Studies in the History and Analysis of Music <sup>1</sup>	3
Pedagogy (as appropriate)	3	(Free Choice)	3	(Free Choice)	3	(Free Choice)	3
(Free Choice)	3	(Free Choice)	3	(Free Choice)	3	(Free Choice)	3
(Free Choice)	3	(Free Choice)	3	(Free Choice)	3	(Free Choice)	3
	<u>24</u>		<u>24</u>		<u>24</u>		<u>24</u>

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

Semester 1		Semester 2		Semester 3		Semester 4	
Jazz Performance 1	6	Jazz Performance 2	6	Jazz Performance 3	6	Jazz Performance 4	6
Big Band 1 or (Free Choice) <sup>2</sup>	3	Big Band 2 or (Free Choice) <sup>2</sup>	3	Big Band 3 or (Free Choice) <sup>2</sup>	3	Big Band 4 or (Free Choice) <sup>2</sup>	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 <sup>3</sup>	3	Jazz Ear Training 2	3	Jazz Ear Training 3	3	Jazz Ear Training 4	3
Historical & Cultural Studies 1	3	Historical & Cultural Studies 2	3	Music Technology 1	3	Intro to Music Teaching and Learning	3
Studies in the History and Analysis of Music <sup>1</sup> (Jazz History 1)	3	Studies in the History and Analysis of Music <sup>1</sup> (Jazz History 2)	3	Studies in the History and Analysis of Music <sup>1</sup> (Jazz History 3)	3	Studies in the History and Analysis of Music <sup>1</sup> (Jazz History 4)	3
	<u>24</u>		<u>24</u>		<u>24</u>		<u>24</u>
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) <sup>2</sup>	3	Big Band 6 or (Free Choice) <sup>2</sup>	3	Big Band 7 or (Free Choice) <sup>2</sup>	3	Big Band 8 or (Free Choice) <sup>2</sup>	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 <sup>1</sup>	3	Studies in the History and Analysis of Music <sup>1</sup>	3	Studies in the History and Analysis of Music <sup>1</sup>	3	Studies in the History and Analysis of Music <sup>1</sup>	3
Pedagogy (as appropriate)	3	(Free Choice)	3	(Free Choice) eg, Sound Enhancement & Recording 1	3	(Free Choice) eg, Sound Enhancement & Recording 2	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
	<u>24</u>		<u>24</u>		<u>24</u>		<u>24</u>

1. Studies in the History and Analysis of Music units are listed in Table 5.27 at the end of this chapter.

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

3. 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 Improvisation, Jazz Piano and Jazz Vocal Workshop.

## Bachelor of Music (Composition)

The major focus is the development of composition skills, together with work in the Electronic Music studio in Electro-acoustic Composition, and studies in Compositional Techniques and Analysis. Students work with performers in Composer-Performer Workshop where they have the opportunity to hear and refine the music they write. In addition 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 a minimum of the following number of credit points in each area throughout their course and reach the following minimum levels of achievement. Units of study in each area are listed in Tables 5.23 to 5.29 at the end of this chapter.

**Table 5.6: Core requirements for BMus(Comp)**

Area	Minimum credit points	Minimum level of achievement	Other requirements
Performance	18	Performance Studies 6	
Composition	96	Principal Study Comp 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.

\* Foundation and Advanced units of Studies in the History and Analysis of Music are listed in Table 5.27 at the end of this chapter.

### Typical enrolment pattern

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

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

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

\* Studies in the History and Analysis of Music units are listed in Table 5.27 at the end of this chapter.

## Bachelor of Music (Musicology)

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

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

Students should complete a minimum of the following number of credit points in each area throughout their course and reach the following minimum levels of achievement. Units of study in each area are listed in Tables 5.23 to 5.29 at the end of this chapter.

**Table 5.8: Core requirements for BMus(Musicology)**

Area	Minimum 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 5.27 at the end of this chapter.

### Typical enrolment pattern

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

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

Semester 1		Semester 2		Semester 3		Semester 4	
Musicology 1 (Major)	6	Musicology 2 (Major)	6	Musicology 3 (Major)	6	Musicology 4 (Major)	6
Historical and Cultural Studies (any unit)	3	Historical and Cultural Studies (any unit)	3	Musicology Workshop 1	3	Musicology Workshop 2	3
A performance unit (excluding another Principal Study)t	3	A performance unit (excluding another Principal Study)f	3	A performance unit (excluding another Principal Study)t	3	A performance unit (excluding another Principal Study)t	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
Music Technology 1	3	Intro to Music Teaching and Learning	3	Studies in the History and Analysis of Music*	3	Studies in the History and Analysis of Music*	3
	24		24		24		24
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)t	3	A performance unit (excluding another Principal Study)t	3	A performance unit (excluding another Principal Study)t	3	A performance unit (excluding another Principal Study)t	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* (Free Choice)	3	Studies in the History and Analysis of Music* (Free Choice)	3
Studies in the History and Analysis of Music* (Free Choice)	3	Studies in the History and Analysis of Music* (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 5.27 at the end of this chapter.

t Performance units are listed in Table 5.24 at the end of this chapter.

## Bachelor of Music (Music Education)

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

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

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

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

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

Students should complete a minimum of the following number of credit points in each area throughout their course and reach the following minimum levels of achievement. Units of study in each area are listed in Tables 5.23 to 5.29 at the end of this chapter.

**Table 5.10: Core requirements for BMus(MusEd)**

Area	Minimum credit points	Minimum level of achievement	Other requirements
Performance	30	Principal Study (Minor) 6; Choir 4 or Wind Symphony 4 or Orchestral Studies 4	
Music Skills	27	Harmony and Analysis 4; Aural Perception 4; Music Technology 1	
Studies in the History and Analysis of Music	18	Should include at least 12 credit points in Foundation units*	
Teaching Music (Music Education)	78		
Historical and Cultural Studies	12		
	165		27 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 5.27 at the end of this chapter.

### Typical enrolment pattern

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

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

Semester 1		Semester 2		Semester 3		Semester 4	
Principal Study 1 (Minor)	3	Principal Study 2 (Minor)	3	Principal Study 3 (Minor)	3	Principal Study 4 (Minor)	3
Wind Symphony 1 or Choir 1	3	(Free Choice)	3	Wind Symphony 3 or Choir 2	3	Teaching Practicum 1	3
Studies in the History and Analysis of Music (Music History 3: 1751-1825)	3	Studies in the History and Analysis of Music (Music History 4: 1826-1890)	3	Studies in the History and Analysis of Music (Music History 5: 1890-1950)	3	Studies in the History and Analysis of Music (Music History 6: 1950-)	3
Aural Perception 1	3	Aural Perception 2	3	Aural Perception 3	3	Aural Perception 4	3
Harmony and Analysis 1	3	Harmony and Analysis 2	3	Harmony and Analysis 3	3	Harmony and Analysis 4	3
Music Technology or Intro to Music Teaching and Learning	3	Music Technology or Intro to Music Teaching and Learning	3	Music Education 1: Significant Methods	3	Music Education 2: Pre-secondary Music Education	3
Historical & Cultural Studies 1	3	Historical & Cultural Studies 2	3	Education 1: Intro to Teaching	3	Education 2: Educational Psychology	3
(Free Choice)	3	(Free Choice)	3	Historical & Cultural Studies 3	3	Historical & Cultural Studies 4	3
	24		24		24		24
Semester 5		Semester 6		Semester 7		Semester 8	
Principal Study 5 (Minor)	3	Principal Study 6 (Minor)	3	Principal Study 7 (Minor) (Free Choice)	3	Principal Study 8 (Minor) (Free Choice)	3
Studies in the History and Analysis of Music (Music History 1)	3	Music Education 6: Junior Secondary Music Education	3	Studies in the History and Analysis of Music (Ethnomusicology 1)	3	Music Education 10: Senior Secondary Music Education	3
Music Education 3: History & Philosophy of Music Education	3	Music Education 8: Popular Music Studies	3	Music Education 7: Multicultural Studies in Music Education	3	Music Education 11: Advanced Instrumental Pedagogy or Music Education 12: Advanced Choral Pedagogy	3
Music Education 4: Choral Pedagogy	3	Music Education 13: Composition Studies	3	Music Education 9: Instrumental Pedagogy	3	Education 7: Individual Differences and Learning (Free Choice)	3
Music Education 5: Technology in Music Education	3	Education 4: Studies in Teaching	3	Education 5: Philosophy and History of Education	3	Teaching Practicum 3	9
Education 3: Developmental Psychology	3	Teaching Practicum 2	9	Education 6: Curriculum - Theory and Design	3		
Wind Symphony 5 or Choir 3 (Free Choice)	3			Wind Symphony 7 or Choir 4 (Free Choice)	3		
	24		24		24		24

## 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.

Admission is determined on the basis of the NSW Higher School Certificate [HSC], or its interstate 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/submission and/or interview according to their proposed Principal Study 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) *Minor 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.

### 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 (Minor level only)
- Jazz Performance (Major level only): areas of bass, brass, drums, guitar, piano, vibraphone, voice, woodwind
- Keyboard: harpsichord, piano
- Musicology
- Organ
- Percussion
- Strings: cello, double bass, guitar, harp, lute (Major level only), viola, violin
- Voice
- Woodwind: bassoon, clarinet, flute, baroque flute, oboe, recorder, saxophone.

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

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

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

### Core requirements for graduation with a Bachelor of Music 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. Units of study in each area are listed in Tables 5.23 to 5.29 at the end of this chapter.

**Table 5.12: Core requirements for BMusStudies**

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

\* Foundation and Advanced units of Studies in the History and Analysis of Music are listed in Table 5.27 at the end of this chapter.

### Typical enrolment pattern

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

**Table 5.13: Typical enrolment pattern - Bachelor of Music Studies**

Semester 1		Semester 2		Semester 3	
Principal Study 1 (Minor or Major)	3/6	Principal Study 2 (Minor or Major)	3/6	Principal Study 3 (Minor or Major)	3/6
Historical and Cultural Studies 1	3	Historical and Cultural Studies 2	3	Historical and Cultural Studies 3	3
Aural Perception 1	3	Aural Perception 2	3	Aural Perception 3	3
Harmony and Analysis 1	3	Harmony and Analysis 2	3	Harmony and Analysis 3	3
Music Technology 1 or Introduction to Music Teaching and Learning	3	Introduction to Music Teaching and Learning or Music Technology 1	3	(Free Choice)	3
Studies in the History & Analysis of Music* (Free Choice)	3	Studies in the History & Analysis of Music* (Free Choice)	3	Studies in the History & Analysis of Music* (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)	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* (Free Choice)	3	Studies in the History & Analysis of Music*3 (Free Choice)	3	Studies in the History & Analysis of Music*3 (Free Choice)	3
(Free Choice)	3	(Free Choice)	3	(Free Choice)	3
(Free Choice)	3	(Free Choice)	3	(Free Choice)	3
(Free Choice)	3	(Free Choice)	3	(Free Choice)	3
	24		24		24

\* Studies in the History and Analysis of Music units are listed in Table 5.27 at the end of this chapter.

## Diploma of Music (DipMus)

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

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

- Brass: french horn, trombone, trumpet, tuba
- Keyboard: harpsichord, piano
- Percussion
- Strings: cello, double bass, guitar, harp, lute, viola, violin
- 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

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

Students undertake a Major study in an instrument or voice comprising a sequence of six units from the equivalent Bachelor of Music Major study sequence of eight units. These have been selected to provide accelerated progression as in the example in Table 5.14.

**Table 5.14: Diploma of Music course structure**

	Credit points	Assessment	Comparable BMus Level
Semester 1	6	Technical Exam	Principal Study 1
Semester 2	6	Jury Exam	Principal Study 2
Semester 3	12	Junior Recital	Principal Study 4
Semester 4	12	Concerto	Principal Study 6
Semester 5	12	Recital	No direct equivalent (roughly comparable to Honours recital in Semester 7)
Semester 6	12	Recital	Principal Study 8

### Typical enrolment pattern

Four typical programs in the Diploma of Music, together with the credit point value, are set out in Tables 5.15 to 5.18. Students should use these as a guide to the acquisition of units of study by normal progression through the Diploma of Music.

**Table 5.15: Typical enrolment pattern - Diploma of Music (DipMus), Brass/Percussion Major**

Semester 1		Semester 2		Semester 3	
Principal Study (Diploma) 1	6	Principal Study (Diploma) 2		Principal Study (Diploma) 3	12
Chamber Music 1	3	Chamber Music 2	3	Chamber Music 3	3
Orchestral Studies 1	3	Orchestral Studies 2	3	Orchestral Studies 3	3
Aural Perception 1	3	Aural Perception 2	3	Aural Perception 3	3
Brass Choir 1 / Percussion Ensemble	1 3	Brass Choir 2 / Percussion Ensemble 2	3	Harmony and Analysis 3	3
Music History 3: 1751-1825	3	Music History 4: 1826-1890	3		
Harmony and Analysis	1 3	Harmony and Analysis 2	3		
	24		24		24

**Table 5.15 continued: Typical enrolment pattern - Diploma of Music (DipMus), Brass/Percussion Major**

Semester 4		Semester 5		Semester 6	
Principal Study (Diploma) 4	12	Principal Study (Diploma) 5	12	Principal Study (Diploma) 6	12
Chamber Music 4	3	Chamber Music 5	3	Chamber Music 6	3
Orchestral Studies 4	3	Orchestral Studies 5	3	Orchestral Studies 6	3
Aural Perception 4	3	Composer Performer Workshop 1	3	Composer Performer Workshop 2	3
Harmony and Analysis 4	3	Brass Choir 3 / Percussion Ensemble 3	3	Brass Choir 4 / Percussion Ensemble 4	3
	<b>24</b>		<b>24</b>		<b>24</b>

**Table 5.16: Typical enrolment pattern - Diploma of Music (DipMus), Guitar Major**

Semester 1		Semester 2		Semester 3	
Principal Study (Diploma) 1	6	Principal Study (Diploma) 2		Principal Study (Diploma) 3	12
Chamber Music 1	3	Chamber Music 2		Chamber Music 3	3
Choir 1 or Chorale 1	3	Choir 2 or Chorale 2		Choir 3 or Chorale 3	3
Aural Perception 1	3	Aural Perception 2		Aural Perception 3	3
Harmony and Analysis 1	3	Harmony and Analysis 2		Harmony and Analysis 3	3
Music History 3: 1751-1825 (Free Choice)	3	Music History 4: 1826-1890 (Free Choice)			
	<b>24</b>		<b>24</b>		<b>24</b>
Semester 4		Semester 5		Semester 6	
Principal Study (Diploma) 4	12	Principal Study (Diploma) 5	12	Principal Study (Diploma) 6	12
Chamber Music 4	3	Chamber Music 5	3	Chamber Music 6	3
Choir 4 or Chorale 4	3	Interpretation of Early Music 1	3	Interpretation of Early Music 2	3
Aural Perception 4	3	Composer Performer Workshop 1	3	Composer Performer Workshop 2	3
Harmony and Analysis 4	3	Pedagogy Guitar 1	3	Pedagogy Guitar 2	3
	<b>24</b>		<b>24</b>		<b>24</b>

**Table 5.17: Typical enrolment pattern - Diploma of Music (DipMus), Piano/Harpsichord Major**

Semester 1		Semester 2		Semester 3	
Principal Study (Diploma) 1	6	Principal Study (Diploma) 2		Principal Study (Diploma) 3	12
Accompaniment 1	3	Accompaniment 2		Accompaniment 3	3
Choir 1 or Chorale 1	3	Choir 2 or Chorale 2		Chamber Music 1	3
Aural Perception 1	3	Aural Perception 2		Aural Perception 3	3
Harmony and Analysis 1	3	Harmony and Analysis 2		Harmony and Analysis 3	3
Music History 3: 1751-1825	3	Music History 4: 1826-1890			
Harpsichord Class 1	3	Harpsichord Class 2			
	<b>24</b>		<b>24</b>		<b>24</b>
Semester 4		Semester 5		Semester 6	
Principal Study (Diploma) 4	12	Principal Study (Diploma) 5	12	Principal Study (Diploma) 6	12
Accompaniment 4	3	Composer Performer Workshop 1	3	Composer Performer Workshop 2	3
Chamber Music 2	3	Chamber Music 3	3	Chamber Music 4	3
Aural Perception 4	3	(Free Choice)	3	(Free Choice)	3
Harmony and Analysis 4	3	(Free Choice)	3	(Free Choice)	3
	<b>24</b>		<b>24</b>		<b>24</b>

**Table 5.18: Typical enrolment pattern - Diploma of Music (DipMus), String/Woodwind Major**

Semester 1		Semester 2		Semester 3	
Principal Study (Diploma) 1	6	Principal Study (Diploma) 2		Principal Study (Diploma) 3	12
Chamber Music 1	3	Chamber Music 2		Chamber Music 3	3
Orchestral Studies 1	3	Orchestral Studies 2		Orchestral Studies 3	3
Aural Perception 1	3	Aural Perception 2		Aural Perception 3	3
Harmony and Analysis 1	3	Harmony and Analysis 2		Harmony and Analysis 3	3
Music History 3: 1751-1825 (Free Choice)	3	Music History 4: 1826-1890 (Free Choice)			
	<b>24</b>		<b>24</b>		<b>24</b>
Semester 4		Semester 5		Semester 6	
Principal Study (Diploma) 4	12	Principal Study (Diploma) 5	12	Principal Study (Diploma) 6	12
Chamber Music 4	3	Chamber Music 5	3	Chamber Music 6	3
Orchestral Studies 4	3	Orchestral Studies 5	3	Orchestral Studies 6	3
Aural Perception 4	3	Composer Performer Workshop 1	3	Composer Performer Workshop 2	3
Harmony and Analysis 4	3	(Free Choice)	3	(Free Choice)	3
	<b>24</b>		<b>24</b>		<b>24</b>

## 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 basic pianistic skills, 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.

Admission is determined on the basis of an audition.

### 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 5.19.

**Table 5.19: Course structure - Diploma of Opera**

Semester 1		Semester 2		Semester 3		Semester 4		Semester 5		Semester 6	
Opera Voice 1	6	Opera Voice 2	6	Opera Voice 3	6	Opera Voice 4	6	Opera Voice 5	6	Opera Voice 6	6
Movement and Stagecraft 1	3	Movement and Stagecraft 2	3	Movement and Stagecraft 3	3	Movement and Stagecraft 4	3	Movement and Stagecraft 5	3	Movement and Stagecraft 6	3
Vocal Repertoire 1	3	Opera Repertoire 1	3	Opera Repertoire 2	3	Opera Repertoire 3	3	Opera Repertoire 4	3	Opera Repertoire 5	3
Diction for Singers 1	3	Diction for Singers 2	3	German for Singers 1	3	German for Singers;2	3	French for Singers 1	3	French for Singers 2	3
Italian for Singers 1	3	Italian for Singers 2	3	Italian for Singers 3	3	Italian for Singers 4	3	Italian for Singers 5	3	Italian for Singers 6	3
History of Opera 1	3	History of Opera 2	3	Production 1	3	Production 2	3	Production 3	6	Production 4	6
Music Skills 1	3	Music Skills 2	3	Music Skills 3	3	Music Skills 4	3				
24		24		24		24		24		24	

## Public examination recitals (undergraduate)

All students in instrument and voice (Major) are required to present public performance examination recitals as part of their course, in addition to technical 'in-unit' examinations not open to the public. Examination recitals normally take place in June and October/November each year.

Associate Diploma in Jazz Studies students do not present a public recital examination.

The requirements for public examination recitals are set out in Tables 5.20 to 5.22.

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 all requirements with their teachers to avoid inappropriate choices and availability of associate artists/accompanists. Detailed requirements appear in the examination recitals leaflet, available from the Recitals Coordinator.

**Table 5.20: Examination recitals - Principal Study at Major level (BMus(Perf), BMus(MusEd), BMusStudies)**

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

**Table 5.21: Examination recitals - Diploma of Music (DipMus)**

Semester	Recital name	Length of recital
Semester 3	Junior recital	40 minutes
Semester 4	Concerto	Dependent on length of concerto (usually 25-35 minutes)
Semester 5	Sem 5 recital	40 minutes
Semester 6	Senior recital	50 minutes

**Table 5.22: Examination recital -- Diploma of Opera (DipOp)**

Semester	Recital	Length of recital
Semester 6	Recital	20-25 minutes

Note: Concerto performances are performed with piano accompaniment.



## Transfer from Minor to Major Principal Study

Instrumental students may apply to transfer from Minor to Major at the end of Principal Study 2. At the performance examinations, in addition to the requirements for their Principal Study at Minor level, students intending to transfer will be expected to demonstrate skills and achievement equivalent to that taken by Major students. Successful students will be permitted to transfer to Principal Study 3 (Major) only on the understanding that they would be required to have maintained the 48 credit point per annum model across their enrolment and that no credit would be given to bridge the gap between Principal Study at Minor level and Principal Study at Major level.

Students may apply before the end of the mid-semester break. Application forms are available from Student Administration. For further information students should contact the appropriate Chair of Unit.

## Undergraduate units of study by area

Tables 5.23 to 5.29 list units of study by area, as described in the Core Requirements tables.

**Table 5.23: Principal Study units of study**

Unit of study	credit points
Instrumental or Vocal Principal Study (Major)	6
Instrumental or Vocal Principal Study (Minor)	3
Composition Principal Study (Major)	6
Composition Principal Study (Minor)	3
Musicology Principal Study (Major)	6
Musicology Principal Study (Minor)	3

**Table 5.24: Performance units of study**

Unit of study	credit points
All Instrumental/Vocal Principal Study (Major)	6
All Instrumental/Vocal Principal Study (Minor)	3
Accompaniment 1-8	3
Accompaniment Performance 1-4	3
Advanced Small Ensemble 1-6	3
Baroque Orchestra 1-2	3
Big Band 1-8	3
Brass Choir 1-8	3
Business and Management	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
Chorale 1-8	3
Collegium Musicum 1-4	3
Composer Performer Workshop 1-4	3
Conducting 1-4	3
Diction for Singers 1-2	3
Early Music Seminar 1-4	3
Elective Jazz Orchestra 1-8	3
French for Singers 1-2	3
Functional Guitar 1-4	3
Functional Keyboard 3	3
German for Singers 1-4	3
Harpichord Class 1-2	3
Interpretation of Early Music 1-2	3
Italian for Singers 1-6	3
Jazz Improvisation 1-8	3
Jazz Piano 1-4	3
Jazz Small Ensemble 1-8	3
Jazz Vocal Workshop 1-2	3
Keyboard Class 3-4	3
Managing Stress in Music Performance	3
Movement and Stagecraft 1-6	3

Opera Repertoire 1-5	3
Orchestral Studies 1-8	3
Organ Research Project 1-4	3
Organ Resources 1-8	3
Organ/Church Music Seminar 1-8	3
Percussion Ensemble 1-8	3
Performance Practice 1-6	3
Production 1-4	3/6
Resource Class - Percussion	3
Saxophone Orchestra 1-8	3
Strings Performance Class 1-8	3
Vocal Performance Class 1-2	3
Vocal Repertoire 1-2	3
Wind Symphony 1-8	3
Woodwind Class 1-4	3

**Table 5.25: Composition units of study**

Unit of study	credit points
Composition Principal Study (Major)	6
Composition Principal Study (Minor)	3
Composer Performer Workshop 1-4	3
Compositional Techniques and Analysis 1-6	3
Computer Music Synthesis (2)	3
Electronic Music 1-6	3
Instrument-builder Composers in 20C 1-2	3
Introduction to Just Intonation Tunings	3
Musical Applications of Psychological Acoustics	3

**Table 5.26: Music Skills units of study**

Unit of study	credit points
Advanced Aural 1-2	3
Aural Perception 1, 1A, 1B, 2-4	3
Compositional Techniques and Analysis 1-6	3
Computer Music Synthesis (2)	3
Harmony 5-6	3
Harmony and Analysis 1-4	3
Intro to Jazz Transcription and Analysis	3
Introduction to Just Intonation Tunings	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 Skills 1-4	3
Music Technology 1	3
Sound Enhancement and Recording 1-2	3

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

**Table 5.27: 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
<i>Foundation units</i>	
Music History 1-6	3
Jazz History 1-4	3
<i>Advanced units</i>	
Advanced Harmony 1-2	3
Australian Music Research 1-2	3
Baroque Studies 1-2	3
Berlioz	3
Classical Studies 1-2	3
Contemporary Studies 1-2	3
Debussy	3
Ethnomusicology 1-2	3
History of Opera 1-2	3
Jazz History 1-4	3
Late Beethoven Seminar	3

Mahler's Vienna 1-2	3
Medieval and Renaissance Studies 1	3
Music Through Literature	3
Musicology Workshop 1-6	3
Opera and Shakespeare	3
Palaeography	3
Radical Rock 1-2	3
Romanticism and the Fantastic	3
Wagner 1-2	3

Table 5.28: Teaching Music (Music Education) units of study

Unit of study	credit points
Education 1-7	3
Music Education 1-13	3
Music Education Honours 1-5	3
Teaching Practicum 1-3	3/9
Advanced String Pedagogy 1-2	3
Intro to Music Teaching and Learning	3
Pedagogy Brass and Percussion 1-2	3
Pedagogy Guitar 1-2	3
Pedagogy Keyboard 1-2	3
Pedagogy Strings 1-2	3
Pedagogy Voice 1-2	3
Pedagogy Woodwind 1-2	3
Practical Stagecraft	3
Resource Class - Percussion	3

Table 5.29: Historical and Cultural Studies units of study

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

# Undergraduate units of study

## ENSE 1000 Accompaniment 1

3 credit points. BMus/BMusStudies/DipMus  
D. Howie (Ensemble Studies)

**Corequisite:** Pianoforte 1 (Major). Offered: February. **Classes:** One 1 hr prac tut/wk; one 1 hr accomp tut/2wk. **Assessment:** Accompany one student performance at one concert practice (100%).

Students will gain basic, first-hand experience of sight reading, ensemble and rehearsal techniques, teaching methods, performance technique and repertoire. 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. BMus/BMusStudies/DipMus  
D. Howie (Ensemble Studies)

**Prerequisite:** Accompaniment 1. **Corequisite:** Pianoforte 2 (Major). Offered: July. **Classes:** One 1 hr prac tut/wk; one 1 hr accomp tut/2wk. **Assessment:** Accompany one student performance at one concert practice (100%).

Please refer to Accompaniment 1. In addition, 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. BMus/BMusStudies/DipMus  
D. Miller (Ensemble Studies)

**Prerequisite:** Accompaniment 2. **Corequisite:** Pianoforte 3 (Major). Offered: February. **Classes:** One 2hr lec/wk. **Assessment:** Preparation of class material and performance in two master classes (100%).

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

## ENSE 2001 Accompaniment 4

3 credit points. BMus/BMusStudies/DipMus  
D. Miller (Ensemble Studies)

**Prerequisite:** Accompaniment 3. **Corequisite:** Pianoforte 4 (Major). Offered: July. **Classes:** One 2hr lec/wk. **Assessment:** Preparation of class material and performance in two master classes (100%). Please refer to Accompaniment 3. Students who show potential will be offered the option of progressing into Accompaniment Major (Accompaniment 5-6-7-8). For further information contact D. Miller (Ensemble Studies).

## ENSE 3000 Accompaniment 5

6 credit points. BMus/BMusStudies  
D. Miller (Ensemble Studies)

**Prerequisite:** Accompaniment 4 and audition. **Corequisite:** Accompaniment Performance 1. Offered: February. **Classes:** One 1hr individual lesson plus 3hrs accompanying vocal studios/wk. **Assessment:** Preparation of lesson material; performance in vocal studios; at least two concert practice performances.

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

## ENSE 3001 Accompaniment 6

6 credit points. BMus/BMusStudies  
D. Miller (Ensemble Studies)

**Prerequisite:** Accompaniment 5. **Corequisite:** Accompaniment Performance 2. Offered: July. **Classes:** One 1hr individual lesson plus 3hrs accompanying vocal studios /wk. **Assessment:** Preparation of lesson material; performance in vocal studios; at least two concert practice performances; one 35min solo recital. In this semester emphasis is placed on the importance of basic keyboard technique to the accompaniment repertoire. Preparation for solo recital involving repertoire appropriate for an Accompaniment major. Assessment requirements will include a performance assignment, such as taking responsibility for the preparation and performance of a recital with a junior student. For further information contact D. Miller (Ensemble Studies).

## ENSE 4000 Accompaniment 7

6 credit points. BMus  
D. Miller (Ensemble Studies)

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

## ENSE 4001 Accompaniment 8

6 credit points. BMus  
D. Miller (Ensemble Studies)

**Prerequisite:** Accompaniment 7. **Corequisite:** Accompaniment Performance 4. Offered: July. **Classes:** One 1 hr individual lesson plus 2hrs accompanying vocal studios, choral ensembles/wk. **Assessment:** 35min senior recital with a vocalist; 40min senior recital with an instrumentalist; at least two concert practice performances; preparation of lesson material; performance in vocal studios.

Students will work towards their two Senior Recitals in collaboration with approved soloists. The program should include major works from the appropriate repertoire, a range of historical and national styles and a variety of pianistic demands. Program content and presentation of the recital will be taken into account in the final assessment. Particular attention will be paid to achieving a professional standard of preparation, rehearsal and performance. Students will be encouraged to become involved in the professional community, either as an observer or as a performer, drawing on their experience for their own recitals. For further information contact D. Miller (Ensemble Studies).

## Accompaniment Performance

BMus/BMusStudies

Offered: February, July.

The sequence of Accompaniment Performance units is taken in lieu of Pianoforte (Major) 5 to 8 only by students who have successfully auditioned for entry into the Accompaniment major. The four units focus on the study of solo repertoire and technical work aimed at improving the keyboard technique. Content is chosen to be particularly relevant for the

accompaniment specialization. The sequence is designed to emphasise the need for accompanists to be more than adequate pianists and students will be able to consult their keyboard lecturer on any technical matter which may arise in the preparation of their Accompaniment Senior Recitals.

### ENSE 3002 Accompaniment Performance 1

3 credit points. BMus/BMusStudies  
D. Miller (Ensemble Studies)

**Prerequisite:** Pianoforte 4 (Major). **Corequisite:** Accompaniment 5. **Offered:** February. **Classes:** One 1hr individual lesson/wk. **Assessment:** 15min technical exam, one concert practice performance.

### ENSE 3003 Accompaniment Performance 2

3 credit points. BMus/BMusStudies  
D. Miller (Ensemble Studies)

**Prerequisite:** Accompaniment Performance 1. **Corequisite:** Accompaniment 6. **Offered:** July. **Classes:** One 1 hr individual lesson/wk. **Assessment:** 15min technical exam, one concert practice performance.

### ENSE 4004 Accompaniment Performance 3

3 credit points. BMus/BMusStudies  
D. Miller (Ensemble Studies)

**Prerequisite:** Accompaniment Performance 2. **Corequisite:** Accompaniment 7. **Offered:** February. **Classes:** One 1hr individual lesson/wk. **Assessment:** 15min technical/repertoire exam (to include an unassisted quick-study ensemble work) plus preparation of lesson material.

### ENSE 4005 Accompaniment Performance 4

3 credit points. BMus/BMusStudies  
D. Miller (Ensemble Studies)

**Prerequisite:** Accompaniment Performance 3. **Corequisite:** Accompaniment 8. **Offered:** July. **Classes:** One 1hr individual lesson/wk. **Assessment:** 15min technical/repertoire exam (to include an unassisted quick-study ensemble work) plus preparation of lesson material.

### MCGY 3000 Advanced Aural 1

3 credit points. BMus/BMusStudies  
D. Priest (Musicology)

**Offered:** February. **Classes:** One 1 hr seminar/wk. **Assessment:** Weekly homework and topic-based tests (100%).

This unit builds on Aural Perception 1-4 and aims to develop aural skills to a more advanced level. The course will strike a balance between sight-singing, dictation and analytical exercises, using Modus Novus and a wide variety of other repertoire. Topics will include chromatic harmony and modality. Students will also have the opportunity to suggest particular types of work that they would like to pursue. For further information contact D. Priest (Musicology).

#### *Textbooks*

Edlund L. Modus Novus: studies in reading atonal melodies. Stockholm/London: Nordiska/Chester, 1963

### MCGY 3001 Advanced Aural 2

3 credit points. BMus/BMusStudies  
D. Priest (Musicology)

**Prerequisite:** Advanced Aural 1. **Offered:** July. **Classes:** One 1 hr seminar/wk. **Assessment:** Weekly homework and topic-based tests (100%).

The unit will provide further opportunities to practise skills which were introduced in Advanced Aural 1. Additional topics will include complex rhythms, counterpoint and more advanced atonal work. For further information contact D. Priest (Musicology)-

#### *Textbooks*

Edlund L. Modus Novus: studies in reading atonal melodies.

Stockholm/London: Nordiska/Chester, 1963

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

### MCGY 2000 Advanced Harmony 1

3 credit points. BMus/BMusStudies

L. Cornwell (Musicology)

**Prerequisite:** Harmony and Analysis 4 recommended. **Offered:** February. **Classes:** One 1 hr seminar/wk. **Assessment:** Three 20 bar assignments (70%); one 25min seminar presentation (30%). 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. For further information contact L. Cornwell (Musicology).

### MCGY 2001 Advanced Harmony 2

3 credit points. BMus/BMusStudies

L. Cornwell (Musicology)

**Prerequisite:** Harmony and Analysis 4 recommended. **Offered:** July. **Classes:** One 1 hr seminar/wk. **Assessment:** Three 20 bar assignments (70%), one 25min seminar presentation (30%). The techniques of 20th century composition are explored through the process of stylistic imitation. Topics for study are chosen according to the interests of the group and students will complete short pieces in the styles of the selected composers. The main areas of study normally include: modal techniques; extended triadic and non-triadic harmonies; atonality and serial techniques; minimalism and chance music. For further information contact L. Cornwell (Musicology).

## Advanced Small Ensemble

ADJS/BMus

**Offered:** February, July.

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

### JAZZ 2000 Advanced Small Ensemble 1

3 credit points. ADJS/BMus

D. Montz (Jazz Studies)

**Prerequisite:** Jazz Performance 2 and by permission of Chair of Jazz Studies. **Offered:** February. **Classes:** 3hrs of rehearsals/wk. **Assessment:** A final grade will be compiled from continual assessment of professional demeanour and ensemble skills demonstrated during rehearsals and performances (100%).

### JAZZ 2001 Advanced Small Ensemble 2

3 credit points. ADJS/BMus

D. Montz (Jazz Studies)

**Prerequisite:** Jazz Performance 3 and by permission of Chair of Jazz Studies. **Offered:** July. **Classes:** 3hrs of rehearsals/wk. **Assessment:** A final grade will be compiled from continual assessment of professional demeanour and ensemble skills demonstrated during rehearsals and performances (100%).

### JAZZ 3000 Advanced Small Ensemble 3

3 credit points. BMus

D. Montz (Jazz Studies)

**Prerequisite:** Jazz Performance 4 and by permission of Chair of Jazz Studies. **Offered:** February. **Classes:** 3hrs of rehearsals/wk. **Assessment:** A final grade will be compiled from continual assessment of professional demeanour and ensemble skills demonstrated during rehearsals and performances (100%).

**JAZZ 3001 Advanced Small Ensemble 4**

3 credit points. BMus  
D. Montz (Jazz Studies)

**Prerequisite:** Jazz Performance 5 and by permission of Chair of Jazz Studies. **Offered:** July. **Classes:** 3hrs of rehearsals/wk. **Assessment:** A final grade will be compiled from continual assessment of professional demeanour and ensemble skills demonstrated during rehearsals and performances (100%).

**JAZZ 4000 Advanced Small Ensemble 5**

3 credit points. BMus  
D. Montz (Jazz Studies)

**Prerequisite:** Jazz Performance 6 and by permission of Chair of Jazz Studies. **Offered:** February. **Classes:** 3hrs of rehearsals/wk. **Assessment:** A final grade will be compiled from continual assessment of professional demeanour and ensemble skills demonstrated during rehearsals and performances (100%).

**JAZZ 4001 Advanced Small Ensemble 6**

3 credit points. BMus  
D. Montz (Jazz Studies)

**Prerequisite:** Jazz Performance 7 and by permission of Chair of Jazz Studies. **Offered:** July. **Classes:** 3hrs of rehearsals/wk. **Assessment:** A final grade will be compiled from continual assessment of professional demeanour and ensemble skills demonstrated during rehearsals and performances (100%).

**Advanced String Pedagogy**

BMus

**Offered:** February, July.

The advanced string pedagogy research project option presents an opportunity for Bachelor of Music (Performance), Diploma of Music and Graduate Diploma of Music (in the related studies option) to broaden an 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 focussed on improving the student's applied instrumental teaching skills and contribute to an autonomous approach to the teaching of his/her instrument. It can include both theoretical and practical elements (workshop presentations, lecture demonstrations).

**STRG 1037 Advanced String Pedagogy 1**

3 credit points. BMus  
G. Richter (Strings)

**Prerequisite:** Two units of study in the area of music education or string pedagogy i.e. Violin/Viola/Cello/Double Bass/Guitar 6 (Major). **Offered:** February. **Classes:** One 1 hr supervision/wk. **Assessment:** One short essay (1500-2000w) outlining the project (20%); one long essay (4000-5000w) or lecture/workshop demonstration (80%).

**STRG 1038 Advanced String Pedagogy 2**

3 credit points. BMus  
G. Richter (Strings)

**Prerequisite:** Two units of study in the area of music education or string pedagogy i.e. Violin/Viola/Cello/Double Bass/Guitar 6 (Major). **Offered:** July. **Classes:** One 1 hr supervision/wk. **Assessment:** One short essay (1500-2000w) outlining the project (20%); one long essay (4000-5000w) or lecture/workshop demonstration (80%).

**Aural Perception**

BMus/BMusStudies/DipMus

**Offered:** February, July.

Aural Perception (AP) is taken as a sequence of either four or five semester units. On entry to the BMus, DipMus or BMusStudies awards students will - on the basis of a written test - be assigned to either API or APIA and APIB. Both cover the same material and have the same exit standard, but while API is a one semester unit, APIA and APIB extend over one year (two semesters) to enable students with limited experience or weakness to progress at a slower pace. Regardless of the results of the written test, students may request enrolment in APIA and APIB. Students who successfully complete API in first semester progress to AP2 in second semester. Students who successfully complete APIB at

the end of second semester progress to AP2 in the first semester of the following year.

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

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

Students are encouraged to apply the ideas and procedures studied in class to their own musical pursuits. Within the Musicology Unit, AP is integrated as closely as possible with the Harmony and Music History units.

**MCGY 1 0 0 0 Aural Perception 1**

3 credit points. BMus/BMusStudies/DipMus  
K. Lemon (Musicology)

**Offered:** February. **Classes:** One 1 hr lab and one 1 hr Solfege tut/wk. **Assessment:** Weekly lab assignment (15 marks); Solfege tutorial assessment (10 marks); 1 hr mid-semester written test (20 marks); 5 min mid-semester Solfege test (15 marks); 1 hr written examination (25 marks); 10 min Solfege examination (25 marks). A student's best 100 marks form their result.

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 K. Lemon (Musicology).

*Textbooks*

Benward B, Kolosick JT. Ear training: a technique for listening.

5th ed. Madison, Brown and Benchmark, 1996

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

**MCGY 1 0 0 1 Aural Perception 1A**

3 credit points. BMus/BMusStudies/DipMus  
K. Lemon (Musicology)

**Offered:** February. **Classes:** Two x 1 hr seminars and one 1 hr tut/wk. **Assessment:** 5-10 min weekly written tests (30 marks); weekly written assignments (15 marks); tutorial assessment (15 marks); 1hr written examination (25 marks); 5 min Solfege examination (25 marks). A student's best 100 marks form their result.

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*

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

**MCGY 1 0 0 2 Aural Perception 1B**

3 credit points. BMus/BMusStudies/DipMus  
K. Lemon (Musicology)

**Prerequisite:** Aural Perception 1A. **Offered:** July. **Classes:** One 1hr lab and one 1 hr Solfege tut/wk. **Assessment:** Weekly lab assignment (15 marks); Solfege tutorial assessment (10 marks); 1hr mid-semester written test (20 marks); 5 min mid-semester Solfege test (15 marks); 1 hr written examination (25 marks); 10 min Solfege examination (25 marks). A student's best 100 marks form their result.

Students will continue to work on the material in API A 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.

For further information contact K. Lemon (Musicology).

*Textbooks*

Benward B, Kolosick JT. Ear training: a technique for listening. 5th ed. Madison, Brown and Benchmark, 1996  
Edlund L. Modus Vetus. Stockholm/London: Nordiska/Chester, 1974

**MCGY 1 0 0 3 Aural Perception 2**

3 credit points. BMus/BMusStudies/DipMus  
K. Lemon (Musicology)

**Prerequisite:** Aural Perception 1 or Aural Perception 1B. **Offered:** February, July. **Classes:** One 1 hr lab and one 1 hr Solfege tut/wk. **Assessment:** Weekly lab assignment (15 marks); Solfege tutorial assessment (10 marks); 1 hr mid-semester written test (20 marks); 5 min mid-semester Solfege test (15 marks); 1 hr written examination (25 marks); 10 min Solfege examination (25 marks). A student's best 100 marks form their result.

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: m, VH, V and V7
- 1st and 4th Species Counterpoint
- rhythm: triplets in simple time and duplets in compound time.

*Textbooks*

Benward B, Kolosick JT. Ear training: a technique for listening. 5th ed. Madison, Brown and Benchmark, 1996  
Edlund L. Modus Vetus. Stockholm/London: Nordiska/Chester, 1974

**MCGY 2004 Aural Perception 3**

3 credit points. BMus/BMusStudies/DipMus  
K. Lemon (Musicology)

**Prerequisite:** Aural Perception 2. **Offered:** February, July. **Classes:** One 1hr lab and one 1hr Solfege tut/wk. **Assessment:** Weekly lab assignment (15 marks); Solfege tutorial assessment (10 marks); 1hr mid-semester written test (20 marks); 5 min mid-semester Solfege test (15 marks); 1 hr written examination (25 marks); 10 min Solfege examination (25 marks). A student's best 100 marks form their result.

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

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

*Textbooks*

Benward B, Kolosick JT. Ear training: a technique for listening. 5th ed. Madison, Brown and Benchmark, 1996  
Edlund L. Modus Novus. Nordiska/Chester: Stockholm/London, 1963  
Edlund L. Modus Vetus. Stockholm/London: Nordiska/Chester, 1974

**MCGY 2005 Aural Perception 4**

3 credit points. BMus/BMusStudies/DipMus  
K. Lemon (Musicology)

**Prerequisite:** Aural Perception 3. **Offered:** February, July. **Classes:** One 1 hr lab and one 1 hr Solfege tut/wk. **Assessment:** Weekly lab assignment (15 marks); Solfege tutorial assessment (10 marks); 1hr mid-semester written test (20 marks); 5 min mid-semester Solfege test (15 marks); 1 hr written examination (25 marks); 10 min Solfege examination (25 marks). A student's best 100 marks form their result.

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

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

*Textbooks*

Benward B, Kolosick JT. Ear training: a technique for listening. 5th ed. Madison, Brown and Benchmark, 1996

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

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

**CMPN 1001 Australian Music Research 1**

3 credit points. ADJS/BMus/BMusStudies  
M. Smetanin (Composition)

**Offered:** February. **Classes:** One 1 hr lec/wk. **Assessment:** Class presentation (40%), final paper (60%). Study of a group of approximately 20-30 scores by representative Australian composers. An individual research project on the work of a particular Australian composer, or an approved aspect of Australian music. For further information contact M. Smetanin (Composition).

**CMPN 1002 Australian Music Research 2**

3 credit points. ADJS/BMus/BMusStudies  
DrT. Pearce (Composition)

**Prerequisite:** Australian Music Research 1. **Offered:** July. **Classes:** One 1 hr lec/wk. **Assessment:** Class presentation (40%), final paper (60%).

Please refer to Australian Music Research 1. For further information contact Dr T. Pearce (Composition).

## Baroque Flute Major and Minor

BMus/BMusStudies

**Offered:** February, July.

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

**WIND 1000 Baroque Flute 1 (Major)**

6 credit points. BMus/BMusStudies  
M. Walton (Woodwind)

**Offered:** February. **Classes:** 1 hr individual lesson and concert practice/wk. **Assessment:** 15min technical exam or equivalent, minimum one 6min concert practice performance and/or studio class (100%).

**WIND 1010 Baroque Flute 1 (Minor)**

3 credit points. BMus/BMusStudies  
M. Walton (Woodwind)

**Offered:** February. **Classes:** 1hr individual lesson and concert practice/wk. **Assessment:** 10 min technical exam, one concert practice performance (100%).

**WIND 1001 Baroque Flute 2 (Major)**

6 credit points. BMus/BMusStudies  
M. Walton (Woodwind)

**Prerequisite:** Baroque Flute 1 (Major). **Offered:** July. **Classes:** 1 hr individual lesson and concert practice/wk. **Assessment:** 15min jury recital, minimum one 6min concert practice performance and/or studio class (100%).

**WIND 1018 Baroque Flute 2 (Minor)**

3 credit points. BMus/BMusStudies  
M. Walton (Woodwind)

**Prerequisite:** Baroque Flute 1 (Minor). **Offered:** July. **Classes:** 1 hr individual lesson and concert practice/wk. **Assessment:** 15 min jury recital, one concert practice performance (100%).

**WIND 2000 Baroque Flute 3 (Major)**

6 credit points. BMus/BMusStudies

M. Walton (Woodwind)

**Prerequisite:** Baroque Flute 2 (Major) or audition. **Offered:** February. **Classes:** 1hr individual lesson and concert practice/wk. **Assessment:** 20min technical exam or equivalent, two 6min concert practice performances (100%).

**WIND 2020 Baroque Flute 3 (Minor)**

3 credit points. BMus/BMusStudies

M. Walton (Woodwind)

**Prerequisite:** Baroque Flute 2 (Minor). **Offered:** February. **Classes:** 1 hr individual lesson and class instruction/wk. **Assessment:** 15 min technical exam, one concert practice performance (100%).

**WIND 2001 Baroque Flute 4 (Major)**

6 credit points. BMus/BMusStudies

M. Walton (Woodwind)

**Prerequisite:** Baroque Flute 3 (Major). **Offered:** July. **Classes:** 1 hr individual lesson and concert practice/wk. **Assessment:** 40min junior recital, two 6min performances at concert practice (100%).

**WIND 2021 Baroque Flute 4 (Minor)**

3 credit points. BMus/BMusStudies

M. Walton (Woodwind)

**Prerequisite:** Baroque Flute 3 (Minor). **Offered:** July. **Classes:** 1hr individual lesson and class instruction/wk. **Assessment:** 15-20 min recital, one concert practice performance (100%).

**WIND 3000 Baroque Flute 5 (Major)**

6 credit points. BMus/BMusStudies

M. Walton (Woodwind)

**Prerequisite:** Baroque Flute 4 (Major). **Offered:** February. **Classes:** 1hr individual lesson and concert practice/wk. **Assessment:** 20min technical exam, two 6min concert practice performances (100%).

**WIND 3022 Baroque Flute 5 (Minor)**

3 credit points. BMus/BMusStudies

M. Walton (Woodwind)

**Prerequisite:** Baroque Flute 4 (Minor). **Offered:** February. **Classes:** 1 hr individual lesson and class instruction/wk. **Assessment:** 15 min technical exam, one concert practice performance (100%).

**WIND 3001 Baroque Flute 6 (Major)**

6 credit points. BMus/BMusStudies

M. Walton (Woodwind)

**Prerequisite:** Baroque Flute 5 (Major). **Offered:** July. **Classes:** 1hr individual lesson and concert practice/wk. **Assessment:** Concerto performance or equivalent, two 6min concert practice performances (100%).

**WIND 3023 Baroque Flute 6 (Minor)**

3 credit points. BMus/BMusStudies

M. Walton (Woodwind)

**Prerequisite:** Baroque Flute 5 (Minor). **Offered:** July. **Classes:** 1hr individual lesson and class instruction/wk. **Assessment:** 20-25 min recital, one concert practice performance (100%).

**WIND 4000 Baroque Flute 7 (Major)**

6 credit points. BMus

M. Walton (Woodwind)

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

**WIND 4032 Baroque Flute 7 (Minor)**

3 credit points. BMus

M. Walton (Woodwind)

**Prerequisite:** Baroque Flute 6 (Minor). **Offered:** February. **Classes:** 1hr individual lesson and class instruction/wk. **Assessment:** 15 min technical exam, one concert practice performance (100%).

**WIND 4001 Baroque Flute 8 (Major)**

6 credit points. BMus

M. Walton (Woodwind)

**Prerequisite:** Baroque Flute 7 (Major). **Offered:** July. **Classes:** 1hr individual lesson and concert practice/wk. **Assessment:** 50 min senior recital, minimum of 1 performance at concert practice (100%), three 12min lunch-time concert performances during the final year (100%).

**WIND 4033 Baroque Flute 8 (Minor)**

3 credit points. BMus

M. Walton (Woodwind)

**Prerequisite:** Baroque Flute 7 (Minor). **Offered:** July. **Classes:** 1hr individual lesson and class instruction/wk. **Assessment:** Exam (100%).

**Baroque Orchestra**

BMus/BMusStudies/DipMus

**Offered:** February, July.

The Baroque Orchestra explores performance practice issues from late 17th - 18th century. A number of replica woodwind and brass instruments and 18th century bows are available for students enrolled in this ensemble. The Orchestra is primarily open to string players, and entry is by audition.

**PERF 1003 Baroque Orchestra 1**

3 credit points. BMus/BMusStudies/DipMus

P. Dyer (Keyboard)

**Prerequisite:** Entry by audition. **Offered:** February. **Classes:** 1-2hr rehearsal/wk. **Assessment:** See P. Dyer.

**PERF 1004 Baroque Orchestra 2**

3 credit points. BMus/BMusStudies/DipMus

P. Dyer (Keyboard)

**Prerequisite:** Entry by audition. **Offered:** July. **Classes:** 1-2hr rehearsal/wk. **Assessment:** See P. Dyer.

**Baroque Studies**

BMus/BMusStudies/DipMus

**Offered:** February, July.

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

**MCGY 3003 Baroque Studies 1**

3 credit points. BMus/BMusStudies/DipMus

Dr K. Nelson (Musicology)

**Prerequisite:** Music History 1 and 2 and any other 2 semesters of Music History. **Offered:** February. **Classes:** One 1 hr seminar/wk. **Assessment:** Seminar presentation on essay topic (35%), 2000w essay (55%), class participation (10%).

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

*Textbooks*

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

**MCGY 3004 Baroque Studies 2**

3 credit points. BMus/BMusStudies

Dr K. Nelson (Musicology)

**Prerequisite:** Music History 1 and 2 and any other 2 semesters of Music History. **Offered:** July. **Classes:** One 1 hr seminar/wk. **Assessment:** Seminar presentation on essay topic (35%), 2000w essay (55%), class participation (10%).

In this semester study will focus mainly on early 18th-century topics. Topics for student study are negotiated early in the semester taking into account the interests and experience of individual students and will normally include study of major works by outstanding composers of the era. There may be an addition-

al short class project. For further information contact Dr K. Nelson (Musicology).

*Textbooks*

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

## Bassoon Major and Minor

BMus/BMusStudies

**Offered:** February, July.

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

### WIND 1002 Bassoon 1 (Major)

6 credit points. BMus/BMusStudies

M. Walton (Woodwind)

**Offered:** February. **Classes:** 1hr individual lesson and concert practice/wk. **Assessment:** 15min technical exam or equivalent, minimum one 6min concert practice performance and/or studio class (100%).

### WIND 1019 Bassoon 1 (Minor)

3 credit points. BMus/BMusStudies

M. Walton (Woodwind)

**Offered:** February. **Classes:** 1hr individual lesson and concert practice/wk. **Assessment:** 10min technical exam, one concert practice performance (100%).

### WIND 1003 Bassoon 2 (Major)

6 credit points. BMus/BMusStudies

M. Walton (Woodwind)

**Prerequisite:** Bassoon 1 (Major). **Offered:** July. **Classes:** 1 hr individual lesson and concert practice/wk. **Assessment:** 15min jury recital, minimum one 6min concert practice performance and/or studio class (100%).

### WIND 1020 Bassoon 2 (Minor)

3 credit points. BMus/BMusStudies

M. Walton (Woodwind)

**Prerequisite:** Bassoon 1 (Minor). **Offered:** July. **Classes:** 1 hr individual lesson and concert practice/wk. **Assessment:** 15min jury recital, one concert practice performance (100%).

### WIND 2002 Bassoon 3 (Major)

6 credit points. BMus/BMusStudies

M. Walton (Woodwind)

**Prerequisite:** Bassoon 2 (Major) or audition. **Offered:** February. **Classes:** 1hr individual lesson and concert practice/wk. **Assessment:** 20min technical exam, two 6min concert practice performances (100%).

### WIND 2022 Bassoon 3 (Minor)

3 credit points. BMus/BMusStudies

M. Walton (Woodwind)

**Prerequisite:** Bassoon 2 (Minor). **Offered:** February. **Classes:** 1hr individual lesson and class instruction/wk. **Assessment:** 15min technical exam, one concert practice performance (100%).

### WIND 2003 Bassoon 4 (Major)

6 credit points. BMus/BMusStudies

M. Walton (Woodwind)

**Prerequisite:** Bassoon 3 (Major). **Offered:** July. **Classes:** 1 hr individual lesson and concert practice/wk. **Assessment:** 40min junior recital, two 6min concert practice performances (100%).

### WIND 2023 Bassoon 4 (Minor)

3 credit points. BMus/BMusStudies

M. Walton (Woodwind)

**Prerequisite:** Bassoon 3 (Minor). **Offered:** July. **Classes:** 1 hr individual lesson and class instruction/wk. **Assessment:** 15-20min recital, one concert practice performance (100%).

### WIND 3002 Bassoon 5 (Major)

6 credit points. BMus/BMusStudies

M. Walton (Woodwind)

**Prerequisite:** Bassoon 4 (Major). **Offered:** February. **Classes:** 1 hr individual lesson and concert practice/wk. **Assessment:** 20min technical exam, two 6min concert practice performances (100%).

### WIND 3024 Bassoon 5 (Minor)

3 credit points. BMus/BMusStudies

M. Walton (Woodwind)

**Prerequisite:** Bassoon 4 (Minor). **Offered:** February. **Classes:** 1 hr individual lesson and class instruction/wk. **Assessment:** 15-20min technical exam, one concert practice performance (100%).

### WIND 3003 Bassoon 6 (Major)

6 credit points. BMus/BMusStudies

M. Walton (Woodwind)

**Prerequisite:** Bassoon 5 (Major). **Offered:** July. **Classes:** 1 hr individual lesson and concert practice/wk. **Assessment:** Concerto performance with piano accompaniment, two 6min concert practice performances (100%).

### WIND 3025 Bassoon 6 (Minor)

3 credit points. BMus/BMusStudies

M. Walton (Woodwind)

**Prerequisite:** Bassoon 5 (Minor). **Offered:** July. **Classes:** 1hr individual lesson and class instruction/wk. **Assessment:** 20-25min recital, one concert practice performance (100%).

### WIND 4004 Bassoon 7 (Major)

6 credit points. BMus

M. Walton (Woodwind)

**Prerequisite:** Bassoon 6 (Major). **Offered:** February. **Classes:** 1 hr individual lesson and concert practice/wk. **Assessment:** 20min technical exam, one 6min performance at concert practice, one 12min lunch-time concert performance (100%).

### WIND 4034 Bassoon 7 (Minor)

3 credit points. BMus

M. Walton (Woodwind)

**Prerequisite:** Bassoon 6 (Minor). **Offered:** February. **Classes:** 1 hr individual lesson and class instruction/wk. **Assessment:** 15 min technical exam, one concert practice performance (100%).

### WIND 4005 Bassoon 8 (Major)

6 credit points. BMus

M. Walton (Woodwind)

**Prerequisite:** Bassoon 7 (Major). **Offered:** July. **Classes:** 1 hr individual lesson and concert practice/wk. **Assessment:** 50min senior recital, one 6min performance at concert practice, one 12min lunch-time concert performance (100%).

### WIND 4035 Bassoon 8 (Minor)

3 credit points. BMus

M. Walton (Woodwind)

**Prerequisite:** Bassoon 7 (Minor). **Offered:** July. **Classes:** 1 hr individual lesson and class instruction/wk. **Assessment:** Exam (100%).

### MCGY 3005 Berlioz

3 credit points. BMus/BMusStudies

D. Priest (Musicology)

**Offered:** July. **Classes:** One 1 hr seminar/wk. **Assessment:** Listening test (40%) and either one seminar presentation or one 2500-3000W essay (60%).

In studying major works of Berlioz, the course will focus on Berlioz as a Romantic. His revolutionary approach to orchestration, his blending of genres, his fascination with literature, his expansion of compositional dimensions, and also his relationship to the French tradition and to composers of other nationalities, including Beethoven. Extracts from his Memoirs will be



used to illustrate and inform the discussion. For further information contact D. Priest (Musicology).

## Big Band

ADJS/BMus/BMusStudies

**Offered:** February, July.

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, tone, intonation, articulation, swing, time-feel, style and ensemble interaction. Big Band membership is determined by staff from audition results so that students of similar experience can work together. This ensemble is the premier large ensemble of the Jazz Unit and will give several public performances each year.

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

### JAZZ 1000 Big Band 1

3 credit points. ADJS/BMus/BMusStudies

D. Montz (Jazz Studies)

**Prerequisite:** Entry is by audition. **Offered:** February. **Classes:** One 3hr rehearsal/wk. **Assessment:** A final grade will be compiled from continual assessment of professional demeanour and ensemble skills demonstrated during rehearsals and performances (100%).

### JAZZ 1001 Big Band 2

3 credit points. ADJS/BMus/BMusStudies

D. Montz (Jazz Studies)

**Prerequisite:** Entry is by audition. **Offered:** July. **Classes:** One 3hr rehearsal/wk. **Assessment:** A final grade will be compiled from continual assessment of professional demeanour and ensemble skills demonstrated during rehearsals and performances (100%).

### JAZZ 2002 Big Band 3

3 credit points. ADJS/BMus/BMusStudies

D. Montz (Jazz Studies)

**Prerequisite:** Entry is by audition. **Offered:** February. **Classes:** One 3hr rehearsal/wk. **Assessment:** A final grade will be compiled from continual assessment of professional demeanour and ensemble skills demonstrated during rehearsals and performances (100%).

### JAZZ 2003 Big Band 4

3 credit points. ADJS/BMus/BMusStudies

D. Montz (Jazz Studies)

**Prerequisite:** Entry is by audition. **Offered:** July. **Classes:** One 3hr rehearsal/wk. **Assessment:** A final grade will be compiled from continual assessment of professional demeanour and ensemble skills demonstrated during rehearsals and performances (100%).

### JAZZ 3002 Big Band 5

3 credit points. BMus/BMusStudies

D. Montz (Jazz Studies)

**Prerequisite:** Entry is by audition. **Offered:** February. **Classes:** One 3hr rehearsal/wk. **Assessment:** A final grade will be compiled from continual assessment of professional demeanour and ensemble skills demonstrated during rehearsals and performances (100%).

### JAZZ 3003 Big Band 6

3 credit points. BMus/BMusStudies

D. Montz (Jazz Studies)

**Prerequisite:** Entry is by audition. **Offered:** July. **Classes:** One 3hr rehearsal/wk. **Assessment:** A final grade will be compiled from continual assessment of professional demeanour and ensemble skills demonstrated during rehearsals and performances (100%).

### JAZZ 4002 Big Band 7

3 credit points. BMus

D. Montz (Jazz Studies)

**Prerequisite:** Entry is by audition. **Offered:** February. **Classes:** One 3hr rehearsal/wk. **Assessment:** A final grade will be compiled from continual assessment of professional demeanour and ensemble skills demonstrated during rehearsals and performances (100%).

### JAZZ 4003 Big Band 8

3 credit points. BMus

D. Montz (Jazz Studies)

**Prerequisite:** Entry is by audition. **Offered:** July. **Classes:** One 3hr rehearsal/wk. **Assessment:** A final grade will be compiled from continual assessment of professional demeanour and ensemble skills demonstrated during rehearsals and performances (100%).

## Brass Choir

BMus/BMusStudies

**Offered:** February, July.

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

### BRSS 1000 Brass Choir 1

3 credit points. BMus/BMusStudies

R. Johnson (Brass)

**Offered:** February. **Classes:** One 2hr rehearsal/wk. **Assessment:** A final grade will be compiled from continual assessment of professional demeanour and ensemble skills demonstrated during rehearsals and performances (100%).

For further information contact the Chair (Brass).

### BRSS 1001 Brass Choir 2

3 credit points. BMus/BMusStudies

R. Johnson (Brass)

**Offered:** July. **Classes:** One 2hr rehearsal/wk. **Assessment:** A final grade will be compiled from continual assessment of professional demeanour and ensemble skills demonstrated during rehearsals and performances (100%).

For further information contact the Chair (Brass).

### BRSS 2000 Brass Choir 3

3 credit points. BMus/BMusStudies

R. Johnson (Brass)

**Offered:** February. **Classes:** One 2hr rehearsal/wk. **Assessment:** A final grade will be compiled from continual assessment of professional demeanour and ensemble skills demonstrated during rehearsals and performances (100%).

For further information contact the Chair (Brass).

### BRSS 2001 Brass Choir 4

3 credit points. BMus/BMusStudies

R. Johnson (Brass)

**Offered:** July. **Classes:** One 2hr rehearsal/wk. **Assessment:** A final grade will be compiled from continual assessment of professional demeanour and ensemble skills demonstrated during rehearsals and performances (100%).

For further information contact the Chair (Brass).

### BRSS 3000 Brass Choir 5

3 credit points. BMus/BMusStudies

R. Johnson (Brass)

**Offered:** February. **Classes:** One 2hr rehearsal/wk. **Assessment:** A final grade will be compiled from continual assessment of professional demeanour and ensemble skills demonstrated during rehearsals and performances (100%).

For further information contact the Chair (Brass).

**BRSS 3001 Brass Choir 6**

3 credit points. BMus/BMusStudies

R. Johnson (Brass)

**Offered:** July. **Classes:** One 2hr rehearsal/wk. **Assessment:** A final grade will be compiled from continual assessment of professional demeanour and ensemble skills demonstrated during rehearsals and performances (100%).

For further information contact the Chair (Brass).

**BRSS 4000 Brass Choir 7**

3 credit points. BMus

R. Johnson (Brass)

**Offered:** February. **Classes:** One 2hr rehearsal/wk. **Assessment:** A final grade will be compiled from continual assessment of professional demeanour and ensemble skills demonstrated during rehearsals and performances (100%).

For further information contact the Chair (Brass).

**BRSS 4001 Brass Choir 8**

3 credit points. BMus

R. Johnson (Brass)

**Offered:** July. **Classes:** One 2hr rehearsal/wk. **Assessment:** A final grade will be compiled from continual assessment of professional demeanour and ensemble skills demonstrated during rehearsals and performances (100%).

For further information contact the Chair (Brass).

**PRCN 4000 Business and Management**

3 credit points. ADJS/BMus/BMusStudies/DipMus

D. Pratt (Percussion)

**Offered:** July. **Classes:** One 1hr lec/wk. **Assessment:** Assignments to be set at first lecture (100%).

This unit is an introduction to business and management in music. The course is delivered through a series of lectures presented by individuals and organisations in the music industry. Students will receive information about a range of topics including: management, taxation, marketing and promotion, the role of government funding, copyright, agencies, the arts and local government and the role of the Arts Law Centre. (Unit content may vary depending on the Guest Lecturers.) For further information contact the BMus Course Coordinator.

## Cello Ensemble

BMus/BMusStudies

**Offered:** February, July.

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

**STRG 1 0 0 0 Cello Ensemble 1**

3 credit points. BMus/BMusStudies

G. Pedersen (Strings)

**Offered:** February. **Classes:** One 2hr rehearsal/wk. **Assessment:** A final grade will be compiled from continual assessment of ensemble skills demonstrated during weekly rehearsals (100%).

**STRG 1001 Cello Ensemble 2**

3 credit points. BMus/BMusStudies

G. Pedersen (Strings)

**Offered:** July. **Classes:** One 2hr rehearsal/wk. **Assessment:** A final grade will be compiled from continual assessment of ensemble skills demonstrated during weekly rehearsals (100%).

**STRG 2000 Cello Ensemble 3**

3 credit points. BMus/BMusStudies

G. Pedersen (Strings)

**Offered:** February. **Classes:** One 2hr rehearsal/wk. **Assessment:** A final grade will be compiled from continual assessment of ensemble skills demonstrated during weekly rehearsals (100%).

**STRG 2001 Cello Ensemble 4**

3 credit points. BMus/BMusStudies

G. Pedersen (Strings)

**Offered:** July. **Classes:** One 2hr rehearsal/wk. **Assessment:** A final grade will be compiled from continual assessment of ensemble skills demonstrated during weekly rehearsals (100%).

**STRG 3000 Cello Ensemble 5**

3 credit points. BMus/BMusStudies

G. Pedersen (Strings)

**Offered:** February. **Classes:** One 2hr rehearsal/wk. **Assessment:** A final grade will be compiled from continual assessment of ensemble skills demonstrated during weekly rehearsals (100%).

**STRG 3001 Cello Ensemble 6**

3 credit points. BMus/BMusStudies

G. Pedersen (Strings)

**Offered:** July. **Classes:** One 2hr rehearsal/wk. **Assessment:** A final grade will be compiled from continual assessment of ensemble skills demonstrated during weekly rehearsals (100%).

**STRG 4000 Cello Ensemble 7**

3 credit points. BMus

G. Pedersen (Strings)

**Offered:** February. **Classes:** One 2hr rehearsal/wk. **Assessment:** A final grade will be compiled from continual assessment of ensemble skills demonstrated during weekly rehearsals (100%).

**STRG 4001 Cello Ensemble 8**

3 credit points. BMus

G. Pedersen (Strings)

**Offered:** July. **Classes:** One 2hr rehearsal/wk. **Assessment:** A final grade will be compiled from continual assessment of ensemble skills demonstrated during weekly rehearsals (100%).

## Chamber Music

BMus/BMusStudies/DipMus

**Offered:** February, July.

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.

Chamber Music is a compulsory course for all Bachelor of Music (Performance) majors in the first 6 semesters of their award program and for all Diploma of Music majors throughout their award program. Keyboard majors in each award take the alternative Accompaniment 1 & 2 courses before joining the Chamber Music course in their third semester. Chamber Music is also offered to performance majors in the Bachelor of Music (Music Education) and Bachelor of Music Studies awards. Bachelor of Music (Performance) may continue to take Chamber Music in Semesters 7 & 8 as a free choice unit. Students taking a Principal Study major in voice may take Choir or Chorale to satisfy their Chamber Music requirements.

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

supervised rehearsals, tutorials, seminar/workshops and occasional master classes will provide students with ensemble skills including an awareness of musical balance, phrasing and intonation, musical values and stylistic traditions, mutual respect, tolerance and cooperation, consultation, interaction and compromise, reciprocal inspiration and group responsibility. Assessment will be made of 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 of all courses.

**ENSE 1005 Chamber Music 1**  
3 credit points. BMus/BMusStudies/DipMus  
D. Miller (Ensemble Studies)

Offered: February. Classes: Ten 1 hr tutorials plus one 2hr seminar attendance and performance/sem. Assessment: A final grade will be compiled from continual assessment of ensemble skills demonstrated during rehearsals, tutorials and seminars (60%) plus one major performance (40%).

Students wishing to enrol in Chamber Music 1 after the second week of semester must have permission from the Chair (Ensemble Studies).

**ENSE 1 0 0 7 Chamber Music 2**  
3 credit points. BMus/BMusStudies/DipMus  
D. Miller (Ensemble Studies)

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

**ENSE 2 0 0 2 Chamber Music 3**  
3 credit points. BMus/BMusStudies/DipMus  
D. Miller (Ensemble Studies)

Prerequisite: Chamber Music 2 or Accompaniment 2 (Keyboard Majors). Offered: February. Classes: Ten 1 hr tutorials plus one 2hr seminar attendance and performance/sem. Assessment: A final grade will be compiled from continual assessment of ensemble skills demonstrated during rehearsals, tutorials and seminars (60%) plus one major performance (40%).

Students wishing to enrol in Chamber Music 3 after the second week of semester must have permission from the Chair (Ensemble Studies).

**ENSE 2 0 0 4 Chamber Music 4**  
3 credit points. BMus/BMusStudies/DipMus  
D. Miller (Ensemble Studies)

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

**ENSE 3 0 0 4 Chamber Music 5**  
3 credit points. BMus/BMusStudies/DipMus  
D. Miller (Ensemble Studies)

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

**ENSE 3 0 0 5 Chamber Music 6**  
3 credit points. BMus/BMusStudies/DipMus  
D. Miller (Ensemble Studies)

Prerequisite: Chamber Music 5. Offered: July. Classes: Ten 1 hr tutorials plus one 2hr seminar attendance and performance/sem. Assessment: A final grade will be compiled from continual assessment of ensemble skills demonstrated during rehearsals, tutorials and seminars (60%) plus one major performance (40%). Students wishing to enrol in Chamber Music 6 after the second week of semester must have permission from the Chair (Ensemble Studies).

**ENSE 4 0 0 6 Chamber Music 7**  
3 credit points. BMus  
D. Miller (Ensemble Studies)

Prerequisite: Chamber Music 6. Offered: February. Classes: Ten 1 hr tutorials plus one 2hr seminar attendance and performance/sem. Assessment: A final grade will be compiled from continual assessment of ensemble skills demonstrated during rehearsals, tutorials and seminars (60%) plus one major performance (40%). Students wishing to enrol in Chamber Music 7 after the second week of semester must have permission from the Chair (Ensemble Studies).

**ENSE 4 0 0 7 Chamber Music 8**  
3 credit points. BMus  
D. Miller (Ensemble Studies)

Prerequisite: Chamber Music 7. Offered: July. Classes: Ten 1 hr tutorials plus one 2hr seminar attendance and performance/sem. Assessment: A final grade will be compiled from continual assessment of ensemble skills demonstrated during rehearsals, tutorials and seminars (60%) plus one major performance (40%). Students wishing to enrol in Chamber Music 8 after the second week of semester must have permission from the Chair (Ensemble Studies).

## Chamber Orchestra

BMus/BMusStudies/DipMus  
Offered: February, July.

As is a standard practice in many Conservatoires in Australia and abroad, this ensemble mixes all years of all awards into a composite class. First year students work side by side with their colleagues in other years and learn the necessary skills of orchestral performance in the same way as younger, less experienced musicians do in first class ensembles in the professional music world. Chamber Orchestra is available as a performance elective to all string, brass and woodwind students in the BMus, BMusStudies and DipMus courses. Positions in the Chamber Orchestra are auditioned at the beginning of each year according to repertoire requirements. Chamber Orchestra does NOT satisfy requirements for large ensemble units.

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

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

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

**ENSE 1009 Chamber Orchestra 1**  
3 credit points. BMus/BMusStudies/DipMus  
Ensembles Coordinator  
**Offered:** February. **Classes:** An average 2hrs/wk plus performances. **Assessment:** See Chamber Orchestra.

**ENSE 1010 Chamber Orchestra 2**  
3 credit points. BMus/BMusStudies/DipMus  
Ensembles Coordinator  
**Offered:** July. **Classes:** An average 2hrs/wk plus performances. **Assessment:** See Chamber Orchestra.

**ENSE 2006 Chamber Orchestra 3**  
3 credit points. BMus/BMusStudies/DipMus  
Ensembles Coordinator  
**Offered:** February. **Classes:** An average 2hrs/wk plus performances. **Assessment:** See Chamber Orchestra.

**ENSE 2007 Chamber Orchestra 4**  
3 credit points. BMus/BMusStudies/DipMus  
Ensembles Coordinator  
**Offered:** July. **Classes:** An average 2hrs/wk plus performances. **Assessment:** See Chamber Orchestra.

**ENSE 3006 Chamber Orchestra 5**  
3 credit points. BMus/BMusStudies  
Ensembles Coordinator  
**Offered:** February. **Classes:** An average 2hrs/wk plus performances. **Assessment:** See Chamber Orchestra.

**ENSE 3015 Chamber Orchestra 6**  
3 credit points. BMus/BMusStudies  
Ensembles Coordinator  
**Offered:** July. **Classes:** An average 2hrs/wk plus performances. **Assessment:** See Chamber Orchestra.

**ENSE 4016 Chamber Orchestra 7**  
3 credit points. BMus  
Ensembles Coordinator  
**Offered:** February. **Classes:** An average 2hrs/wk plus performances. **Assessment:** See Chamber Orchestra.

**ENSE 4019 Chamber Orchestra 8**  
3 credit points. BMus  
Ensembles Coordinator  
**Offered:** July. **Classes:** An average 2hrs/wk plus performances. **Assessment:** See Chamber Orchestra.

## Choir

BMus/BMusStudies/DipMus  
**Offered:** February.

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 music education majors who are not involved in another large ensemble. Students are required to adhere to professional modes of conduct and for this reason punctuality and disciplined behaviour will be taken into account in assessment.

**ENSE 1015 Choir 1**  
3 credit points. BMus/BMusStudies/DipMus  
N. McEwan (Music Education)  
**Offered:** February. **Classes:** 2hrs of rehearsals/wk. **Assessment:** A final grade will be compiled from continual assessment of professional demeanour and ensemble skills demonstrated during rehearsals and performances (100%).

**ENSE 1019 Choir 2**  
3 credit points. BMus/BMusStudies/DipMus  
N. McEwan (Music Education)  
**Offered:** February. **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 2008 Choir 3**  
3 credit points. BMus/BMusStudies/DipMus  
N. McEwan (Music Education)  
**Offered:** February. **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 2012 Choir 4**  
3 credit points. BMus/BMusStudies/DipMus  
N. McEwan (Music Education)  
**Offered:** February. **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%).

## Choral Ensemble

BMus/BMusStudies/DipMus

**Offered:** July.

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.

**ENSE 1002 Choral Ensemble 1**  
3 credit points. BMus/BMusStudies/DipMus  
N. McEwan (Music Education)  
**Offered:** July. **Classes:** 2hrs of rehearsals/wk. **Assessment:** A final grade will be compiled from continual assessment of professional demeanour and ensemble skills demonstrated during rehearsals and performances (100%).

**ENSE 2003 Choral Ensemble 2**  
3 credit points. BMus/BMusStudies/DipMus  
N. McEwan (Music Education)  
**Offered:** July. **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 3016 Choral Ensemble 3**  
3 credit points. BMus/BMusStudies/DipMus  
N. McEwan (Music Education)  
**Offered:** July. **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 4020 Choral Ensemble 4**  
3 credit points. BMus/BMusStudies/DipMus  
N. McEwan (Music Education)  
**Offered:** July. **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%).

## Chorale

BMus/BMusStudies/DipMus

**Offered:** February, July.

Students will learn and perform a wide range of choral repertoire with emphasis on the performance practice of all periods including: Gregorian chant interpretation and semiology, 16th century polyphony, 18th century performance practice, Romantic period and the 20th century. The Chorale may combine with the Conservatorium Choir in the presentation of major choral works. Regular performances are an integral part of this ensemble. Students are required to adhere to professional modes of conduct and for this reason punctuality and disciplined behaviour will be taken into account in the assessment requirements.

**ENSE1016Chorale1**

3 credit points. BMus/BMusStudies/DipMus  
N. McEwan (Music Education)

**Offered:** February. **Classes:** 3hrs of rehearsals/wk. **Assessment:** A final grade will be compiled from continual assessment of professional demeanour and ensemble skills demonstrated during rehearsals and performances (100%).

**ENSE1020Chorale2**

3 credit points. BMus/BMusStudies/DipMus  
N. McEwan (Music Education)

**Offered:** July. **Classes:** 3hrs of rehearsals/wk. **Assessment:** A final grade will be compiled from continual assessment of professional demeanour and ensemble skills demonstrated during rehearsals and performances (100%).

**ENSE2009Chorale3**

3 credit points. BMus/BMusStudies/DipMus  
N. McEwan (Music Education)

**Offered:** February. **Classes:** 3hrs of rehearsals/wk. **Assessment:** A final grade will be compiled from continual assessment of professional demeanour and ensemble skills demonstrated during rehearsals and performances (100%).

**ENSE2013Chorale4**

3 credit points. BMus/BMusStudies/DipMus  
N. McEwan (Music Education)

**Offered:** July. **Classes:** 3hrs of rehearsals/wk. **Assessment:** A final grade will be compiled from continual assessment of professional demeanour and ensemble skills demonstrated during rehearsals and performances (100%).

**ENSE3008Chorales**

3 credit points. BMus/BMusStudies  
N. McEwan (Music Education)

**Offered:** February. **Classes:** 3hrs of rehearsals/wk. **Assessment:** A final grade will be compiled from continual assessment of professional demeanour and ensemble skills demonstrated during rehearsals and performances (100%).

**ENSE3012Chorale6**

3 credit points. BMus/BMusStudies  
N. McEwan (Music Education)

**Offered:** July. **Classes:** 3hrs of rehearsals/wk. **Assessment:** A final grade will be compiled from continual assessment of professional demeanour and ensemble skills demonstrated during rehearsals and performances (100%).

**ENSE4009Chorale7**

3 credit points. BMus  
N. McEwan (Music Education)

**Offered:** February. **Classes:** 3hrs of rehearsals/wk. **Assessment:** A final grade will be compiled from continual assessment of professional demeanour and ensemble skills demonstrated during rehearsals and performances (100%).

**ENSE4013Chorale8**

3 credit points. BMus  
N. McEwan (Music Education)

**Offered:** July. **Classes:** 3hrs of rehearsals/wk. **Assessment:** A final grade will be compiled from continual assessment of professional demeanour and ensemble skills demonstrated during rehearsals and performances (100%).

**Clarinet Major and Minor**

BMus/BMusStudies

**Offered:** February, July.

Clarinet is offered at a Major and Minor level of study. The level of study is decided in the audition. At the beginning of the major or minor study each student will be assigned a lecturer with whom they will normally work for the duration of the award. Continuing consultation between lecturer and student, including appraisal of technical and interpretative strengths and weaknesses, will enable regular clarification of specific learning objectives and content. At the beginning of all units included in the major and minor levels of study the lecturer will discuss past achievements and clarify weaknesses with each student, assist them to articulate personal objectives

for advancement, recommend suitable content and advise the Chair of Unit. In this context the unit descriptions which follow should be read as a guide to the minimum requirements of the major and minor levels of study in clarinet.

**WIND 1004 Clarinet 1 (Major)**

6 credit points. BMus/BMusStudies  
M. Walton (Woodwind)

**Offered:** February. **Classes:** One 1 hr individual lesson; 2hr concert practice/wk. **Assessment:** 15min technical exam or equivalent, minimum one 6min concert practice performance and/or studio class (100%).

**WIND 1021 Clarinet 1 (Minor)**

3 credit points. BMus/BMusStudies  
M. Walton (Woodwind)

**Offered:** February. **Classes:** 1hr individual lesson and concert practice/wk. **Assessment:** 10min technical exam, one concert practice performance (100%).

**WIND 1005 Clarinet 2 (Major)**

6 credit points. BMus/BMusStudies  
M. Walton (Woodwind)

**Prerequisite:** Clarinet 1 (Major). **Offered:** July. **Classes:** One 1 hr individual lesson plus one 2hr concert practice/wk. **Assessment:** 15min jury recital, minimum one 6min concert practice performance and/or studio class (100%).

**WIND 1022 Clarinet 2 (Minor)**

3 credit points. BMus/BMusStudies  
M. Walton (Woodwind)

**Prerequisite:** Clarinet 1 (Minor). **Offered:** July. **Classes:** 1 hr individual lesson and concert practice/wk. **Assessment:** 15min jury recital, one concert practice performance (100%).

**WIND 2004 Clarinet 3 (Major)**

6 credit points. BMus/BMusStudies  
M. Walton (Woodwind)

**Prerequisite:** Clarinet 2 (Major) or audition. **Offered:** February. **Classes:** One 1 hr individual lesson plus one 2hr concert practice/wk. **Assessment:** 20min technical exam, two 6min concert practice performances (100%).

**WIND 2024 Clarinet 3 (Minor)**

3 credit points. BMus/BMusStudies  
M. Walton (Woodwind)

**Prerequisite:** Clarinet 2 (Minor). **Offered:** February. **Classes:** 1 hr individual lesson and class instruction/wk. **Assessment:** 15min technical exam, one concert practice performance (100%).

**WIND 2005 Clarinet 4 (Major)**

6 credit points. BMus/BMusStudies  
M. Walton (Woodwind)

**Prerequisite:** Clarinet 3 (Major). **Offered:** July. **Classes:** One 1 hr individual lesson plus one 2hr concert practice/wk. **Assessment:** 40min junior recital, two 6min concert practice performances (100%).

**WIND 2025 Clarinet 4 (Minor)**

3 credit points. BMus/BMusStudies  
M. Walton (Woodwind)

**Prerequisite:** Clarinet 3 (Minor). **Offered:** July. **Classes:** 1hr individual lesson and class instruction/wk. **Assessment:** 15-20min recital, one concert practice performance (100%).

**WIND 3004 Clarinet 5 (Major)**

6 credit points. BMus/BMusStudies  
M. Walton (Woodwind)

**Prerequisite:** Clarinet 4 (Major). **Offered:** February. **Classes:** One 1 hr individual lesson plus one 2hr concert practice/wk. **Assessment:** 20min technical exam, two 6min concert practice performances (100%).

**WIND 3026 Clarinet 5 (Minor)**

3 credit points. BMus/BMusStudies  
M. Walton (Woodwind)

**Prerequisite:** Clarinet 4 (Minor). **Offered:** February. **Classes:** 1 hr individual lesson and class instruction/wk. **Assessment:** 15min technical exam, one concert practice performance (100%).

### WIND 3005 Clarinet 6 (Major)

6 credit points. BMus/BMusStudies  
M. Walton (Woodwind)

**Prerequisite:** Clarinet 5 (Major). **Offered:** July. **Classes:** One 1hr individual lesson plus one 2hr concert practice/wk. **Assessment:** Concerto performance with piano accompaniment, two 6min concert practice performances (100%).

### WIND 3027 Clarinet 6 (Minor)

3 credit points. BMus/BMusStudies  
M. Walton (Woodwind)

**Prerequisite:** Clarinet 5 (Minor). **Offered:** July. **Classes:** 1hr individual lesson and class instruction/wk. **Assessment:** 20-25min recital, one concert practice performance (100%).

### WIND 4008 Clarinet 7 (Major)

6 credit points. BMus  
M. Walton (Woodwind)

**Prerequisite:** Clarinet 6 (Major). **Offered:** February. **Classes:** One 1 hr individual lesson plus one 2hr concert practice/wk. **Assessment:** 20min technical exam, two 6min concert practice performances (100%).

### WIND 4036 Clarinet 7 (Minor)

3 credit points. BMus  
M. Walton (Woodwind)

**Prerequisite:** Clarinet 6 (Minor). **Offered:** February. **Classes:** 1hr individual lesson and class instruction/wk. **Assessment:** 15min technical exam, one concert practice performance (100%).

### WIND 4009 Clarinet 8 (Major)

6 credit points. BMus  
M. Walton (Woodwind)

**Prerequisite:** Clarinet 7 (Major). **Offered:** July. **Classes:** One 1 hr individual lesson plus one 2hr concert practice/wk. **Assessment:** 50min senior recital, one 6min concert practice performance, one 12min lunch-time concert performance (100%).

### WIND 4037 Clarinet 8 (Minor)

3 credit points. BMus  
M. Walton (Woodwind)

**Prerequisite:** Clarinet 7 (Minor). **Offered:** July. **Classes:** 1hr individual lesson and class instruction/wk. **Assessment:** Exam (100%).

### MCGY 2006 Classical Studies 1

3 credit points. BMus/BMusStudies

Associate Professor P. McCallum (Musicology)

**Prerequisite:** Music History 3. **Offered:** February. **Classes:** One 1 hr seminar/wk. **Assessment:** Seminar presentation (30%), 2000w approx. final essay (40%), listening test (30%).

The unit exists to enable students to explore topics which will deepen and extend their understanding of the music of a highly significant style and repertoire, the Viennese style, c. 1770-1827. Students will become acquainted with significant repertoire, research one topic in depth, and become acquainted with several topics through the research of others, and read and absorb a selection of critical comment on the classical era. Specific topics will be negotiated during the first meeting depending in part on the scholarly and instrumental specialities of the students taking the course. During the first semester topics will focus on the origins and development of 18th century classicism with particular reference to Haydn and Mozart. For further information contact Associate Professor P. McCallum (Musicology).

### MCGY 2007 Classical Studies 2

3 credit points. BMus/BMusStudies

Associate Professor P. McCallum (Musicology)

**Prerequisite:** Music History 3. **Offered:** July. **Classes:** One 1 hr seminar/wk. **Assessment:** Seminar presentation (30%), 2000w approx. final essay (40%), listening test (30%).

See general comments for Classical Studies 1. Specific topics will be negotiated during the first meeting depending in part on the scholarly and instrumental specialities of the students taking the course. Topics will focus on the links between Viennese classicism and romanticism with particular reference to Beethoven and Schubert. For further information contact Associate Professor P. McCallum (Musicology).

### BRSS 3002 Collegium Musicum 1

3 credit points. BMus/BMusStudies  
R. Johnson (Brass)

**Prerequisite:** Brass instrument 4 (Major). **Offered:** February. **Classes:** One 2hr tut/wk. **Assessment:** A final grade will be compiled from continual assessment of professional demeanour and ensemble skills demonstrated during rehearsals and performances (100%).

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

### BRSS 3003 Collegium Musicum 2

3 credit points. BMus/BMusStudies  
R. Johnson (Brass)

**Prerequisite:** Collegium Musicum 1. **Offered:** July. **Classes:** One 2hr tut/wk. **Assessment:** A final grade will be compiled from continual assessment of professional demeanour and ensemble skills demonstrated during rehearsals and performances (100%). Students will be expected to have knowledge of special techniques required to perform on 'natural' instruments and to progress to music and repertoire of a more complex nature. For further information contact the Chair (Brass).

### BRSS 4002 Collegium Musicum 3

3 credit points. BMus/BMusStudies  
R. Johnson (Brass)

**Prerequisite:** Collegium Musicum 2. **Offered:** February. **Classes:** One 1 hr tut/wk. **Assessment:** A final grade will be compiled from continual assessment of professional demeanour, solo and ensemble skills demonstrated during rehearsals and performances (100%).

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

### BRSS 4003 Collegium Musicum 4

3 credit points. BMus/BMusStudies  
R. Johnson (Brass)

**Prerequisite:** Collegium Musicum 3. **Offered:** July. **Classes:** One 1 hr tut/wk. **Assessment:** A final grade will be compiled from continual assessment of professional demeanour, solo and ensemble skills demonstrated during rehearsals and performances (100%).

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

## Composer Performer Workshop

BMus/BMusStudies

**Offered:** February, July.

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

**Assessment**

For composers:

- submission, at the end of week 4, of 'work in progress' score(s) and a short paper (min. 250 w) on the style and idea of the piece and any projected ideas on workshopping activities plus a discussion of any research ideas (25%);
- submission, at the end of week 8, of 'work in progress' score(s) together with a short paper including a report on the research done and progress of the work in relation to earlier projections (25%);
- CPW concert, submission of program note(s) and 2 copies of each score to be played (50%). The final mark will be influenced by composer's approaches in the workshops. A certain degree of 'professionalism' should be displayed at workshops including conducting rehearsals and backing up ideas with research.  
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 (40%);
- performance at the CPW concert(s) (60%).

### CMPN 3000 Composer Performer Workshop 1

3 credit points. BMus/BMusStudies

M. Smetanin (Composition)

Offered: February. Classes: One 2hr workshop/wk. Assessment: Please refer to Composer Performer Workshop.

Please see the description under Composer Performer Workshop. For further information contact M. Smetanin (Composition).

### CMPN 3001 Composer Performer Workshop 2

3 credit points. BMus/BMusStudies

M. Smetanin (Composition)

Prerequisite: for composers only Composer Performer Workshop 1.

Corequisite: for composers only Composer Performer Workshop 1.

Offered: July. Classes: One 2hr workshop/wk. Assessment:

Please refer to Composer Performer Workshop.

Please see the description under Composer Performer Workshop. For further information contact M. Smetanin (Composition).

### CMPN 4000 Composer Performer Workshop 3

3 credit points. BMus/BMusStudies

M. Smetanin (Composition)

Prerequisite: for composers only Composer Performer Workshop 2.

Offered: February. Classes: One 2hr workshop/wk. Assessment:

Please refer to Composer Performer Workshop.

Please see the description under Composer Performer Workshop. For further information contact M. Smetanin (Composition).

### CMPN 4001 Composer Performer Workshop 4

3 credit points. BMus/BMusStudies

M. Smetanin (Composition)

Prerequisite: for composers only Composer Performer Workshop 3.

Offered: July. Classes: One 2hr workshop/wk. Assessment:

Please refer to Composer Performer Workshop.

Please see the description under Composer Performer Workshop. For further information contact M. Smetanin (Composition).

## Composition Major, Minor and Honours

BMus/BMusStudies

Offered: February, July.

Composition is offered at a Major and Minor level of study.

The level of study is decided in an interview on the basis of an applicant's submitted work. 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 for the major and minor levels of study will be conducted at the end of each semester by a panel of lecturers chaired by the Chair of Composition. Students will be required to present clear original MS scores and/or tapes and/or visual media and/or give demonstrations of electronic pieces as appropriate. The unit descriptions which

follow should be read as a guide to the minimum requirements of the major and minor study in composition.

### CMPN 1005 Composition 1 (Major)

6 credit points. BMus

Dr B. Kos (Composition)

Corequisite: Compositional Techniques and Analysis 1. Offered: February. Classes: One 3hr class/wk. Assessment: Portfolio of compositions (100%).

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

### CMPN 1004 Composition 1 (Minor)

3 credit points. BMus/BMusStudies

Dr B. Kos (Composition)

Prerequisite: Acceptance subject to audition/interview. Offered: February. Classes: One 2hr class/wk. Assessment: Portfolio of compositions (80%), assignment (20%).

### CMPN 1006 Composition 2 (Major)

6 credit points. BMus

Dr B. Kos (Composition)

Prerequisite: Composition 1 (Major). Corequisite: Compositional Techniques and Analysis 2. Offered: July. Classes: One 3hr class/wk. Assessment: Portfolio of compositions (100%).

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

### CMPN 1009 Composition 2 (Minor)

3 credit points. BMus/BMusStudies

Dr B. Kos (Composition)

Prerequisite: Composition 1 (Minor). Offered: July. Classes: One 2hr class/wk. Assessment: Portfolio of compositions (80%), assignment (20%).

### CMPN 2003 Composition 3 (Major)

6 credit points. BMus

Dr B. Kos (Composition)

Prerequisite: Composition 2 (Major). Corequisite: Compositional Techniques and Analysis 3. Offered: February. Classes: One 3hr class/wk. Assessment: Portfolio of compositions (100%).

Small classes will be taught by composition staff and, where available, guest composers. Every semester each lecturer will offer a number of composition options, including those listed below. Students enrolled in Composition 3-8 (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 Dr B. Kos (Composition)

**CMPN 2023 Composition 3 (Minor)**

3 credit points. BMus/BMusStudies

Dr B. Kos (Composition)

**Prerequisite:** Composition 2 (Minor). **Offered:** February. **Classes:** One 2hr class/wk. **Assessment:** Portfolio of compositions (80%), assignment (20%).

**CMPN 2004 Composition 4 (Major)**

6 credit points. BMus

Dr B. Kos (Composition)

**Prerequisite:** Composition 3 (Major). **Corequisite:** Compositional Techniques and Analysis 4. **Offered:** July. **Classes:** One 3hr class/wk. **Assessment:** Portfolio of compositions (100%).

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

**CMPN 2024 Composition 4 (Minor)**

3 credit points. BMus/BMusStudies

Dr B. Kos (Composition)

**Prerequisite:** Composition 3 (Minor). **Offered:** July. **Classes:** One 2hr class/wk. **Assessment:** Portfolio of compositions (80%), assignment (20%).

**CMPN 3005 Composition 5 (Honours)**

6 credit points. BMus

Dr B. Kos (Composition)

**Prerequisite:** Composition 4 (Major). **Corequisite:** Compositional Techniques and Analysis 5. **Offered:** February. **Classes:** One 3hr class/wk. **Assessment:** Portfolio of Compositions (100%).

Course details are available from the Chair (Composition).

**CMPN 3004 Composition 5 (Major)**

6 credit points. BMus

Dr B. Kos (Composition)

**Prerequisite:** Composition 4 (Major). **Corequisite:** Compositional Techniques and Analysis 5. **Offered:** February. **Classes:** One 3hr class/wk. **Assessment:** Portfolio of compositions (100%).

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

**CMPN 3025 Composition 5 (Minor)**

3 credit points. BMus/BMusStudies

Dr B. Kos (Composition)

**Prerequisite:** Composition 4 (Minor). **Offered:** February. **Classes:** One 2hr class/wk. **Assessment:** Portfolio of compositions (80%); assignment (20%).

**CMPN 3007 Composition 6 (Honours)**

6 credit points. BMus

Dr B. Kos (Composition)

**Prerequisite:** Composition 5 (Honours). **Corequisite:** Compositional Techniques and Analysis 6. **Offered:** July. **Classes:** One 3hr class/wk. **Assessment:** Portfolio of Compositions (100%).

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

**CMPN 3006 Composition 6 (Major)**

6 credit points. BMus

Dr B. Kos (Composition)

**Prerequisite:** Composition 5 (Major). **Corequisite:** Compositional Techniques and Analysis 6. **Offered:** July. **Classes:** One 3hr class/wk. **Assessment:** Portfolio of compositions (100%).

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

**CMPN 3026 Composition 6 (Minor)**

3 credit points. BMus/BMusStudies

Dr B. Kos (Composition)

**Prerequisite:** Composition 5 (Minor). **Offered:** July. **Classes:** One 2hr class/wk. **Assessment:** Portfolio of compositions (80%); assignment (20%).

**CMPN 4005 Composition 7 (Honours)**

6 credit points. BMus

Dr B. Kos (Composition)

**Prerequisite:** Composition 6 (Honours). **Offered:** February.

**Classes:** One 3hr class/wk. **Assessment:** Portfolio of compositions (100%).

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

**CMPN 4004 Composition 7 (Major)**

6 credit points. BMus

Dr B. Kos (Composition)

**Prerequisite:** Composition 6 (Major). **Offered:** February. **Classes:** One 3hr class/wk. **Assessment:** Portfolio of compositions (100%).

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

**CMPN 4027 Composition 7 (Minor)**

3 credit points. BMus

Dr B. Kos (Composition)

**Prerequisite:** Composition 6 (Minor). **Offered:** February. **Classes:** One 2hr class/wk. **Assessment:** Portfolio of compositions (100%).

**CMPN 4007 Composition 8 (Honours)**

6 credit points. BMus

Dr B. Kos (Composition)

**Prerequisite:** Composition 7 (Honours). **Offered:** July. **Classes:** One 3hr class/wk. **Assessment:** A major work, or folio of works, and a minor thesis (minimum 5000w) on an approved topic; the composition(s) will be assessed by a panel of at least four members of the Composition Unit chaired by the Unit Chair (or his/her nominee); the minor thesis will be assessed by a panel of at least two members of the Composition Unit.

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

**CMPN 4006 Composition 8 (Major)**

6 credit points. BMus

Dr B. Kos (Composition)

**Prerequisite:** Composition 7 (Major). **Offered:** July. **Classes:** One 3hr class/wk. **Assessment:** Portfolio of compositions (100%).

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

**CMPN 4028 Composition 8 (Minor)**

3 credit points. BMus

Dr B. Kos (Composition)

**Prerequisite:** Composition 7 (Minor). **Offered:** July. **Classes:** One 2hr class/wk. **Assessment:** Portfolio of compositions (100%).

**CMPN 1011 Compositional Techniques & Analysis 1**

3 credit points. BMus/BMusStudies

J. Wells (Composition)

**Corequisite:** Composition 1 (Major). **Offered:** February. **Classes:** One 2hr lec/wk. **Assessment:** Assignments, take home exam (100%).

Studies will fall primarily into the following areas:

1. Overview of music and composition in the 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.



**CMPN 1012 Compositional Techniques & Analysis 2**  
3 credit points. BMus/BMusStudies  
D. Sudmalis (Composition)

**Prerequisite:** Compositional Techniques and Analysis 1.

**Corequisite:** Composition 2 (Major). **Offered:** July. **Classes:** One 2hr lec/wk. **Assessment:** Assignments (40%), take home exam (60%).

Brief survey of major developments in 20th century composition. Basic vocabulary of early 20th century composition:

- modes (ecclesiastic modes, synthetic modes), pentatonic and hexatonic scales;
- symmetrical pitch constructions (equal subUnit of octave, symmetrical pitch collections);
- Messiaen's modes of limited transposition;
- importance of Golden Section and Fibonacci series in pitch organisation of Bartok;
- intervallic cells;
- basic atonal theory including the pitch-class set theory; and
- dodecaphony.

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

**CMPN 2011 Compositional Techniques & Analysis 3**  
3 credit points. BMus/BMusStudies  
DrT. Pearce (Composition)

**Prerequisite:** Compositional Techniques and Analysis 2.

**Corequisite:** Composition 3 (Major). **Offered:** February. **Classes:** One 2hr lec/wk. **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 bom solo and multi-voiced composition: contrapuntal techniques, processes of prolongation and contraction. The unit provides an historical and analytical overview of the development of the orchestra up until the early 20th century. The orchestral style of composers such as Mozart, Beethoven, Berlioz, Mahler, Debussy, Stravinsky and Ives. Concepts of timbre and texture are introduced by the study of works by various composers and processes of klangfarben construction are examined in works such as Schoenberg's *Orchestral Pieces Op. 16* and Webern's *Five Pieces for Orchestra Op. 10*.

**CMPN 2012 Compositional Techniques & Analysis 4**  
3 credit points. BMus/BMusStudies  
M. Smetanin (Composition)

**Prerequisite:** Compositional Techniques and Analysis 3.

**Corequisite:** Composition 4 (Major). **Offered:** July. **Classes:** One 2hr lec/wk. **Assessment:** Class exercises, assignments (40%); take home exam (60%).

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

**CMPN 3012 Compositional Techniques & Analysis 5**  
3 credit points. BMus/BMusStudies  
M. Smetanin (Composition)

**Prerequisite:** Compositional Techniques and Analysis 4.

**Corequisite:** Composition 5 (Major). **Offered:** February. **Classes:** One 2hr lec/wk. **Assessment:** Class exercises, assignments (40%); take home exam (60%).

This unit covers a range of compositional styles primarily from the 20th century. Through the study and analysis of specific works, students examine aspects of composition such as form,

the organisation of pitch and rhythm as well as techniques of textural and timbral organisation. In the orchestration component of the unit techniques such as layering, blending and masking are studied in relation to works primarily from the later 20th century repertoire. The unit also covers extended instrumental techniques developed in the 20th century. The unit also focuses on developmental procedures which extend a compositional idea over longer time spans: processes of elaboration, transformation, juxtaposition or interpolation of musical material. A further component of the unit centres on the use of text, timbral aspects of text, text as metaphor, the integration of text within the musical conception and intertextuality.

**CMPN 3013 Compositional Techniques & Analysis 6**  
3 credit points. BMus/BMusStudies  
DrT. Pearce (Composition)

**Prerequisite:** Compositional Techniques and Analysis 5.

**Corequisite:** Composition 6 (Major). **Offered:** July. **Classes:** One 2hr lec/wk. **Assessment:** Class exercises, assignments (40%); take home exam (60%).

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

**CMPN 2016 Computer Music Synthesis - Introductory**

3 credit points. BMus/BMusStudies

Dr G. Schiemer (Composition)

**Offered:** February. **Classes:** One 1 hr lecture and one 1 hr tutorial/wk. **Assessment:** 4 composition assignments (25% each).

The advent of powerful personal computers with fast high capacity disk-drives has brought with it a renewal of interest in music synthesis by software. Computer music synthesis software and hardware owes much to Music 4, the computer music synthesis language designed at Bell Labs in the 1960s by Max Matthews. Music 4 is a model for many composers who have developed languages of their own. Csound - a music synthesis program written by composer Barry Vercoe - is an aggregation of the best features of these languages. The instrumental resources available in Csound software include not only sounds found in MIDI synthesisers but a vast range of software instruments which are not available as hardware. Unlike hardware synthesisers, new Csound instruments are accessed as public domain software that runs on a variety of personal computer platforms. Continued improvement in generic computer hardware is rapidly leading to a situation where composers and performers can use live performance information (MIDI) to control these Csound instruments. Csound has been adopted as a de facto standard by developers of new musical applications which involve non-standard tunings, multimedia, virtual reality caves, psycho-acoustics, 3-D audio and new modes of interactive performance. In this elective, the basics of music synthesis are introduced using Csound. The student is given a 40-year overview of musical development in this area as well as learning how to edit, convert and play a Csound score and orchestra file. Limited places subject to availability of terminals; for further information contact Dr G. Schiemer (Composition).

*Textbooks*

Dodge C, Jerse T. *Computer music*. New York, 1985

Vercoe B. *Csound user's guide*. New Jersey, 1991

### CMPN 2015 Computer Music Synthesis - Advanced

3 credit points. BMus/BMusStudies

Dr G. Schiemer (Composition)

**Offered:** July. **Classes:** One 2hr lecture/seminar per wk.

**Assessment:** Small composition assignment (30%) and large composition (70%).

This elective extends the capabilities of Csound introductory study in CMPN 2016. The student goes on to investigate the use of Csound in a number of related areas. MIDI files are used to control production of Csound, and, through Cscore and C language, programming associated with algorithmic composition is introduced. Csound is also used in this elective for the control of 3-D audio. Limited places subject to availability of terminals.

*Textbooks*

Dodge C, Jerse T. Computer music. New York, 1985

Vercoe B. Csound user's guide. New Jersey, 1991

### PERF 3000 Conducting 1

3 credit points. BMus/BMusStudies

H. Pisarek

**Offered:** February. **Classes:** One 1 hr prac workshop/wk.

**Assessment:** Conducting/performance exam (50%), technical test (50%), 15min total duration.

Introduction to basic conducting technique: beating in simple, compound and asymmetric metres; preparatory beats, upbeats, dynamics and changes of tempo. Elementary score reading and instruction in rehearsal techniques. Understanding the difference between orchestral and choral conducting. For further information contact BMus Course Coordinator.

### PERF 3001 Conducting 2

3 credit points. BMus/BMusStudies

H. Pisarek

**Prerequisite:** Conducting 1. **Offered:** July. **Classes:** One 1 hr prac workshop/wk. **Assessment:** Rehearsal exam with the ensemble (50%), performance of two short works (50%), 30min total duration. Further development of conducting techniques with emphasis on communication of ideas and expressions through gesture. Score preparation. Discussion of rehearsal techniques and practical exercises with available ensembles. For further information contact BMus Course Coordinator.

### PERF 4000 Conducting 3

3 credit points. BMus/BMusStudies

H. Pisarek

**Prerequisite:** Conducting 2. **Offered:** February. **Classes:** One 1hr prac workshop/wk. **Assessment:** Exam: performance of two selected works (80%); viva voce exam (20%); 30min total duration. Consolidation of stick and rehearsal techniques with emphasis on gesture and its expression in accordance with the score. Study of styles and interpretation of classical and romantic composers based on scores, recordings and the performance of works in class. For further information contact BMus Course Coordinator.

### PERF 4001 Conducting 4

3 credit points. BMus/BMusStudies

H. Pisarek

**Prerequisite:** Conducting 3. **Offered:** July. **Classes:** One 1 hr prac workshop/wk. **Assessment:** Exam: performance of two selected works (80%); viva voce exam (20%); 30min total duration. Expanding the repertoire through study of works by 19th and 20th century composers. Instructions in conducting opera, ballet and accompanying soloists. Developing skills of conducting and performing contemporary music. For further information contact BMus Course Coordinator.

### MCGY 3007 Contemporary Studies 1

3 credit points. BMus/BMusStudies

R. Toop (Musicology)

**Prerequisite:** None, but Music History 6 recommended. **Offered:** February. **Classes:** One 1 hr seminar/wk. **Assessment:** Written assignment (100%).

This course concentrates on modernist and post-modernist music composed in the 1980s and 90s, though earlier works will also be discussed. Whereas Music History 6 deals with the general historical trends across national boundaries, much of Con-

temporary Studies 1 focuses on particular countries, and the existence (or not) of particular national styles and outlooks, e.g. in France (Messiaen, Boulez, Grisey, Murail, Xenakis); Germany (Stockhausen, Henze, Kagel, Lachenmann, Rihm); USA (Adams, Anderson, Babbitt, Cage, Carter, Crumb, Feldman, Reich); Italy (Berio, Donatoni, Sciarrino); Former USSR ((Gubaidulina, Silvestrov, Schnittke); Holland (Andriessen, Schat, Janssen) as well as their influence on other countries. For further information contact R. Toop (Musicology).

### MCGY 3008 Contemporary Studies 2

3 credit points. BMus/BMusStudies

R. Toop (Musicology)

**Prerequisite:** None, but Music History 6 or Contemporary Studies 1 recommended. **Offered:** July. **Classes:** One 1 hr seminar/wk.

**Assessment:** Written assignment (100%).

Contemporary Studies 2 concentrates on discussion and analysis of specific recent works. Some of these will be by established major composers, others by younger composers, or 'marginal' figures of particular interest (e.g. Lucier, Radulescu). Works will include: Louis Andriessen: De Materie (1988); Richard Barrett: Vanity (1994); John Cage: various 'number pieces' (up to 1992); Morton Feldman: Coptic Light (1986); Mauricio Kagel: Compass Pieces (1988-94); Oliver Messiaen: Un vitrail et des oiseaux (1986); Karlheinz Stockhausen: Freitag aus LICHT (1996); Iannis Xenakis: Kegrops (1986). For further information contact R. Toop (Musicology).

### MCGY 3006 Debussy

3 credit points. BMus/BMusStudies

D. Priest (Musicology)

**Prerequisite:** Music History 4. **Offered:** February, July. **Classes:** One 1 hr seminar/week. **Assessment:** Listening test (40%) and one 2500w essay (60%).

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 Mehsande, La mer, and representative examples of the piano works, songs and chamber music. Subject to student demand, further study of the works of Debussy may be available in semester two. For further details see D. Priest (Musicology).

### VSAO 1008 Diction for Singers 1

3 credit points. BMus/BMusStudies/DipOp

N. Dorigo (Vocal Studies and Opera)

**Offered:** February. **Classes:** One 2hr workshop/wk. **Assessment:**

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

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

### VSAO 1009 Diction for Singers 2

3 credit points. BMus/BMusStudies/DipOp

N. Dorigo (Vocal Studies and Opera)

**Prerequisite:** Diction for Singers 1. **Offered:** July. **Classes:** One 2hr workshop/wk. **Assessment:** Continuous during semester (40%), oral and written exam end of semester (50%), repertoire book of translations (10%).

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

### Double Bass Major and Minor

BMus/BMusStudies

**Offered:** February, July.

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.

#### STRG 1002 Double Bass 1 (Major)

6 credit points. BMus/BMusStudies

G. Richter (Strings)

**Offered:** February. **Classes:** One 1 hr individual lesson and concert practice/wk. **Assessment:** 15min technical exam or equivalent, minimum one 6min concert practice performance (100%).

#### STRG 1011 Double Bass 1 (Minor)

3 credit points. BMus/BMusStudies

G. Richter (Strings)

**Offered:** February. **Classes:** One 1hr individual lesson and concert practice/wk. **Assessment:** 10min technical exam, one concert practice performance (100%).

#### STRG 1003 Double Bass 2 (Major)

6 credit points. BMus/BMusStudies

G. Richter (Strings)

**Prerequisite:** Double Bass 1 (Major). **Offered:** July. **Classes:** One 1hr individual lesson and concert practice/wk. **Assessment:** 15min jury recital, minimum one 6min concert practice performance (100%).

#### STRG 1012 Double Bass 2 (Minor)

3 credit points. BMus/BMusStudies

G. Richter (Strings)

**Prerequisite:** Double Bass 1 (Minor). **Offered:** July. **Classes:** One 1hr individual lesson and concert practice/wk. **Assessment:** 15min recital program, one concert practice performance (100%).

#### STRG 2002 Double Bass 3 (Major)

6 credit points. BMus/BMusStudies

G. Richter (Strings)

**Prerequisite:** Double Bass 2 (Major) or audition. **Offered:** February. **Classes:** One 1 hr individual lesson and concert practice/wk. **Assessment:** 15min technical exam, two 6min concert practice performances (100%).

#### STRG 2010 Double Bass 3 (Minor)

3 credit points. BMus/BMusStudies

G. Richter (Strings)

**Prerequisite:** Double Bass 2 (Minor). **Offered:** February. **Classes:** One 1hr individual lesson and class instruction/wk. **Assessment:** 15min exam, one concert practice performance (100%).

#### STRG 2003 Double Bass 4 (Major)

6 credit points. BMus/BMusStudies

G. Richter (Strings)

**Prerequisite:** Double Bass 3 (Major). **Offered:** July. **Classes:** One 1 hr individual lesson and concert practice/wk. **Assessment:** 40min junior recital, two 6min concert practice performances (100%).

#### STRG 2011 Double Bass 4 (Minor)

3 credit points. BMus/BMusStudies

G. Richter (Strings)

**Prerequisite:** Double Bass 3 (Minor). **Offered:** July. **Classes:** One 1 hr individual lesson and class instruction/wk. **Assessment:** 15min exam, one concert practice performance (100%).

#### STRG 3002 Double Bass 5 (Major)

6 credit points. BMus/BMusStudies

G. Richter (Strings)

**Prerequisite:** Double Bass 4 (Major). **Offered:** February. **Classes:** One 1hr individual lesson and concert practice/wk. **Assessment:** 15min technical exam, two 6min concert practice performances (100%).

#### STRG 3014 Double Bass 5 (Minor)

3 credit points. BMus/BMusStudies

G. Richter (Strings)

**Prerequisite:** Double Bass 4 (Minor). **Offered:** February. **Classes:** One 1 hr individual lesson and class instruction/wk. **Assessment:** 15min technical exam, one concert practice performance (100%).

#### STRG 3003 Double Bass 6 (Major)

6 credit points. BMus/BMusStudies

G. Richter (Strings)

**Prerequisite:** Double Bass 5 (Major). **Offered:** July. **Classes:** One 1 hr individual lesson and concert practice/wk. **Assessment:** Concerto exam, two 6min concert practice performances (100%).

#### STRG 3015 Double Bass 6 (Minor)

3 credit points. BMus/BMusStudies

G. Richter (Strings)

**Prerequisite:** Double Bass 5 (Minor). **Offered:** July. **Classes:** One 1 hr individual lesson and class instruction/wk. **Assessment:** 20min recital, one concert practice performance (100%).

#### STRG 4002 Double Bass 7 (Major)

6 credit points. BMus

G. Richter (Strings)

**Prerequisite:** Double Bass 6 (Major). **Offered:** February. **Classes:** One 1hr individual lesson and concert practice/wk. **Assessment:** 20min technical exam, one 6min concert practice performance, one 12min lunch-time concert performance (100%).

#### STRG 4012 Double Bass 7 (Minor)

3 credit points. BMus

G. Richter (Strings)

**Prerequisite:** Double Bass 6 (Minor). **Offered:** February. **Classes:** One 1hr individual lesson and class instruction/wk. **Assessment:** 20min technical exam, one concert practice performance (100%).

#### STRG 4004 Double Bass 8 (Major)

6 credit points. BMus

G. Richter (Strings)

**Prerequisite:** Double Bass 7 (Major). **Offered:** July. **Classes:** One 1 hr individual lesson and concert practice/wk. **Assessment:** 50min senior recital, one 6min concert practice performance, one 12min lunch-time concert performance (100%).

#### STRG 4013 Double Bass 8 (Minor)

3 credit points. BMus

G. Richter (Strings)

**Prerequisite:** Double Bass 7 (Minor). **Offered:** July. **Classes:** One 1 hr individual lesson and class instruction/wk. **Assessment:** 20min exam, one concert practice performance.

### Early Music Seminar

BMus/BMusStudies/DipMus

**Offered:** February, July.

Early Music Seminar is a seminar-style class devoted to preparing and presenting material relating to the candidate's Principal Study. Aspects for study will include relevant repertoire, performance practice and/or technology. The objective of the seminar is to use research to support performance. It will require both relevant performance and written work. Individual projects will be discussed and approved to ensure maximum relevance to each student enrolled in this course. Assessment will be by individual project. It is open to any student in any undergraduate course at the Conservatorium with approval from their Course Coordinators.

Assessment is based on attendance and involvement and delivery of a short paper/presentation to the class and submission of an essay on this topic (graded). This consists of an investigation of a selected source treatise on music, normally historical and relating to the student's own principal study, discussed with and approved by the lecturer in charge of the unit. The presentation normally includes a lecture and demonstration/performance on the student's chosen instrument/voice. Candidates select new topics each semester.

#### ORGN 1002 Early Music Seminar 1

3 credit points. BMus/BMusStudies/DipMus

J. Hanic (Ensemble Studies)

**Offered:** February. **Classes:** 14hrs/sem. **Assessment:** See Early Music Seminar.

This unit of study is open to all Conservatorium students, including those who perform early music on modern instruments, or who simply seek to test and extend their general musical

knowledge/experience in this manner, irrespective of principal study or its normally associated musical epoch. This semester deals with musical performance practice of early music. Enrolled students are required to attend the Seminar and perform/present work as required.

*Textbooks*

Various sources appropriate to the candidate's instrument and project will be suggested.

**ORGN 1003 Early Music Seminar 2**

3 credit points. BMus/BMusStudies/DipMus

J. Hanic (Ensemble Studies)

**Prerequisite:** Early Music Seminar 1. **Offered:** July. **Classes:** 14hrs/sem. **Assessment:** See Early Music Seminar.

This unit deals with musical performance practice of early music. Enrolled students are required to attend the Seminar and perform/present work as required.

*Textbooks*

Various sources appropriate to the candidate's instrument and project will be suggested.

**ORGN 2013 Early Music Seminar 3**

3 credit points. BMus/BMusStudies/DipMus

J. Hanic (Ensemble Studies)

**Prerequisite:** Early Music Seminar 2. **Offered:** February. **Classes:** 14hrs/sem. **Assessment:** See Early Music Seminar.

This semester deals with musical performance practice of early music. Enrolled students are required to attend the Seminar and perform/present work as required.

*Textbooks*

Various sources appropriate to the candidate's instrument and project will be suggested.

**ORGN 2014 Early Music Seminar 4**

3 credit points. BMus/BMusStudies/DipMus

J. Hanic (Ensemble Studies)

**Prerequisite:** Early Music Seminar 3. **Offered:** July. **Classes:** 14hrs/sem. **Assessment:** See Early Music Seminar.

This semester deals with musical performance practice of early music. Enrolled students are required to attend the Seminar and perform/present work as required.

*Textbooks*

Various sources appropriate to the candidate's instrument and project will be suggested.

**GENS 1000 Education 1: Introduction to Teaching**

3 credit points. BMus/BMusStudies

Dr R. Gilbert (General Studies)

**Offered:** February. **Classes:** One 1hr lec and tut or teach experience/wk. **Assessment:** Essay, 500w (20%), Teaching Handbook (20%), 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 attend an interview before enrolling in this unit. For further information contact Dr R. Gilbert (General Studies).

*Textbooks*

Barry K, King L. Beginning teaching. 2nd ed. Australia: Social Science Press, 1996

**GENS 1001 Education 2: Educational Psychology**

3 credit points. BMus/BMusStudies

Dr R. Brooker (General Studies)

**Corequisite:** Teaching Practicum 1. **Offered:** July. **Classes:** One 1 hr lec and one 1 hr tut/wk. **Assessment:** Two short seminar presentations (2 x 15%), one 1500w essay (40%), and an examination (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. For further information contact Dr R. Brooker (General Studies).

*Textbooks*

Maltby F, Gage NL, Berliner DC. Educational psychology. 5th ed. Houghton Mifflin, 1996

**GENS 2000 Education 3: Developmental Psychology**

3 credit points. BMus/BMusStudies

Dr R. Brooker (General Studies)

**Prerequisite:** Education 2. **Offered:** February. **Classes:** One 1hr lec and one 1 hr tut/wk. **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. For further information contact Dr R. Brooker (General Studies).

*Textbooks*

Santrock JW. Adolescence: an introduction. 6th ed. Iowa: Brown-Benchmark, 1996

**GENS 2001 Education 4: Studies in Teaching**

3 credit points. BMus/BMusStudies

Dr R. Gilbert (General Studies)

**Corequisite:** Teaching Practicum 2. **Offered:** July. **Classes:** One 1hr lec and one 1 hr tut/wk. **Assessment:** One 1500w essay (30%), seminar presentation (30%) examination 40%.

The purpose of this unit is to use the students' prior practical and academic experiences in the Bachelor of Music (Music Education) program as a basis for the development of further skills in, and understanding of, classroom teaching. The content will consist of two related strands, namely, cooperative learning and classroom management. Cooperative learning is emphasised because there has been a tendency for music teachers to work mainly in a teacher centred setting. Students will study cooperative learning by working in small groups practising advanced questioning and active listening skills. The second strand, classroom management, will emphasise such concepts as demonstrating authority, organising the classroom, choosing rules and procedures, communicating with students and the management approaches of Glasser, Canter and Dreikurs. For further information contact Dr R. Gilbert (General Studies).

*Textbooks*

Emmer ET et al. Classroom management for secondary teachers. 2nd ed. Englewood Cliffs, NJ: Prentice Hall, 1997

**GENS 3000 Education 5: Philosophy and History of Education**

3 credit points. BMus/BMusStudies

Dr D. Collins (General Studies)

**Offered:** February. **Classes:** One 1hr lec and one 1 hr tut/wk.

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

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. For further information contact Dr D. Collins (General Studies).

### GENS 3001 Education 6: Curriculum -Theory and Design

3 credit points. BMus/BMusStudies

Dr R. Gilbert (General Studies)

Offered: February. Classes: One 1 hr lec and one 1 hr tut/wk.

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

The study of curriculum asks, "What should students learn?", and, "How should this learning take place?". In a democratic society where teachers have considerable choice in the selection of content and the mode of delivery it is essential that student teachers be aware of the philosophical and theoretical issues relating to curriculum and to the process of curriculum design. Thus, the purpose of this 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.

For further information contact Dr R. Gilbert (General Studies).

#### Textbooks

Pratt D. Curriculum planning. Orlando: Harcourt Brace, 1994

### GENS 4001 Education 7: Individual Differences and Learning

3 credit points. BMus/BMusStudies

Dr R. Brooker (General Studies)

**Prerequisite:** Education 2 & 3. **Corequisite:** Teaching Practicum 3.

**Offered:** July. **Classes:** One 1 hr lec and one 1 hr tut/wk.

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

A unit designed to give students an awareness of the wide diversity of student characteristics, an insight into the resulting broad range of individual differences and special needs in the school population and a knowledge of the way in which the education system provides for these needs. Students will be given the opportunity to gain first hand knowledge of specific areas of individual differences and special needs and to acquire teaching skills relevant to their subject area. This course fulfils the NSW Government 1992 Special Needs Condition of Employment for Teacher Education Graduates. For further information contact Dr R. Brooker (General Studies).

### Elective Jazz Orchestra

ADJS/BMus/BMusStudies

**Offered:** February, July.

Elective Jazz Orchestra is offered to all University students, by 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, tone production, time and swing conception and ear training, plus improvisation as it functions in a big band context. Students of differing abilities are integrated into a learning situation that places emphasis on group motivation for individual improvement. It is expected that students will gain experience and skill in these disciplines

at a rate that is commensurate with each individual's natural abilities.

### JAZZ 1002 Elective Jazz Orchestra 1

3 credit points. ADJS/BMus/BMusStudies

D. Montz (Jazz Studies)

**Prerequisite:** Entry is by audition. **Offered:** February. **Classes:** One 2hr tut/wk. **Assessment:** A final grade will be compiled from continual assessment of professional demeanour and ensemble skills demonstrated during rehearsals and performances (100%).

### JAZZ 1003 Elective Jazz Orchestra 2

3 credit points. ADJS/BMus/BMusStudies

D. Montz (Jazz Studies)

**Prerequisite:** Entry is by audition. **Offered:** July. **Classes:** One 2hr tut/wk. **Assessment:** A final grade will be compiled from continual assessment of professional demeanour and ensemble skills demonstrated during rehearsals and performances (100%).

### JAZZ 2004 Elective Jazz Orchestra 3

3 credit points. ADJS/BMus/BMusStudies

D. Montz (Jazz Studies)

**Prerequisite:** Entry is by audition. **Offered:** February. **Classes:** One 2hr tut/wk. **Assessment:** A final grade will be compiled from continual assessment of professional demeanour and ensemble skills demonstrated during rehearsals and performances (100%).

### JAZZ 2005 Elective Jazz Orchestra 4

3 credit points. ADJS/BMus/BMusStudies

D. Montz (Jazz Studies)

**Prerequisite:** Entry is by audition. **Offered:** July. **Classes:** One 2hr tut/wk. **Assessment:** A final grade will be compiled from continual assessment of professional demeanour and ensemble skills demonstrated during rehearsals and performances (100%).

### JAZZ 3004 Elective Jazz Orchestra 5

3 credit points. BMus/BMusStudies

D. Montz (Jazz Studies)

**Prerequisite:** Entry is by audition. **Offered:** February. **Classes:** One 2hr tut/wk. **Assessment:** A final grade will be compiled from continual assessment of professional demeanour and ensemble skills demonstrated during rehearsals and performances (100%).

### JAZZ 3005 Elective Jazz Orchestra 6

3 credit points. BMus/BMusStudies

D. Montz (Jazz Studies)

**Prerequisite:** Entry is by audition. **Offered:** July. **Classes:** One 2hr tut/wk. **Assessment:** A final grade will be compiled from continual assessment of professional demeanour and ensemble skills demonstrated during rehearsals and performances (100%).

### JAZZ 4004 Elective Jazz Orchestra 7

3 credit points. BMus

D. Montz (Jazz Studies)

**Prerequisite:** Entry is by audition. **Offered:** February. **Classes:** One 2hr tut/wk. **Assessment:** A final grade will be compiled from continual assessment of professional demeanour and ensemble skills demonstrated during rehearsals and performances (100%).

### JAZZ 4005 Elective Jazz Orchestra 8

3 credit points. BMus

D. Montz (Jazz Studies)

**Prerequisite:** Entry is by audition. **Offered:** July. **Classes:** One 2hr tut/wk. **Assessment:** A final grade will be compiled from continual assessment of professional demeanour and ensemble skills demonstrated during rehearsals and performances (100%).

### Electronic Music

ADJS/BMus/BMusStudies

**Offered:** February, July.

During this sequence of units students will be introduced to:

- MIDI control devices
- electroacoustic composition from music concrete to digital audio sampling
- analog and digital synthesis
- interactive MIDI (various performance interfaces)
- audio-visual programming techniques involving application of sound and image

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

#### CMPN 1007 Electronic Music 1

3 credit points. ADJS/BMus/BMusStudies  
Dr M. Wesley-Smith (Composition)

**Prerequisite:** Music Technology 1. **Corequisite:** Composition 3 (Major). **Offered:** February. **Classes:** One 1 hr lec and one 1 hr tut/wk. **Assessment:** Two minor assignments (20% and 20%) one composition (60%).

Please see the description under Electronic Music. For further information contact Dr M. Wesley-Smith (Composition).

#### CMPN 1008 Electronic Music 2

3 credit points. ADJS/BMus/BMusStudies  
Dr M. Wesley-Smith (Composition)

**Prerequisite:** Electronic Music 1. **Corequisite:** Composition 4 (Major). **Offered:** July. **Classes:** One 1 hr lec and one 1 hr tut/wk. **Assessment:** Composition (100%).

Please see the description under Electronic Music. For further information contact Dr M. Wesley-Smith (Composition).

#### CMPN 3008 Electronic Music 3

3 credit points. ADJS/BMus/BMusStudies  
Dr M. Wesley-Smith (Composition)

**Prerequisite:** Electronic Music 2. **Corequisite:** Composition 5 (Major). **Offered:** February. **Classes:** One 1 hr lec and one 1 hr tut/wk. **Assessment:** Composition (100%).

Please see the description under Electronic Music. For further information contact Dr M. Wesley-Smith (Composition).

#### CMPN 3009 Electronic Music 4

3 credit points. ADJS/BMus/BMusStudies  
Dr G. Schiemer (Composition)

**Prerequisite:** Electronic Music 3. **Corequisite:** Composition 6 (Major). **Offered:** July. **Classes:** One 1 hr lec and one 1 hr tut/wk. **Assessment:** Composition (100%).

Please see the description under Electronic Music. For further information contact Dr G. Schiemer (Composition).

#### CMPN 4010 Electronic Music 5

3 credit points. ADJS/BMus/BMusStudies  
Dr G. Schiemer (Composition)

**Prerequisite:** Electronic Music 4. **Corequisite:** Composition 7 (Major). **Offered:** February. **Classes:** One 1 hr lec and one 1 hr tut/wk. **Assessment:** Composition (100%).

Please see the description under Electronic Music. For further information contact Dr G. Schiemer (Composition).

#### CMPN 4011 Electronic Music 6

3 credit points. ADJS/BMus/BMusStudies  
Dr M. Wesley-Smith (Composition)

**Prerequisite:** Electronic Music 5. **Corequisite:** Composition 8 (Major). **Offered:** July. **Classes:** One 1 hr lec and one 1 hr tut/wk. **Assessment:** Composition (100%).

Please see the description under Electronic Music. For further information contact Dr M. Wesley-Smith (Composition).

#### MCGY 3009 Ethnomusicology 1

3 credit points. BMus/BMusStudies  
R. Toop (Musicology)

**Offered:** February. **Classes:** One 1 hr lec/wk. **Assessment:** one 1 hr lec, one 1 hr tut/wk.

An important aspect of the broad educational thrust of the BMus course is the inclusion of the study of music outside the western art tradition. In this core subject, students are acquainted with a broad range of selected world music, examining and understanding the social-cultural characteristics pertaining to music in culture. Selected methodology, music concepts and ethical considerations are covered during the first part of the course. These include the areas of emic and ethnic description, ethnocentrism, organology, notation and transcription. A large focus of the unit is to provide students with practical experiences. The latter part of the semester provides students with the opportunity to exam-

ine selected instrumental practices, such as the Balinese gamelan. For further information contact R. Toop (Musicology).

#### MCGY 3010 Ethnomusicology 2

3 credit points. BMus/BMusStudies  
R. Toop (Musicology)

**Prerequisite:** Ethnomusicology 1. **Offered:** July. **Classes:** One 1 hr lec/wk. **Assessment:** One performance assignment, accompanying essay, one concert report.

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

#### Flute Major and Minor

BMus/BMusStudies

**Offered:** February, July.

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

#### WIND 1006 Flute 1 (Major)

6 credit points. BMus/BMusStudies  
M. Walton (Woodwind)

**Offered:** February. **Classes:** One 1hr individual lesson and one 2hr concert practice/wk. **Assessment:** 15min technical exam or equivalent, minimum one 6min concert practice performance and/or studio class (100%).

#### WIND 1023 Flute 1 (Minor)

3 credit points. BMus/BMusStudies  
M. Walton (Woodwind)

**Offered:** February. **Classes:** 1hr individual lesson and concert practice/wk. **Assessment:** 10min technical exam, one concert practice performance (100%).

#### WIND 1007 Flute 2 (Major)

6 credit points. BMus/BMusStudies  
M. Walton (Woodwind)

**Prerequisite:** Flute 1 (Major). **Offered:** July. **Classes:** One 1hr individual lesson and one 2hr concert practice/wk. **Assessment:** 15min jury recital, minimum one 6min concert practice performance and/or studio class (100%).

#### WIND 1024 Flute 2 (Minor)

3 credit points. BMus/BMusStudies  
M. Walton (Woodwind)

**Prerequisite:** Flute 1 (Minor). **Offered:** July. **Classes:** 1hr individual lesson and concert practice/wk. **Assessment:** 15min jury recital, one concert practice (100%).

**WIND 2006 Flute 3 (Major)**

6 credit points. BMus/BMusStudies  
M. Walton (Woodwind)

**Prerequisite:** Flute 2 (Major) or audition. **Offered:** February. **Classes:** One 1 hr individual lesson and one 2hr concert practice/wk. **Assessment:** 20min technical exam, two 6min concert practice performances (100%).

**WIND 2026 Flute 3 (Minor)**

3 credit points. BMus/BMusStudies  
M. Walton (Woodwind)

**Prerequisite:** Flute 2 (Minor). **Offered:** February. **Classes:** 1 hr individual lesson and class instruction/wk. **Assessment:** 15min technical exam, one concert practice performance (100%).

**WIND 2007 Flute 4 (Major)**

6 credit points. BMus/BMusStudies  
M. Walton (Woodwind)

**Prerequisite:** BMus: Flute 3 (Major); DipMus: Flute 2 (Major). **Offered:** July. **Classes:** One 1 hr individual lesson and one 2hr concert practice/wk. **Assessment:** 40min junior recital, two 6min performances at concert practice (100%).

**WIND 2027 Flute 4 (Minor)**

3 credit points. BMus/BMusStudies  
M. Walton (Woodwind)

**Prerequisite:** Flute 3 (Minor). **Offered:** July. **Classes:** 1hr individual lesson and class instruction/wk. **Assessment:** 15-20min recital, one concert practice performance (100%).

**WIND 3006 Flute 5 (Major)**

6 credit points. BMus/BMusStudies  
M. Walton (Woodwind)

**Prerequisite:** Flute 4 (Major). **Offered:** February. **Classes:** One 1hr individual lesson and one 2hr concert practice/wk. **Assessment:** 20min technical exam, two 6min concert practice performances (100%).

**WIND 3028 Flute 5 (Minor)**

3 credit points. BMus/BMusStudies  
M. Walton (Woodwind)

**Prerequisite:** Flute 4 (Minor). **Offered:** February. **Classes:** 1hr individual lesson and class instruction/wk. **Assessment:** 15min technical exam, one concert practice performance (100%).

**WIND 3007 Flute 6 (Major)**

6 credit points. BMus/BMusStudies  
M. Walton (Woodwind)

**Prerequisite:** BMus: Flute 5 (Major); DipMus: Flute 4 (Major). **Offered:** July. **Classes:** One 1 hr individual lesson and one 2hr concert practice/wk. **Assessment:** Concerto exam, two 6min concert practice performances (100%).

**WIND 3029 Flute 6 (Minor)**

3 credit points. BMus/BMusStudies  
M. Walton (Woodwind)

**Prerequisite:** Flute 5 (Minor). **Offered:** July. **Classes:** 1hr individual lesson and class instruction/wk. **Assessment:** 20-25min recital, one concert practice performance (100%).

**WIND 4012 Flute 7 (Major)**

6 credit points. BMus  
M. Walton (Woodwind)

**Prerequisite:** Flute 6 (Major). **Offered:** February. **Classes:** One 1hr individual lesson and one 2hr concert practice/wk. **Assessment:** 20min technical exam, one 6min concert practice performance, one 12min lunch-time concert performance (100%).

**WIND 4038 Flute 7 (Minor)**

3 credit points. BMus  
M. Walton (Woodwind)

**Prerequisite:** Flute 6 (Minor). **Offered:** February. **Classes:** 1 hr individual lesson and class instruction/wk. **Assessment:** 15min technical exam, one concert practice performance (100%).

**WIND 4014 Flute 8 (Major)**

6 credit points. BMus  
M. Walton (Woodwind)

**Prerequisite:** Flute 7 (Major). **Offered:** July. **Classes:** One 1hr individual lesson and one 2hr concert practice/wk. **Assessment:** 50min senior recital, one 6min concert practice performance, one 12min lunch-time concert performance (100%).

**WIND 4039 Flute 8 (Minor)**

3 credit points. BMus  
M. Walton (Woodwind)

**Prerequisite:** Flute 7 (Minor). **Offered:** July. **Classes:** 1hr individual lesson and class instruction/wk. **Assessment:** Exam (100%).

**VSAO 3002 French for Singers 1**

3 credit points. BMus/BMusStudies/DipOp  
N. Dorigo (Vocal Studies and Opera)

**Offered:** February. **Classes:** 2hrs/wk. **Assessment:** Written and oral exam end of semester.

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

**VSAO 3003 French for Singers 2**

3 credit points. BMus/BMusStudies/DipOp  
N. Dorigo (Vocal Studies and Opera)

**Prerequisite:** French for Singers 1. **Offered:** July. **Classes:** 2hrs/wk. **Assessment:** Written and oral exam end of semester.

Continuation of Opera French 1. For further information contact the Chair (Vocal Studies and Opera).

**French Horn Major and Minor**

BMus/BMusStudies

**Offered:** February, July.

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.

**BRSS 1002 French Horn 1 (Major)**

6 credit points. BMus/BMusStudies  
R. Johnson (Brass)

**Offered:** February. **Classes:** One 1hr individual lesson and concert practice/wk. **Assessment:** 30min technical exam or equivalent, minimum one 6min concert practice performance and/or studio class (100%).

**BRSS 1010 French Horn 1 (Minor)**

3 credit points. BMus/BMusStudies  
R. Johnson (Brass)

**Offered:** February. **Classes:** One 1hr individual lesson and concert practice/wk. **Assessment:** 10min technical exam, one concert practice performance (100%).

**BRSS 1003 French Horn 2 (Major)**

6 credit points. BMus/BMusStudies  
R. Johnson (Brass)

**Prerequisite:** French Horn 1 (Major). **Offered:** July. **Classes:** One 1 hr individual lesson and concert practice/wk. **Assessment:** 15min jury recital, minimum one 6min concert practice performance and/or studio class (100%).

**BRSS 1011 French Horn 2 (Minor)**

3 credit points. BMus/BMusStudies

R. Johnson (Brass)

**Prerequisite:** French Horn 1 (Minor). **Offered:** July. **Classes:** One 1hr individual lesson and concert practice/wk. **Assessment:** 15min recital exam, one concert practice (100%).

**BRSS 2002 French Horn 3 (Major)**

6 credit points. BMus/BMusStudies

R. Johnson (Brass)

**Prerequisite:** French Horn 2 (Major) or audition. **Offered:** February. **Classes:** One 1hr individual lesson and concert practice/wk. **Assessment:** 30min technical exam, two 6min concert practice performances (100%).

**BRSS 2004 French Horn 3 (Minor)**

3 credit points. BMus/BMusStudies

R. Johnson (Brass)

**Prerequisite:** French Horn 2 (Minor). **Offered:** February. **Classes:** 1 hr/wk individual lesson and class instruction. **Assessment:** 15min technical exam, one concert practice performance (100%).

**BRSS 2003 French Horn 4 (Major)**

6 credit points. BMus/BMusStudies

R. Johnson (Brass)

**Prerequisite:** BMus: French Horn 3 (Major), DipMus: French Horn 2 (Major). **Offered:** July. **Classes:** One 1 hr individual lesson and concert practice/wk. **Assessment:** 40min junior recital, two 6min performances at concert practice (100%).

**BRSS 2005 French Horn 4 (Minor)**

3 credit points. BMus/BMusStudies

R. Johnson (Brass)

**Prerequisite:** French Horn 3 (Minor). **Offered:** July. **Classes:** 1 hr/wk individual lesson and class instruction. **Assessment:** 15-20min recital, one concert practice performance (100%).

**BRSS 3004 French Horn 5 (Major)**

6 credit points. BMus/BMusStudies

R. Johnson (Brass)

**Prerequisite:** French Horn 4 (Brass) (Major). **Offered:** February. **Classes:** One 1 hr individual lesson and concert practice/wk. **Assessment:** 30min technical exam, two 6min concert practice performances (100%).

**BRSS 3008 French Horn 5 (Minor)**

3 credit points. BMus/BMusStudies

R. Johnson (Brass)

**Prerequisite:** French Horn 4 (Minor). **Offered:** February. **Classes:** 1 hr/wk individual lesson and class instruction. **Assessment:** 15min technical exam, one concert practice performance (100%).

**BRSS 3005 French Horn 6 (Major)**

6 credit points. BMus/BMusStudies

R. Johnson (Brass)

**Prerequisite:** BMus: French Horn 5 (Major); DipMus: French Horn 4 (Major). **Offered:** July. **Classes:** One 1 hr individual lesson and concert practice/wk. **Assessment:** Concerto exam, two 6min concert practice performances (100%).

**BRSS 3009 French Horn 6 (Minor)**

3 credit points. BMus/BMusStudies

R. Johnson (Brass)

**Prerequisite:** French Horn 5 (Minor). **Offered:** July. **Classes:** 1 hr/wk individual lesson and class instruction. **Assessment:** 20-25min recital, one concert practice performance (100%).

**BRSS 4004 French Horn 7 (Major)**

6 credit points. BMus

R. Johnson (Brass)

**Prerequisite:** French Horn 6 (Major). **Offered:** February. **Classes:** One 1 hr individual lesson and concert practice/wk. **Assessment:** 30min technical exam, one 6min concert practice performance, one 12min lunch-time concert performance (100%).

**BRSS 4005 French Horn 7 (Minor)**

3 credit points. BMus

R. Johnson (Brass)

**Prerequisite:** French Horn 6 (Minor). **Offered:** February. **Classes:** 1 hr/wk individual lesson and class instruction. **Assessment:** 15min technical exam, one concert practice performance (100%).

**BRSS 4006 French Horn 8 (Major)**

6 credit points. BMus

R. Johnson (Brass)

**Prerequisite:** French Horn 7 (Major). **Offered:** July. **Classes:** One 1hr individual lesson and concert practice/wk. **Assessment:** 50min senior recital, one 6min concert practice performance, one 12min lunch-time concert performance (100%).

**BRSS 4007 French Horn 8 (Minor)**

3 credit points. BMus

R. Johnson (Brass)

**Prerequisite:** French Horn 7 (Minor). **Offered:** July. **Classes:** 1 hr/wk individual lesson and class instruction. **Assessment:** Exam (100%).

**STRG 1004 Functional Guitar 1**

3 credit points. BMus/BMusStudies/DipMus

G. Strazzullo (Strings)

**Offered:** February. **Classes:** One 1 hr class/wk. **Assessment:** Class work (50%), 15min prac exam (50%).

To develop students' ability to confidently use the guitar as an harmonic and accompanying instrument. Students will be provided with experiences which develop their functional skills in harmony, sight reading and improvisation. Please note that this course will be offered when optimum class numbers present, not necessarily in year 1 of the course. For further information contact G. Pikler (Strings).

**STRG 1005 Functional Guitar 2**

3 credit points. BMus/BMusStudies/DipMus

G. Strazzullo (Strings)

**Prerequisite:** Functional Guitar 1. **Offered:** July. **Classes:** One 1 hr class/wk. **Assessment:** Class work (50%), 15min prac exam (50%). Please refer to Functional Guitar 1. This class will be offered when optimum class numbers present, not necessarily in year 1 of the course. For further information contact G. Pikler (Strings).

**STRG 2004 Functional Guitar 3**

3 credit points. BMus/BMusStudies/DipMus

G. Strazzullo (Strings)

**Prerequisite:** Functional Guitar 2. **Offered:** February. **Classes:** One 1hr class/wk. **Assessment:** Class work (50%), 15min prac exam (50%).

Please refer to Functional Guitar 1. This class will be offered when optimum class numbers present, not necessarily in year 1 of the course. For further information contact G. Pikler (Strings).

**STRG 2005 Functional Guitar 4**

3 credit points. BMus/BMusStudies/DipMus

G. Strazzullo (Strings)

**Prerequisite:** Functional Guitar 3. **Offered:** July. **Classes:** One 1 hr class/wk. **Assessment:** Class work (50%), 15min prac exam (50%). Please refer to Functional Guitar 1. This class will be offered when optimum class numbers present, not necessarily in year 1 of the course. For further information contact G. Pikler (Strings).

**KEYB 2000 Functional Keyboard 3**

3 credit points. BMus/BMusStudies/DipMus

G. Willems (Keyboard)

**Prerequisite:** Harmony and Analysis 2. **Offered:** February. **Classes:** One 1 hr class/wk. **Assessment:** 15min prac and viva voce exam (100%).

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



**VSAO 2004 German for Singers 1**

3 credit points. BMus/BMusStudies/DipOp  
B. Holleman (Vocal Studies and Opera)

**Prerequisite:** Diction for Singers 1 and 2. **Offered:** February.  
**Classes:** One 2hr workshop/wk. **Assessment:** Written (25%), aural (50%) and attendance (25%).

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.

**VSAO 2005 German for Singers 2**

3 credit points. BMus/BMusStudies/DipOp  
B. Holleman (Vocal Studies and Opera)

**Prerequisite:** German for Singers 1. **Offered:** July. **Classes:** One 2hr workshop/wk. **Assessment:** Written (25%), aural (50%) and attendance (25%).

Application and deepening of language skills gained in Opera German 1 to the translations of given texts; poetic appreciation of these texts, leading to understanding and interpretation of the word-music relationship. For further information contact the Chair (Vocal Studies and Opera).

**VSAO 3009 German for Singers 3**

3 credit points. BMus/BMusStudies  
B. Holleman (Vocal Studies and Opera)

**Prerequisite:** German for Singers 2. **Offered:** February. **Classes:** One 2hr workshop/wk. **Assessment:** Written (25%), aural (50%) and attendance (25%).

Consolidation of skills begun in German 1 and 2.

**VSAO 3016 German for Singers 4**

3 credit points. BMus/BMusStudies  
B. Holleman (Vocal Studies and Opera)

**Prerequisite:** German for Singers 3. **Offered:** July. **Classes:** One 2hr workshop/wk. **Assessment:** Written (25%), aural (50%) and attendance (25%).

Consolidation of skills begun in German 1 and 2.

**Guitar Major and Minor**

BMus/BMusStudies

**Offered:** February, July.

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

**STRG 1006 Guitar 1 (Major)**

6 credit points. BMus/BMusStudies  
G. Pikler (Strings)

**Offered:** February. **Classes:** One 1hr individual lesson and concert practice/wk. **Assessment:** 15min technical exam and one 6min concert practice performance (100%).

**STRG 1013 Guitar 1 (Minor)**

3 credit points. BMus/BMusStudies  
G. Pikler (Strings)

**Offered:** February. **Classes:** One 1 hr individual lesson and concert practice/wk. **Assessment:** 10min technical exam, one concert practice performance (100%).

**STRG 1007 Guitar 2 (Major)**

6 credit points. BMus/BMusStudies  
G. Pikler (Strings)

**Prerequisite:** Guitar 1 (Major). **Offered:** July. **Classes:** One 1hr individual lesson and concert practice/wk. **Assessment:** 15min jury recital and one 6min concert practice performance (100%).

**STRG 1014 Guitar 2 (Minor)**

3 credit points. BMus/BMusStudies  
G. Pikler (Strings)

**Prerequisite:** Guitar 1 (Minor). **Offered:** July. **Classes:** One 1hr individual lesson and concert practice/wk. **Assessment:** 10min recital program, one 6min concert practice performance and/or studio class (100%).

**STRG 2006 Guitar 3 (Major)**

6 credit points. BMus/BMusStudies  
G. Pikler (Strings)

**Prerequisite:** Guitar 2 (Major) or audition. **Offered:** February. **Classes:** One 1 hr individual lesson and concert practice/wk. **Assessment:** 15min technical exam, two 6min concert practice performances (100%).

**STRG 2012 Guitar 3 (Minor)**

3 credit points. BMus/BMusStudies  
G. Pikler (Strings)

**Prerequisite:** Guitar 2 (Minor). **Offered:** February. **Classes:** 1hr/wk individual lesson and class instruction. **Assessment:** 15min technical exam, one concert practice performance (100%).

**STRG 2007 Guitar 4 (Major)**

6 credit points. BMus/BMusStudies  
G. Pikler (Strings)

**Prerequisite:** Guitar 3 (Major). **Offered:** July. **Classes:** One 1hr individual lesson and concert practice/wk. **Assessment:** 40min junior recital, two 6min performances at concert practice (100%).

**STRG 2013 Guitar 4 (Minor)**

3 credit points. BMus/BMusStudies  
G. Pikler (Strings)

**Prerequisite:** Guitar 3 (Minor). **Offered:** July. **Classes:** 1 hr/wk individual lesson and class instruction. **Assessment:** 15min recital, one concert practice performance (100%).

**STRG 3004 Guitar 5 (Major)**

6 credit points. BMus/BMusStudies  
G. Pikler (Strings)

**Prerequisite:** Guitar 4 (Major). **Offered:** February. **Classes:** One 1 hr individual lesson and concert practice/wk. **Assessment:** 15min technical exam, two 6min concert practice performances (100%).

**STRG 3016 Guitar 5 (Minor)**

3 credit points. BMus/BMusStudies  
G. Pikler (Strings)

**Prerequisite:** Guitar 4 (Minor). **Offered:** February. **Classes:** 1 hr/wk individual lesson and class instruction. **Assessment:** 15min technical exam, one concert practice performance (100%).

**STRG 3005 Guitar 6 (Major)**

6 credit points. BMus/BMusStudies  
G. Pikler (Strings)

**Prerequisite:** Guitar 5 (Major). **Offered:** July. **Classes:** One 1 hr individual lesson and concert practice/wk. **Assessment:** Concerto exam, two 6min concert practice performances (100%).

**STRG 3017 Guitar 6 (Minor)**

3 credit points. BMus/BMusStudies  
G. Pikler (Strings)

**Prerequisite:** Guitar 5 (Minor). **Offered:** July. **Classes:** 1 hr/wk individual lesson and class instruction. **Assessment:** 20min recital, one concert practice performance (100%).

**STRG 4006 Guitar 7 (Major)**

6 credit points. BMus  
G. Pikler (Strings)

**Prerequisite:** Guitar 6 (Major). **Offered:** February. **Classes:** One 1 hr individual lesson and concert practice/wk. **Assessment:** 20min exam, one 6min concert practice performance, one 12min lunch-time concert performance (100%).

**STRG4014 Guitar 7 (Minor)**

3 credit points. BMus

G. Pikler (Strings)

**Prerequisite:** Guitar 6 (Minor). Offered: February. Classes: 1hr/wk individual lesson and class instruction. Assessment: 20min technical exam, one concert practice performance (100%).

**STRG 4008 Guitar 8 (Major)**

6 credit points. BMus

G. Pikler (Strings).

**Prerequisite:** Guitar 7 (Major). Offered: July. Classes: One 1hr individual lesson and concert practice/wk. Assessment: 50min senior recital, one 6min concert practice performance, one 12min lunch-time concert performance (100%).

**STRG 4015 Guitar 8 (Minor)**

3 credit points. BMus

G. Pikler (Strings)

**Prerequisite:** Guitar 7 (Minor). Offered: July. Classes: 1 hr/wk individual lesson and class instruction. Assessment: 20min exam, one concert practice performance (100%).

**MCGY 3011 Harmony 5**

3 credit points. BMus/BMusStudies

Dr B. Kos (Composition)

**Offered:** February. Classes: One 1 hr tut/wk. Assessment: Three written assignments (30% each), participation in class performances (10%).

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

**MCGY 3012 Harmony 6**

3 credit points. BMus/BMusStudies

Dr B. Kos (Composition)

**Offered:** July. Classes: One 1 hr tut/wk. Assessment: Three written assignments (30% each), participation in class performances (10%). Surveys a representative selection of techniques of composition from the second half of the twentieth century. Topics will include: polytonality, quartal and quintal harmony, 'non-traditional' use of triads, film and theatre music, twelve-tone composition. For further information contact Dr B. Kos (Composition).

**MCGY 1008 Harmony and Analysis 1**

3 credit points. BMus/BMusStudies/DipMus

L. Cornwell (Musicology)

**Offered:** February. Classes: 1 lecture, 1 tutorial, 1 keyboard class/wk. Assessment: Lecture/tutorial component: 65%, comprising weekly assignments (40%), examination (60%). Keyboard component: 35%, comprising class tests (40%), examination (60%). Students are required to pass both the Lecture/tutorial and Keyboard components.

An understanding of the materials of tonal music is fundamental to all aspects of a student's musicianship. The acquisition of practical skills in harmony provides a means of examining in their essence issues of musical structure and technique that apply throughout the tonal repertoire. In February Semester students gain fluency in writing four-part harmonisations using diatonic vocabulary, learning the basic chord functions and voice-leading patterns that will provide a framework for later elaboration. Exercises in species counterpoint are included to assist in the comprehension of voice leading principles, and the linear conception of music is further explored through introductory exercises in analysis. Keyboard class gives students an opportunity to reinforce and extend their understanding of musical concepts through the experience of playing and listening. Structured exercises in the building and voicing of chords, improvisation, score reading, sight reading and transposition are designed to cater both for beginners and more experienced keyboard players.

*Textbooks*

Gauldin Robert. Harmonic practice in tonal music. NY: Norton, 1997

Gauldin Robert. Workbook for harmonic practice in tonal music.

NY: Norton, 1997

Lyke J et al. Keyboard musicianship Book 1. 7th ed. Champaign, Illinois: Stipes Publishing Company, 1998

**MCGY 1009 Harmony and Analysis 2**

3 credit points. BMus/BMusStudies/DipMus

L. Cornwell (Musicology)

**Prerequisite:** Harmony and Analysis 1. Offered: July. Classes: 1 lecture, 1 tutorial, 1 keyboard class/wk. Assessment: Lecture/tutorial component: 65%, comprising weekly assignments (40%), examination (60%). Keyboard component: 35%, comprising class tests (40%), examination (60%). Students are required to pass both the Lecture/tutorial and Keyboard components.

Having acquired basic skills in voice leading and an understanding of diatonic chord functions, students are introduced to more advanced concepts that are encountered frequently in the tonal repertoire. These include modulation, diatonic sequences and techniques for working with instrumental textures. Counterpoint studies are continued, both in practice and in analysis, where some aspects of Baroque musical forms are considered. Keyboard class provides an opportunity for the further development of skills in all of these areas.

*Textbooks*

Gauldin Robert. Harmonic practice in tonal music. NY: Norton, 1997

Gauldin Robert. Workbook for harmonic practice in tonal music. NY: Norton, 1997

Lyke I et al. Keyboard musicianship Book 1. 7th ed. Champaign, Illinois: Stipes Publishing Company, 1998

**MCGY 2010 Harmony and Analysis 3**

3 credit points. BMus/BMusStudies/DipMus

L. Cornwell (Musicology)

**Prerequisite:** Harmony and Analysis 2. Offered: February.

Classes: 1 lecture, 1 tutorial/wk. Assessment: Weekly assignments (50%), Examination (50%).

In Semesters 1 and 2 some separation is maintained between studies in counterpoint and harmony but the emphasis here is upon drawing together those two aspects. An ideal model for this approach is offered by the chorales of J.S. Bach, which form a focus in Semester 3. Each topic is, however, extended to embrace later styles and assignments include the writing of short piano pieces, along with chorale settings and figured-bass exercises. With the benefit of a broader harmonic vocabulary, students investigate a range of analytical approaches to 18th century music, looking at aspects of fugal technique, motivic analysis and issues relating to sonata forms.

*Textbooks*

Gauldin Robert. Harmonic practice in tonal music. NY: Norton, 1997

Gauldin Robert. Workbook for harmonic practice in tonal music. NY: Norton, 1997

**MCGY 2011 Harmony and Analysis 4**

3 credit points. BMus/BMusStudies/DipMus

L. Cornwell (Musicology)

**Prerequisite:** Harmony and Analysis 3. Offered: July. Classes: 1 lecture, 1 tutorial/wk. Assessment: Weekly assignments (50%), Examination (50%).

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

*Textbooks*

Gauldin Robert. Harmonic practice in tonal music. NY: Norton, 1997

Gauldin Robert. Workbook for harmonic practice in tonal music. NY: Norton, 1997

## Harp Major and Minor

BMus/BMusStudies

**Offered:** February, July.

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.

### STRG1008Harp1(Major)

6 credit points. BMus/BMusStudies

G. Richter (Strings)

**Offered:** February. **Classes:** One 1hr individual lesson and concert practice/wk. **Assessment:** 15min technical exam or equivalent, one 6min concert practice performance, concert practice attendance (100%).

### STRG1031Harp1(Minor)

3 credit points. BMus/BMusStudies

G. Richter (Strings)

**Offered:** February. **Classes:** One 1hr individual lesson and concert practice/wk. **Assessment:** 15min technical exam or equivalent, one 6min concert practice performance, concert practice attendance (100%).

### STRG1009Harp2(Major)

6 credit points. BMus/BMusStudies

G. Richter (Strings)

**Prerequisite:** Harp 1 (Major). **Offered:** July. **Classes:** One 1 hr individual lesson and concert practice/wk. **Assessment:** 15min jury recital, minimum one 6min concert practice performance (100%).

### STRG1032Harp2(Minor)

3 credit points. BMus/BMusStudies

G. Richter (Strings)

**Prerequisite:** Harp 1 (Minor). **Offered:** July. **Classes:** One 1 hr individual lesson and concert practice/wk. **Assessment:** 15min jury recital, minimum one 6min concert practice performance (100%).

### STRG2008Harp3(Major)

6 credit points. BMus/BMusStudies

G. Richter (Strings)

**Prerequisite:** Harp 2 (Major) or audition. **Offered:** February. **Classes:** One 1hr individual lesson and concert practice/wk. **Assessment:** 15min technical exam, two 6min concert practice performances (100%).

### STRG2009Harp4(Major)

6 credit points. BMus/BMusStudies

G. Richter (Strings)

**Prerequisite:** Harp 3 (Major). **Offered:** July. **Classes:** One 1 hr individual lesson and concert practice/wk. **Assessment:** 40min junior recital, two 6min performances at concert practice (100%).

### STRG3006Harp5(Major)

6 credit points. BMus/BMusStudies

G. Richter (Strings)

**Prerequisite:** Harp 4 (Major). **Offered:** February. **Classes:** One 1 hr individual lesson and concert practice/wk. **Assessment:** 30min technical exam, two 6min concert practice performances (100%).

### STRG3007Harp6(Major)

6 credit points. BMus/BMusStudies

G. Richter (Strings)

**Prerequisite:** Harp 5 (Major). **Offered:** July. **Classes:** One 1 hr individual lesson and concert practice/wk. **Assessment:** Concerto exam, two 6min concert practice performances (100%).

### STRG4010 Harp 7 (Major)

6 credit points. BMus

G. Richter (Strings)

**Prerequisite:** Harp 6 (Major). **Offered:** February. **Classes:** One 1hr individual lesson and concert practice/wk. **Assessment:** 20min technical exam, one 6min concert practice performance, one 12min lunch-time concert performance (100%).

### STRG4011 Harp 8 (Major)

6 credit points. BMus

G. Richter (Strings)

**Prerequisite:** Harp 7 (Major). **Offered:** July. **Classes:** One 1hr individual lesson and concert practice/wk. **Assessment:** 50min senior recital, one 6min concert practice performance, one 12min lunch-time concert performance (100%).

## Harpsichord Major and Minor

BMus/BMusStudies

**Offered:** February, July.

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 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 Harpsichord.

### KEYB 1002 Harpsichord 1 (Major)

6 credit points. BMus/BMusStudies

E. Powell (Keyboard)

**Offered:** February. **Classes:** One 1 hr individual lesson and concert practice/wk. **Assessment:** 12min technical exam or equivalent, minimum one 6min concert practice performance and/or studio class (100%).

### KEYB 1010 Harpsichord 1 (Minor)

3 credit points. BMus/BMusStudies

E. Powell (Keyboard)

**Offered:** February. **Classes:** One 1hr individual lesson and concert practice/wk. **Assessment:** 10min technical exam, one concert practice performance (100%).

### KEYB 1003 Harpsichord 2 (Major)

6 credit points. BMus/BMusStudies

E. Powell (Keyboard)

**Prerequisite:** Harpsichord 1 (Major). **Offered:** July. **Classes:** One 1hr individual lesson and concert practice/wk. **Assessment:** 15min jury recital 15 minutes, minimum one 6min concert practice performance and/or studio class (100%).

### KEYB 1011 Harpsichord 2 (Minor)

3 credit points. BMus/BMusStudies

E. Powell (Keyboard)

**Prerequisite:** Harpsichord 1 (Minor). **Offered:** July. **Classes:** One 1 hr individual lesson and concert practice/wk. **Assessment:** 15 min recital of 3 pieces, one concert practice performance (100%).

### KEYB 2001 Harpsichord 3 (Major)

6 credit points. BMus/BMusStudies

E. Powell (Keyboard)

**Prerequisite:** Harpsichord 2 (Major) or audition. **Offered:** February. **Classes:** One 1 hr individual lesson and concert practice/wk. **Assessment:** 12min technical exam, two 6min concert practice performances (100%).

Students wishing to transfer from Harpsichord 2 (Minor) to Harpsichord 3 (Major) must demonstrate at both their Harpsichord 1 & 2 (Minor) examinations that they have covered equivalent syllabus and reached the standard of Major candidates.

**KEYB 2009 Harpsichord 3 (IVlinor)**

3 credit points. BMus/BMusStudies

E. Powell (Keyboard)

**Prerequisite:** Harpsichord 2 (Minor). **Offered:** February. **Classes:** 1 hr/wk individual lesson / class instruction and concert practice.

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

**KEYB 2002 Harpsichord 4 (Major)**

6 credit points. BMus/BMusStudies

E. Powell (Keyboard)

**Prerequisite:** BMus: Harpsichord 3 (Major); Dip Mus: Harpsichord 2 (Major). **Offered:** July. **Classes:** One 1 hr individual lesson and concert practice/wk. **Assessment:** 40min junior recital, two 6min concert practice performances (100%).

**KEYB 2010 Harpsichord 4 (Minor)**

3 credit points. BMus/BMusStudies

E. Powell (Keyboard)

**Prerequisite:** Harpsichord 3 (Minor). **Offered:** July. **Classes:** 1 hr/wk individual lesson / class instruction and concert practice.

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

**KEYB 3000 Harpsichord 5 (Major)**

6 credit points. BMus/BMusStudies

E. Powell (Keyboard)

**Prerequisite:** Harpsichord 4 (Major). **Offered:** February. **Classes:** One 1 hr individual lesson and concert practice/wk. **Assessment:** 12min technical exam, two 6min concert practice performances (100%).

**KEYB 3006 Harpsichord 5 (Minor)**

3 credit points. BMus/BMusStudies

E. Powell (Keyboard)

**Prerequisite:** Harpsichord 4 (Minor). **Offered:** February. **Classes:** 1 hr/wk individual lesson / class instruction and concert practice.

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

**KEYB 3001 Harpsichord 6 (Major)**

6 credit points. BMus/BMusStudies

E. Powell (Keyboard)

**Prerequisite:** BMus: Harpsichord 5 (Major); DipMus: Harpsichord 4 (Major). **Offered:** July. **Classes:** One 1hr individual lesson and concert practice/wk. **Assessment:** Concerto exam, two 6min concert practice performances (100%).

**KEYB 3007 Harpsichord 6 (Minor)**

3 credit points. BMus/BMusStudies

E. Powell (Keyboard)

**Prerequisite:** Harpsichord 5 (Minor). **Offered:** July. **Classes:** 1 hr/wk individual lesson / class instruction and concert practice.

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

**KEYB 4000 Harpsichord 7 (Major)**

6 credit points. BMus

E. Powell (Keyboard)

**Prerequisite:** Harpsichord 6 (Major). **Offered:** February. **Classes:** One 1hr individual lesson and concert practice/wk. **Assessment:** 12min technical exam, one 6min concert practice performance, one 12min lunch-time concert performance (100%).

**KEYB 4006 Harpsichord 7 (Minor)**

3 credit points. BMus

E. Powell (Keyboard)

**Prerequisite:** Harpsichord 6 (Minor). **Offered:** February. **Classes:** 1 hr/wk individual lesson and class instruction. **Assessment:** 15min technical exam, one concert practice performance (100%).

**KEYB 4001 Harpsichord 8 (Major)**

6 credit points. BMus

E. Powell (Keyboard)

**Prerequisite:** Harpsichord 7 (Major). **Offered:** July. **Classes:** One 1hr individual lesson and concert practice/wk. **Assessment:** 50min senior recital, one 6min concert practice performance, one 12min lunch-time concert performance (100%).

**KEYB 4007 Harpsichord 8 (Minor)**

3 credit points. BMus

E. Powell (Keyboard)

**Prerequisite:** Harpsichord 7 (Minor). **Offered:** July. **Classes:** 1 hr/wk individual lesson and class instruction. **Assessment:** Exam (100%).

**KEYB 1004 Harpsichord Class 1**

3 credit points. BMus/BMusStudies

E. Powell (Keyboard)

**Prerequisite:** Students must take Pianoforte at a Major level or pass an audition. **Offered:** February. **Classes:** One 1 hr class/wk.

**Assessment:** Three prac assignments (20% each), one 10min prac exam (40%).

Students will be taught the principles of harpsichord technique and will develop performance skills through the study and preparation of pieces representing a variety of styles and genres. Availability subject to sufficient enrolment numbers. For further information contact the Chair (Keyboard).

**KEYB 1005 Harpsichord Class 2**

3 credit points. BMus/BMusStudies

E. Powell (Keyboard)

**Prerequisite:** Harpsichord Class 1. **Offered:** July. **Classes:** One 1hr class/wk. **Assessment:** Three prac assignments (20% each), one 10min prac exam (40%).

Consolidation and extension of concepts and skills introduced in Harpsichord Class 1. Availability subject to sufficient enrolment numbers. For further information contact the Chair (Keyboard).

## Historical and Cultural Studies

BMus/BMusStudies

**Offered:** February, July.

These general education units are designed to provide students with a historical survey of aspects of the western cultural tradition. Topics in social, political or cultural history are chosen and arranged to complement students' professional studies in Western art music.

**GENS 2004 Historical and Cultural Studies 1 :The Shock of the New - The Meaning of Modernism 1790-1939**

3 credit points. BMus/BMusStudies

Dr D. Collins (General Studies)

**Offered:** February. **Classes:** 1 lecture, 1 seminar/wk. **Assessment:** Essay, 1500w (50%); seminar presentation (50%).

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 include the impact of nationalism and imperialism on social, political and cultural organization; the emergence of mass consumer culture; the rise of the avant garde, the impact of psychoanalytic theory on cultural discourses; the emergence of new cultural/artistic forms (jazz, film, photography etc); the cultural roots of totalitarianism and the relationship between totalitarianism and cultural production. Students will also acquire some familiarity with the development of the concept of culture and theoretical approaches to cultural studies. The unit also aims to provide students with generic oral and written communication skills. Students will be required to undertake a variety of written and performance tasks aimed at developing skills necessary for their future professional development. Stress will be placed on developing research skills, the distinctions between formal and informal writing, report and essay writing, the processes of critical analysis and techniques of oral presentation and small group discussion. Students will be encouraged to acquire collaborative as well as individual skills. For further information contact Dr D. Collins (General Studies).

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

3 credit points. BMus/BMusStudies

Dr D. Collins (General Studies)

**Offered:** July. **Classes:** 1 lecture, 1 seminar/wk. **Assessment:** Essay, 1500w (50%), seminar presentation (50%).

The United States emerged from the Second World War as the world's leading nation. This unit examines the Americanization of Western society and the tensions and conflicts that have accompanied the emergence of a new world order. Subjects covered include the Cold War and the impact of McCarthyism; the culture of protest that emerged in the sixties; the impact of liberation movements (including the civil rights movement, anti-colonialism, women's and gay liberation); the decline of communism; the new conservatism; mass media and socio-cultural change, intellectual movements (eg. existentialism), preoccupations in aesthetic theory and production, the ways in which culture has been used as a site of resistance to both American and Soviet hegemony and post-modernism. The unit builds upon the generic communication skills component of first semester. For further information contact Dr D. Collins (General Studies).

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

3 credit points. BMus/BMusStudies

Dr Ft. Gilbert (General Studies)

Offered: February. Classes: One 1 hr lec and one 1 hr seminar/wk. Assessment: Essay, 1500w (50%), seminar presentation (50%). Beginning with a brief survey of the medieval background, this unit introduces students to contemporary interpretations of some of the seminal moments in European history: the Renaissance, the Reformation, the Scientific Revolution, the expansion of Europe overseas. Topics include the relationship between the Renaissance, creativity and consumption, religion and the idea of a persecuting society, science and the decline of magic, science and gender, oral, print and performance culture, literary (and especially Shakespearean) texts as cultural signifiers. Stress will also be placed on European encounters with other cultures (Islam, West Africa, Meso-America) and the subsequent processes of cultural exchange and transformation. By understanding Europeans attitudes towards the 'other' students will develop a deeper appreciation of their own cultural and social sensibilities. Students will also be continually encouraged to relate their knowledge of music and history to these larger themes and constructs. Communication skills remain a core component of the course. Students will be expected to build on the techniques developed in first year units and to develop a deeper understanding of the processes involved in effective oral and written communication. For further information contact Dr R. Gilbert (General Studies).

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

3 credit points. BMus/BMusStudies

Dr R. Gilbert (General Studies)

Offered: July. Classes: 1 lecture, 1 seminar/wk. Assessment: Essay, 1500w (50%), seminar presentation (50%). This unit looks at some of the main determinants of individual identity in western culture. It traces the history of material life, the family, manners and the emerging notion of privacy. It explores changing attitudes to childhood, women, gender, sexuality, deviance, work, culture and recreation. The impact of industrialisation on everyday life and popular culture is examined and, connected to this, the idea of the emergence of 'highbrow', 'middlebrow' and 'lowbrow' cultures. Film, literature, art and music will be used to exemplify themes basic to the unit. Communication skills and the ability to work interactively remain a core component of this unit. For further information contact Dr R. Gilbert (General Studies).

## History of Opera

BMus/BMusStudies/DipOp

Offered: February, July.

These units survey the development of opera, over two semesters, from Greek theatre and mediaeval dramatic music, and Monteverdi, through to contemporary opera.

### VSAO 1004 History of Opera 1

3 credit points. BMus/BMusStudies/DipOp

P. Virag (Vocal Studies and Opera)

Offered: February. Classes: One 2hr lec/wk. Assessment: Class participation (10%), written assignments (25%), class tests (15%), final exam (50%).

The development of opera from Greek theatre to Mozart. For further information contact the Chair (Vocal Studies and Opera).

### VSAO 2000 History of Opera 2

3 credit points. BMus/BMusStudies/DipOp

P. Virag (Vocal Studies and Opera)

Prerequisite: History of Opera 1. Offered: July. Classes: One 2hr class/wk. Assessment: Class participation (10%), written assignments (25%), class tests (15%), final exam (50%).

The development of opera from the early 19th century through the 20th century. For further information contact Chair (Vocal Studies and Opera).

### CMPN 2002 Instrument-builder Composers in 20C 1

3 credit points. BMus/BMusStudies

Dr G. Schiemer (Composition)

Offered: February. Classes: One 1 hr lecture/wk. Assessment: listening test (40%) essay (60%).

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

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

For further information contact Dr G. Schiemer (Composition).

### CMPN 2005 Instrument-builder Composers in 20C 2

3 credit points. BMus/BMusStudies

Dr G. Schiemer (Composition)

Prerequisite: Instrument-builder composers in 20C 1. Offered: July. Classes: One 1hr lecture/wk. Assessment: Instrument construction or installation (100%).

Please refer to Composer/instrument-builders in the 20th century 1. Emphasis will include some non-electronic instruments as

practical work will not necessarily involve electronics. For further information contact Dr G. Schiemer (Composition).

### STRG 3008 Interpretation of Early Music 1

3 credit points. BMus/BMusStudies/DipMus

T. Andersson (Strings)

Offered: February. Classes: One 1 hr class/wk. Assessment:

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

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

### STRG 3009 Interpretation of Early Music 2

3 credit points. BMus/BMusStudies/DipMus

T. Andersson (Strings)

**Prerequisite:** Interpretation of Early Music 1. **Offered:** July.

**Classes:** One 1hr class/wk. **Assessment:** Written exam (50%) and class work (50%).

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

### JAZZ 3018 Intro to Jazz Transcription and Analysis

3 credit points. BMus/BMusStudies

D. Montz (Jazz Studies)

**Prerequisite:** Jazz Harmony and Arranging 4. **Offered:** February.

**Classes:** One 1 hr tut/wk. **Assessment:** A folio of an approved number of analysed transcriptions (100%).

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 D.Montz (Jazz Studies).

### MUED 1000 Intro to Music Teaching and Learning

3 credit points. BMus/BMusStudies

Dr P. Dunbar-Hall (Music Education)

**Offered:** February, July. **Classes:** 2hrs/wk, lec and seminar.

**Assessment:** Seminar presentation (30%), exam (20%), assignment (50%).

The purpose of this unit is to introduce students to music teaching and learning as wide-ranging, and occurring in a number of settings. These settings include private studios, orchestras and bands, education systems from early childhood to tertiary, community activities, and hospitals and other health related institutions. Areas to be covered in this unit include: the design, delivery and assessment of music teaching programs; strategies for utilising creativity, aural skills and performance in the development of musical understanding; generic music learning styles; music teaching strategies specific to different music learning settings; musical cognition; psychological development; and learning theory.

### CMPN 2017 Introduction to Just Intonation Tunings

3 credit points. BMus/BMusStudies

Dr G. Schiemer (Composition)

**Prerequisite:** Computer Music Synthesis - Introduction. **Offered:**

July. **Classes:** One 1 hr lecture and one 1 hr tut per wk.

**Assessment:** 2 composition assignments (40% & 60%).

The harmonic language of most contemporary Western Music has evolved around 12-tone equal temperament - a tuning system where an octave is divided into 12 equal intervals. C20th composers, beginning with Harry Partch, and later Lou Harrison, Ben Johnson, La Monte Young and others, have developed new ways of organising non-equal musical intervals - extending the principles of just intonation used by the ancient Greeks. Unlike equal-tempered tuning JI is not a single system of tuning but describes the multitude of tunings commonly found in many other musical cultures. Because just intonation intervals are based on the natural harmonic series, these tunings can provide acoustic reinforcement capable of altering the musical timbre - sometimes dramatically. JI tunings therefore provide composers with new opportunities for organising timbre as well as harmo-

ny. This elective introduces the theory of Just Intonation along with the myriad of tuning systems found in world music that it explains. Some reference is made to other alternative tunings such as non- 12 equal divisions of the octave. Recent developments in MIDI and computer music synthesis have made possible the investigation of Just Intonation. Computer programs such as Csound and Scala are some of the new tools which have been responsible for the explosion of activity among the growing number of experimental composers active in the field of JI composition. Limited places subject to availability of terminals. For further information contact Dr G. Schiemer (Composition).

#### *Textbooks*

Doty D. The just intonation primer. San Francisco, 1992

Chalmers J. Divisions of the tetrachord. San Francisco, 1992

Partch H. The genesis of music. New York, 1972

### VSAO 1010 Italian for Singers 1

3 credit points. BMus/DipOp

N. Dorigo (Vocal Studies and Opera)

**Offered:** February. **Classes:** One 2hr workshop/wk. **Assessment:**

Written and oral exam.

The aim is to concentrate on those aspects of the language specific to the needs of singers. Rules of pronunciation and diction, including the IPA; basic grammar and syntax as an aid 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 the Chair (Vocal Studies and Opera).

### VSAO 1011 Italian for Singers 2

3 credit points. BMus/DipOp

N. Dorigo (Vocal Studies and Opera)

**Prerequisite:** Italian for Singers 1. **Offered:** July. **Classes:** One 2hr workshop/wk. **Assessment:** Written and oral exam.

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

### VSAO 2006 Italian for Singers 3

3 credit points. BMus/DipOp

N. Dorigo (Vocal Studies and Opera)

**Prerequisite:** Italian for Singers 2. **Offered:** February. **Classes:** One 2hr workshop/wk. **Assessment:** Written and oral exam.

Application and development of language skills gained in Italian for Singers 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 and Opera).

### VSAO 2007 Italian for Singers 4

3 credit points. BMus/DipOp

N. Dorigo (Vocal Studies and Opera)

**Prerequisite:** Italian for Singers 3. **Offered:** July. **Classes:** One 2hr workshop/wk. **Assessment:** Written and oral exam.

Please refer to Italian for Singers 3. For further information contact the Chair (Vocal Studies and Opera).

### VSAO 3004 Italian for Singers 5

3 credit points. BMus/DipOp

N. Dorigo (Vocal Studies and Opera)

**Prerequisite:** Italian for Singers 4. **Offered:** February. **Classes:** One 1 hr workshop/wk. **Assessment:** Written and oral exam.

Please refer to Italian for Singers 4. For further information contact the Chair (Vocal Studies and Opera).

### VSAO 3005 Italian for Singers 6

3 credit points. BMus/DipOp

N. Dorigo (Vocal Studies and Opera)

**Prerequisite:** Italian for Singers 5. **Offered:** July. **Classes:** One 1hr workshop/wk. **Assessment:** Written and oral exam.

Please refer to Italian for Singers 5. For further information contact the Chair (Vocal Studies and Opera).

**JAZZ 2008 Jazz Advanced Arranging 1**

3 credit points. BMus/BMusStudies

D. Montz (Jazz Studies)

**Prerequisite:** For BMus: Jazz Harmony and Arranging 4. Offered: February. **Classes:** One 2hr tut/wk. **Assessment:** One arrangement for Big Band or an equivalent large ensemble (100%).

The aim of this unit is to encourage students to explore creative approaches in arranging/composing for a large jazz ensemble (Big Band). In the first semester, a variety of technical and creative approaches and working procedures will be studied, including reharmonisation techniques and open and closed voicing procedures used in this type of scoring. At least one significant work will be presented for rehearsal by the Big Band or an equivalent large ensemble. Availability subject to sufficient numbers. For further information contact the Chair (Jazz Studies).

**JAZZ 2009 Jazz Advanced Arranging 2**

3 credit points. BMus/BMusStudies

D. Montz (Jazz Studies)

**Prerequisite:** Jazz Advanced Arranging 1. **Offered:** July. **Classes:** One 2hr tut/wk. **Assessment:** One arrangement for Big Band or an equivalent large ensemble (100%).

The unit will explore the use of counterpoint and counter melody construction, line writing technique, ensemble, section and mixed voicing combinations. At least one significant work will be presented for rehearsal by the Big Band or an equivalent large ensemble. Availability subject to sufficient numbers. For further information contact the Chair (Jazz Studies).

**JAZZ 1013 Jazz Counterpoint 1**

3 credit points. ADJS/BMus/BMusStudies

D. Montz (Jazz Studies)

**Offered:** February. **Classes:** One 2hr tut/wk. **Assessment:** Weekly assignments, set composition assignment (50%), 2hr written exam (50%).

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 gain experience in applying the theoretical knowledge through performance in class. Students may be expected to bring their instruments to class. For further information contact the Chair (Jazz Studies).

**JAZZ 1014 Jazz Counterpoint 2**

3 credit points. ADJS/BMus/BMusStudies

D. Montz (Jazz Studies)

**Prerequisite:** Jazz Counterpoint 1. Offered: July. **Classes:** One 2hr tut/wk. **Assessment:** Weekly assignments, set composition assignment (50%), 2hr written exam (50%).

Consolidation and development of concepts and skills introduced in Jazz Counterpoint 1. For further information contact the Chair (Jazz Studies).

**JAZZ 1015 Jazz Ear Training 1**

3 credit points. ADJS/BMus/BMusStudies

D. Montz (Jazz Studies)

**Corequisite:** Jazz Performance 1. Offered: February. **Classes:** One 2hr tut/wk. **Assessment:** 2hr exam (100%).

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 D. Montz (Jazz Studies).

**JAZZ 1016 Jazz Ear Training 2**

3 credit points. ADJS/BMus/BMusStudies

D. Montz (Jazz Studies)

**Prerequisite:** Jazz Ear Training 1. **Corequisite:** Jazz Performance 2. **Offered:** July. **Classes:** One 2hr tut/wk. **Assessment:** 2hr exam (100%).

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 D. Montz (Jazz Studies).

**JAZZ 2038 Jazz Ear Training 3**

3 credit points. ADJS/BMus/BMusStudies

D. Montz (Jazz Studies)

**Prerequisite:** Jazz Ear Training 2. **Corequisite:** Jazz Performance 3. **Offered:** February. **Classes:** One 2hr tut/wk. **Assessment:** 2hr exam (80%) plus transcription (20%).

This unit consolidates and expands upon concepts and skills introduced in Jazz Ear Training 1 and 2, plus introducing non-tertian chord structures, slash chords, and more complex harmonic movements from the jazz repertoire. The final grade will consist of an exam component plus a transcription component. For further information contact D. Montz (Jazz Studies).

**JAZZ 2039 Jazz Ear Training 4**

3 credit points. ADJS/BMus/BMusStudies

D. Montz (Jazz Studies)

**Prerequisite:** Jazz Ear Training 3. **Corequisite:** Jazz Performance 4. **Offered:** July. **Classes:** One 2hr tut/wk. **Assessment:** 2hr exam (80%) plus transcription (20%).

This unit consolidates all concepts from Jazz Ear Training 1, 2 and 3. By its conclusion students will have systematically examined, over four semesters, aural concepts that are essential to creative musical interplay in jazz performance. The final grade will consist of an exam component plus a transcription component. For further information contact D. Montz (Jazz Studies).

**JAZZ 1019 Jazz Harmony and Arranging 1**

3 credit points. ADJS/BMus/BMusStudies

D. Montz (Jazz Studies)

**Prerequisite:** If not enrolled in Jazz Performance: Harmony and Analysis 2. **Offered:** February. **Classes:** One 2hr lec/tut/wk. **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 subject deals with the writing of creative arrangements for small to medium size Jazz ensembles. This unit also deals with the study of the harmony of standard jazz repertoire. Students will learn to understand and use basic harmonic rules and the typical harmonic devices, diatonic progression and chord patterns which are learned with a view to generating a creative sense of jazz harmony and the ability to write small combo arrangements. The students are assessed by examination and by submitting arrangements for performance. Legibility in copying is an assessable aspect. Students will be organised into ensemble-like groups and may be expected to bring their instruments to perform the works presented. The harmonic techniques explored in Jazz Harmony and Arranging 1 are used as the theoretical basis for Jazz Improvisation. For further information contact D. Montz (Jazz Studies).

**JAZZ 1020 Jazz Harmony and Arranging 2**

3 credit points. ADJS/BMus/BMusStudies

D. Montz (Jazz Studies)

**Prerequisite:** Jazz Harmony and Arranging 1. Offered: July. **Classes:** One 2hr lec/tut/wk. **Assessment:** Written harmony test (25%), approved number of arrangements (75%).

In semester two, the voicing techniques for three to five horns stressing the most effective registers, harmonisation of passing tones, clusters and other techniques will be introduced. Composition of original melodies using motivic development, thematic structure and harmonisation will also be learned. The harmonic techniques explored in Jazz Harmony and Arranging 2 are used as the theoretical basis for 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 D. Montz (Jazz Studies).

### JAZZ 2016 Jazz Harmony and Arranging 3

3 credit points. ADJS/BMus/BMusStudies

D. Montz (Jazz Studies)

Prerequisite: Jazz Harmony and Arranging 2; Jazz Ear Training 2;

Jazz History 2. Offered: February. Classes: One 2hr lec/tut/wk.

Assessment: Approved number of arrangements for and compositions (75%), written harmony test (25%).

This unit is a continuation of Jazz Harmony and Arranging 2 and concentrates on more complex harmonic material that forms the basis for Jazz Improvisation 3 as well as learning arranging techniques for more complex ensemble music. Methods of re-harmonisation of existing jazz and standard compositions will be introduced. Students will learn big band orchestration which will include ensemble scoring, sax soli, background writing, form and the related uses of counterpoint. There will be detailed analysis of scores of major composers and arrangers. Selected arrangements will be rehearsed by the Big Band. Students may be organised into ensemble-like groups and may be expected to bring their instruments to perform the works presented. For further information contact D. Montz (Jazz Studies).

### JAZZ 2017 Jazz Harmony and Arranging 4

3 credit points. ADJS/BMus/BMusStudies

D. Montz (Jazz Studies)

Prerequisite: Jazz Harmony and Arranging 3. Offered: July.

Classes: One 2hr lec/tut/wk. Assessment: Approved number of arrangements for large jazz studio ensemble (100%).

This semester scoring for woodwinds and strings will be introduced. Students will study contemporary technique encompassing elements of polytonality, serial composition, extended instrumental effects and textural voicings. There will be an overview of electronic instruments and MIDI. Score analysis of the studio orchestra with emphasis on percussion will also be learned. Selected arrangements will be performed by an augmented studio orchestra where possible. This subject also deals with the harmonic concepts used in Jazz Improvisation 4. For further information contact D. Montz (Jazz Studies).

### JAZZ 1021 Jazz History 1

3 credit points. ADJS/BMus/BMusStudies

D. Montz (Jazz Studies)

Offered: February. Classes: One 2hr lec/wk. Assessment: 3000w written assignment (30%), 2hr aural exam (70%).

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 illustrated by transcriptions. Research, writing and documentation techniques will be learned. Students will be expected to listen, in their own time, to many recordings and to attend concerts. A recommended listening and reading list will be provided. For further information contact D. Montz (Jazz Studies).

### JAZZ 1022 Jazz History 2

3 credit points. ADJS/BMus/BMusStudies

D. Montz (Jazz Studies)

Offered: July. Classes: One 2hr lec/wk. Assessment: 3000w written assignment (30%), 2hr aural exam (70%).

Introduction of swing period to beginning of Bebop such as the early work of Charlie Parker. For further information contact D. Montz (Jazz Studies).

### JAZZ 2018 Jazz History 3

3 credit points. ADJS/BMus/BMusStudies

D. Montz (Jazz Studies)

Offered: February. Classes: One 2hr lec/wk. Assessment: 3000w written assignment (30%), 2hr aural exam (70%).

This unit is a study of the careers of jazz musicians and their music from the emergence of Bebop circa 1944 until approximately 1960s. For further information contact D. Montz (Jazz Studies).

### JAZZ 2019 Jazz History 4

3 credit points. ADJS/BMus/BMusStudies

D. Montz (Jazz Studies)

Offered: July. Classes: One 2hr lec/wk. Assessment: 3000w written assignment (30%), 2hr aural exam (70%).

The unit will focus on a study of jazz development until the present including: third stream music, the transition to fusion, and jazz-rock. For further information contact D. Montz (Jazz Studies).

### JAZZ 1006 Jazz Improvisation 1

3 credit points. BMus/BMusStudies

D. Montz (Jazz Studies)

Prerequisite: Entry is by audition, subject to availability of places.

Offered: February. Classes: One 3hr tut/wk. Assessment: A final grade will be compiled from continual assessment of professional demeanour and ensemble skills demonstrated during weekly rehearsals.

This 3 hour combo-sized class meets once per week and is taught by an expert improvisation coach. This subject is intended for students other than jazz performance majors. 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. For further information contact D. Montz (Jazz Studies).

### JAZZ 1007 Jazz Improvisation 2

3 credit points. BMus/BMusStudies

D. Montz (Jazz Studies)

Prerequisite: Entry is by audition, subject to availability of places.

Offered: July. Classes: One 3hr tut/wk. Assessment: A final grade will be compiled from continual assessment of professional demeanour and ensemble skills demonstrated during weekly rehearsals.

Please refer to Jazz Improvisation 1. For further information contact D. Montz (Jazz Studies).

### JAZZ 2006 Jazz Improvisation 3

3 credit points. BMus/BMusStudies

D. Montz (Jazz Studies)

Prerequisite: Entry is by audition, subject to availability of places.

Offered: February. Classes: One 3hr tut/wk. Assessment: A final grade will be compiled from continual assessment of professional demeanour and ensemble skills demonstrated during weekly rehearsals.

Please refer to Jazz Improvisation 1. For further information contact D. Montz (Jazz Studies).

### JAZZ 2007 Jazz Improvisation 4

3 credit points. BMus/BMusStudies

D. Montz (Jazz Studies)

Prerequisite: Entry is by audition, subject to availability of places.

Offered: July. Classes: One 3hr tut/wk. Assessment: A final grade will be compiled from continual assessment of professional demeanour and ensemble skills demonstrated during weekly rehearsals.

Please refer to Jazz Improvisation 1. For further information contact D. Montz (Jazz Studies).

### JAZZ 3006 Jazz Improvisation 5

3 credit points. BMus/BMusStudies

D. Montz (Jazz Studies)

Prerequisite: Entry is by audition, subject to availability of places.

Offered: February. Classes: One 3hr tut/wk. Assessment: A final grade will be compiled from continual assessment of professional demeanour and ensemble skills demonstrated during weekly rehearsals.

Please refer to Jazz Improvisation 1. For further information contact D. Montz (Jazz Studies).



**JAZZ 3007 Jazz Improvisation 6**

3 credit points. BMus/BMusStudies  
D. Montz (Jazz Studies)

**Prerequisite:** Entry is by audition, subject to availability of places.  
**Offered:** July. **Classes:** One 3hr tut/wk. **Assessment:** A final grade will be compiled from continual assessment of professional demeanour and ensemble skills demonstrated during weekly rehearsals.

Please refer to Jazz Improvisation 1. For further information contact D. Montz (Jazz Studies).

**JAZZ 4006 Jazz Improvisation 7**

3 credit points. BMus  
D. Montz (Jazz Studies)

**Prerequisite:** Entry is by audition, subject to availability of places.  
**Offered:** February. **Classes:** One 3hr tut/wk. **Assessment:** A final grade will be compiled from continual assessment of professional demeanour and ensemble skills demonstrated during weekly rehearsals.

Please refer to Jazz Improvisation 1. For further information contact D. Montz (Jazz Studies).

**JAZZ 4007 Jazz Improvisation 8**

3 credit points. BMus  
D. Montz (Jazz Studies)

**Prerequisite:** Entry is by audition, subject to availability of places.  
**Offered:** July. **Classes:** One 3hr tut/wk. **Assessment:** A final grade will be compiled from continual assessment of professional demeanour and ensemble skills demonstrated during weekly rehearsals.

Please refer to Jazz Improvisation 1. For further information contact D. Montz (Jazz Studies).

**Jazz Performance**

ADJS/BMus/BMusStudies

**Offered:** February, July.

Jazz Performance is offered as a major study and entrance is by audition, Jazz Aptitude Test and permission of Chair of Jazz Studies. 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 3 hour weekly improvisation class and attend and perform as a soloist in the weekly concert practice class. For details of individual components of the stream and examination requirements refer to the Jazz Handbook and D. Montz, Chair of Jazz Studies.

**JAZZ 1023 Jazz Performance 1**

6 credit points. ADJS/BMus/BMusStudies  
D. Montz (Jazz Studies)

**Prerequisite:** Audition, Jazz aptitude test and permission of chair of Jazz Studies. **Offered:** February. **Classes:** One 1 hr lesson/1 hr tut/3hr impro class/1 hr concert practice. **Assessment:** 20 min technical exam of skills in Jazz Studies Handbook plus improvisation class component plus concert practice component (100%).

**JAZZ 1024 Jazz Performance 2**

6 credit points. ADJS/BMus/BMusStudies  
D. Montz (Jazz Studies)

**Prerequisite:** Jazz Performance 1. **Offered:** July. **Classes:** One 1 hr lesson/1 hr tut/3hr impro class/1 hr concert practice. **Assessment:** 30 min jury exam plus concert practice component (100%).

**JAZZ 2020 Jazz Performance 3**

6 credit points. ADJS/BMus/BMusStudies  
D. Montz (Jazz Studies)

**Prerequisite:** Jazz Performance 2. **Offered:** February. **Classes:** One 1 hr lesson/1 hr tut/3hr impro class/1 hr concert practice. **Assessment:** 20 min technical exam plus improvisation class component plus concert practice component (100%).

**JAZZ 2021 Jazz Performance 4**

6 credit points. ADJS/BMus/BMusStudies  
D. Montz (Jazz Studies)

**Prerequisite:** Jazz Performance 3. **Offered:** July. **Classes:** One 1hr lesson/1 hr tut/3hr impro class/1 hr concert practice. **Assessment:** ADJS: 30min jury exam plus concert practice component (100%). BMus: 40min public junior recital plus repertoire jury exam (100%).

**JAZZ 3010 Jazz Performance 5**

6 credit points. BMus/BMusStudies  
D. Montz (Jazz Studies)

**Prerequisite:** Jazz Performance 4. **Offered:** February. **Classes:** One 1 hr lesson/1 hr tut/3hr impro class/1 hr concert practice. **Assessment:** 20min technical exam plus improvisation class component plus concert practice component (100%).

**JAZZ 3011 Jazz Performance 6**

6 credit points. BMus/BMusStudies  
D. Montz (Jazz Studies)

**Prerequisite:** Jazz Performance 5. **Offered:** July. **Classes:** One 1hr lesson/1 hr tut/3hr impro class/1 hr concert practice. **Assessment:** 30min jury exam plus concert practice component (100%).

**JAZZ 4010 Jazz Performance 7**

6 credit points. BMus  
D. Montz (Jazz Studies)

**Prerequisite:** Jazz Performance 6. **Offered:** February. **Classes:** One 1 hr lesson/1 hr tut/3hr impro class/1 hr concert practice. **Assessment:** 30min recital.

**JAZZ 4012 Jazz Performance 8**

6 credit points. BMus  
D. Montz (Jazz Studies)

**Prerequisite:** Jazz Performance 7. **Offered:** July. **Classes:** One 1 hr lesson/1 hr tut/3hr impro class/1 hr concert practice. **Assessment:** 50min senior public recital plus concert practice component (100%).

**JAZZ 1009 Jazz Performance (Arranging) 1**

6 credit points. ADJS  
D. Montz (Jazz Studies)

**Prerequisite:** Audition, Jazz aptitude test and permission of Chair of Jazz Studies. **Offered:** February. **Classes:** 4hrs/wk: 1hr arranging lesson/ 2hr ensemble /1 hr concert practice. **Assessment:** Approved number of arrangements submitted and rehearsed with Advanced Small Ensemble with one performance at Concert Practice (100%).

This unit instructs the student in methods of writing for, leading and rehearsing jazz ensembles in preparation for performances of their music. The unit begins with a review of clefs, key signatures and other fundamentals. In addition, instruction will include the ranges of and transpositions for the various instruments, chord symbols, scale-chord relationships, treatment of a melodic line (both voiced and unvoiced) and rhythm section, basic two and three part counterpoint, treatment of passing notes and chords, the setting out of an arrangement (including some degree of reharmonisation), rehearsal techniques, leadership and conducting concepts, copying techniques and the professional and creative goals to be achieved by career jazz arranger/composers. This unit deals mainly with the execution of arrangements for small to medium sized jazz ensembles. An agreed upon number of completed arrangements will be required each semester to be submitted to the Advanced Small ensemble for rehearsal. The students are required to have one work performed at concert practice each semester.

**JAZZ 1010 Jazz Performance (Arranging) 2**

6 credit points. ADJS  
D. Montz (Jazz Studies)

**Prerequisite:** Jazz Performance (Arranging) 1. **Offered:** July. **Classes:** 4hrs/wk: 1 hr arranging lesson/ 2hr ensemble /1 hr concert practice. **Assessment:** Approved number of arrangements submitted and rehearsed with Advanced Small Ensemble with one performance at Concert Practice (100%).

Revision and consolidation of concepts and skills introduced in Jazz Performance (Arranging) 1. For further information contact D. Montz (Jazz Studies).

### JAZZ 2010 Jazz Performance (Arranging) 3

6 credit points. ADJS

D. Montz (Jazz Studies)

Prerequisite: Jazz Performance (Arranging) 2. Offered: February. Classes: 4hrs/wk: 1 hr arranging lesson/ 2hr ensemble /1 hr concert practice. Assessment: Approved number of arrangements submitted and rehearsed with Big Band and one performance at Concert Practice (100%).

This unit deals with more complicated arranging, orchestration, conducting techniques associated with larger ensembles such as Big Band and Jazz Studio Orchestras. There will be extensive study of reharmonisation principles, analysis of recorded arrangements, transcription work, basic string writing and preparation and execution of full orchestral arrangements. Jazz and non-jazz related material (such as film music) are studied. An approved number of compositions are to be submitted for rehearsal by the Big Band each semester.

### JAZZ 2011 Jazz Performance (Arranging) 4

6 credit points. ADJS

D. Montz (Jazz Studies)

Prerequisite: Jazz Performance (Arranging) 3. Offered: July. Classes: 5hrs/wk: 1 hr arranging lesson/ 3hr ensemble /1 hr concert practice. Assessment: Approved number of arrangements submitted and rehearsed with Big Band and one performance at Concert Practice (100%).

Revision and consolidation of concepts and skills introduced in Jazz Performance (Arranging) 3. For further information contact D. Montz (Jazz Studies).

### JAZZ 1025 Jazz Piano 1

3 credit points. ADJS/BMus/BMusStudies

D. Montz (Jazz Studies)

Corequisite: Jazz Performance 1. Offered: February. Classes: One 1 hr tut/wk. Assessment: 1 hr technical exam (100%).

All Jazz Studies students are required to take 2 years of jazz piano class. The course will focus on basic keyboard technique as well as jazz chord progressions and voicings in small classes with students of like abilities. At the end of Jazz Piano 1 and Jazz Piano 3, students are assessed on their rate of progress by demonstrating successful completion of pieces and exercises. At the end of year examinations, students are required to demonstrate scales, chords, voicings, bass lines and comping. For further information contact the Chair (Jazz Studies).

### JAZZ 1026 Jazz Piano 2

3 credit points. ADJS/BMus/BMusStudies

D. Montz (Jazz Studies)

Prerequisite: Jazz Piano 1. Corequisite: Jazz Performance 2.

**Offered:** July. Classes: One 1 hr tut/wk. Assessment: 1 hr technical exam (100%).

Consolidation and development of concepts and skills introduced in Jazz Piano 1. For further information contact the Chair (Jazz Studies).

### JAZZ 2022 Jazz Piano 3

3 credit points. ADJS/BMus/BMusStudies

D. Montz (Jazz Studies)

Prerequisite: Jazz Piano 2. Offered: February. Classes: One 1 hr tut/wk. Assessment: 1 hr technical exam (100%).

Consolidation and further development of concepts and skills introduced in Jazz Piano 2. For further information contact the Chair (Jazz Studies).

### JAZZ 2023 Jazz Piano 4

3 credit points. ADJS/BMus/BMusStudies

D. Montz (Jazz Studies)

Prerequisite: Jazz Piano 3. Offered: July. Classes: One 1 hr tut/wk. Assessment: 1 hr technical exam (100%).

Consolidation and further development of concepts and skills introduced in Jazz Piano 3. For further information contact the Chair (Jazz Studies).

### JAZZ 1027 Jazz Principal Instrument 1

3 credit points. ADJS

D. Montz (Jazz Studies)

Corequisite: Jazz Performance (Arranging) 1. Offered: February. Classes: One 1 hr individual lesson/wk. Assessment: Demonstrated improvement of instrumental and performance skills (100%).

The student will attend weekly individual lessons with a teacher who is a specialist on their instrument or voice. The teacher works with the student on the proper physical techniques of performing and teaches the student musicianship as it pertains to the professional performance style of improvisational Jazz music and professional music in general. For further information contact D. Montz (Jazz Studies).

### JAZZ 1028 Jazz Principal Instrument 2

3 credit points. ADJS

D. Montz (Jazz Studies)

Prerequisite: Jazz Performance (Arranging) 1. Corequisite: Jazz Performance (Arranging) 2. Offered: July. Classes: One 1 hr individual lesson/wk. Assessment: Demonstrated improvement of instrumental and performance skills (100%). Please refer to Jazz Principal Instrument 1. For further information contact D. Montz (Jazz Studies).

### JAZZ 2024 Jazz Principal Instrument 3

3 credit points. ADJS

D. Montz (Jazz Studies)

Prerequisite: Jazz Performance (Arranging) 2. Corequisite: Jazz Performance (Arranging) 3. Offered: February. Classes: One 1hr individual lesson/wk. Assessment: Demonstrated improvement of instrumental and performance skills (100%).

Please refer to Jazz Principal Instrument 1. For further information contact D. Montz (Jazz Studies).

### JAZZ 2025 Jazz Principal Instrument 4

3 credit points. ADJS

D. Montz (Jazz Studies)

Prerequisite: Jazz Performance (Arranging) 3. Corequisite: Jazz Performance (Arranging) 4. Offered: July. Classes: One 1hr individual lesson/wk. Assessment: Demonstrated improvement of instrumental and performance skills (100%).

Please refer to Jazz Principal Instrument 1. For further information contact D. Montz (Jazz Studies).

## Jazz Small Ensemble

ADJS/BMus/BMusStudies

Offered: February, July.

Each ensemble consists of a basic rhythm section with one or more additional instruments to make up the traditional 'Combo' format. The music that is studied and performed covers a wide range, from early jazz to contemporary jazz. Original student composition is specifically encouraged. Assessment in each semester is based on all aspects of ensemble performance, including: reading, improvisation, tone, intonation, articulation, swing, time-feel, style, professional demeanour and creative ensemble interaction. Students not enrolled in Jazz Studies may enrol in this Ensemble subject to approval by the Chair of Jazz Studies and the availability of places.

### JAZZ 1029 Jazz Small Ensemble 1

3 credit points. ADJS/BMus/BMusStudies

D. Montz (Jazz Studies)

Offered: February. Classes: One 2hr tut/wk. Assessment: A final grade will be compiled from continual assessment of professional demeanour, improvisational and ensemble skills demonstrated during rehearsals and performances (100%).

### JAZZ 1030 Jazz Small Ensemble 2

3 credit points. ADJS/BMus/BMusStudies

D. Montz (Jazz Studies)

Offered: July. Classes: One 2hr tut/wk. Assessment: A final grade will be compiled from continual assessment of professional demeanour, improvisational and ensemble skills demonstrated during rehearsals and performances (100%).

**JAZZ 2026 Jazz Small Ensemble 3**

3 credit points. ADJS/BMus/BMusStudies

D. Montz (Jazz Studies)

**Offered:** February. **Classes:** One 2hr tut/wk. **Assessment:** Assessment a final grade will be compiled from continual assessment of professional demeanour, improvisational and ensemble skills demonstrated during rehearsals and performances (100%).

**JAZZ 2027 Jazz Small Ensemble 4**

3 credit points. ADJS/BMus/BMusStudies

D. Montz (Jazz Studies)

**Offered:** July. **Classes:** One 2hr tut/wk. **Assessment:** A final grade will be compiled from continual assessment of professional demeanour, improvisational and ensemble skills demonstrated during rehearsals and performances (100%).

**JAZZ 3012 Jazz Small Ensemble 5**

3 credit points. BMus/BMusStudies

D. Montz (Jazz Studies)

**Prerequisite:** Jazz Performance 4. **Corequisite:** Jazz Performance 5. **Offered:** February. **Classes:** One 2hr tut/wk. **Assessment:** A final grade will be compiled from continual assessment of professional demeanour, improvisational and ensemble skills demonstrated during rehearsals and performances (100%).

**JAZZ 3013 Jazz Small Ensemble 6**

3 credit points. BMus/BMusStudies

D. Montz (Jazz Studies)

**Prerequisite:** Jazz Performance 5. **Corequisite:** Jazz Performance 6. **Offered:** July. **Classes:** One 2hr tut/wk. **Assessment:** A final grade will be compiled from continual assessment of professional demeanour, improvisational and ensemble skills demonstrated during rehearsals and performances (100%).

**JAZZ 4014 Jazz Small Ensemble 7**

3 credit points. BMus

D. Montz (Jazz Studies)

**Prerequisite:** Jazz Performance 6. **Corequisite:** Jazz Performance 7. **Offered:** February. **Classes:** One 2hr tut/wk. **Assessment:** A final grade will be compiled from continual assessment of professional demeanour, improvisational and ensemble skills demonstrated during rehearsals and performances (100%).

**JAZZ 4015 Jazz Small Ensemble 8**

3 credit points. BMus

D. Montz (Jazz Studies)

**Prerequisite:** Jazz Performance 7. **Corequisite:** Jazz Performance 8. **Offered:** July. **Classes:** One 2hr tut/wk. **Assessment:** A final grade will be compiled from continual assessment of professional demeanour, improvisational and ensemble skills demonstrated during rehearsals and performances (100%).

**JAZZ 2030 Jazz Vocal Workshop 1**

3 credit points. ADJS/BMus/BMusStudies

D. Montz (Jazz Studies)

**Offered:** February. **Classes:** One 2hr tut/wk. **Assessment:** A final grade will be compiled from continual assessment of professional demeanour, improvisational and ensemble skills demonstrated during classes (100%).

In this unit students are trained in the skills of part-singing in the Jazz style. Students will learn vocal production and stage deportment as well as musical interpretation of Jazz standards. Sight reading, intonation, ear. training, breath control, improvisation, posture and tone are expected to be learnt to a practical performance level. For further information contact the Chair (Jazz Studies).

**JAZZ 2031 Jazz Vocal Workshop 2**

3 credit points. ADJS/BMus/BMusStudies

D. Montz (Jazz Studies)

**Prerequisite:** Jazz Vocal Workshop 1. **Offered:** July. **Classes:** One 2hr tut/wk. **Assessment:** A final grade will be compiled from continual assessment of professional demeanour, improvisational and ensemble skills demonstrated during classes (100%). Consolidation and development of content introduced in Jazz Vocal Workshop 1. For further information contact the Chair (Jazz Studies).

**Keyboard Class**

BMus/BMusStudies

**Offered:** February, July.

Non-keyboard majors with previous keyboard experience may seek exemption from Keyboard Class by passing a functional keyboard examination within the first three weeks of semester. If successful they may apply for complete exemption from Keyboard Class.

**KEYB 2005 Keyboard Class 3**

3 credit points. BMus/BMusStudies

K. Zhukov (Keyboard)

**Offered:** February. **Classes:** One 1 hr class/wk. **Assessment:** Class tests (40%), exam (60%).

Experienced students will improve their ability to improvise and accompany in a variety of musical styles. The following skills will be developed:

- transposition for the purposes of accompaniment;
- harmonise a melody with primary and secondary triads;
- realise accompaniment from chord symbols;
- improvise extended melodies in modes and scales above given chord progressions in a variety of styles;
- sight-read short pieces of various styles.

For further information contact K. Zhukov (Keyboard).

**KEYB 2006 Keyboard Class 4**

3 credit points. BMus/BMusStudies

K. Zhukov (Keyboard)

**Offered:** July. **Classes:** One 1 hr class/wk. **Assessment:** Class tests (40%), exam (60%).

Consolidation and extension of concepts and skills introduced in Keyboard Class 3. For further information contact K. Zhukov (Keyboard).

**MCGY 3013 Late Beethoven Seminar**

3 credit points. BMus/BMusStudies

R. Toop (Musicology)

**Offered:** February. **Classes:** One 1 hr class/wk. **Assessment:** Seminar presentation or assignment (100%).

The aim of the unit is to examine the change in the Viennese style during the first quarter of the 19th Century, marking the transition between what are traditionally called 'classic' and 'romantic' periods. This will be done through analysis, and the discussion of historico/critical surveys, aesthetics and contemporary sources.

Topics covered will be decided in consultation with the class and may include:

- Classicism/Romanticism
- 'Problematising' Beethoven's late style
- Beethoven and the fugue in the late style
- Variations as transformations
- The late quartets
- The last 5 Piano Sonatas
- Missa Solemnis
- The 9th Symphony
- Reception of the late works during Beethoven's lifetime
- Reception of the late works during the nineteenth and twentieth century
- Schubert and the tonal expansion of classical form
- The 'late' Schubert Sonatas
- The 'late' Schubert Chamber music for strings
- Symphony and Song.

**Lute Major**

BMus/BMusStudies

**Offered:** February, July.

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.

**STRG1029 Lute 1 (Major)**

6 credit points. BMus/BMusStudies

T. Andersson (Strings)

**Offered:** February. **Classes:** One 1 hr individual lesson and concert practice/wk. **Assessment:** 15min technical exam and one 6min concert practice performance (100%).

**STRG1033 Lute 2 (Major)**

6 credit points. BMus/BMusStudies

T. Andersson (Strings)

**Prerequisite:** Lute 1 (Major). **Offered:** July. **Classes:** One 1hr individual lesson and concert practice/wk. **Assessment:** 15min jury recital and one 6min concert practice performance (100%).

**STRG2028 Lute 3 (Major)**

6 credit points. BMus/BMusStudies

T. Andersson (Strings)

**Prerequisite:** Lute 2 (Major) or audition. **Offered:** February. **Classes:** One 1hr individual lesson and concert practice/wk. **Assessment:** 15min technical exam and two 6min concert practice performance (100%).

**STRG2029 Lute 4 (Major)**

6 credit points. BMus/BMusStudies

T. Andersson (Strings)

**Prerequisite:** Lute 3 (Major). **Offered:** July. **Classes:** One 1hr individual lesson and concert practice/wk. **Assessment:** 40min junior recital, two 6min performances at concert practice (100%).

**STRG3032 Lute 5 (Major)**

6 credit points. BMus/BMusStudies

T. Andersson (Strings)

**Prerequisite:** Lute 4 (Major). **Offered:** February. **Classes:** One 1 hr individual lesson and concert practice/wk. **Assessment:** 15min technical exam, two 6min concert practice performances (100%).

**STRG3033 Lute 6 (Major)**

6 credit points. BMus/BMusStudies

T. Andersson (Strings)

**Prerequisite:** Lute 5 (Major). **Offered:** July. **Classes:** One 1 hr individual lesson and concert practice/wk. **Assessment:** Concerto exam, two 6min concert practice performances (100%).

**STRG4039 Lute 7 (Major)**

6 credit points. BMus

T. Andersson (Strings)

**Prerequisite:** Lute 6 (Major). **Offered:** February. **Classes:** One 1hr individual lesson and concert practice/wk. **Assessment:** 20min exam, one 6min concert practice performance, one 12min lunch-time concert performance (100%).

**STRG4040 Lute 8 (Major)**

6 credit points. BMus

T. Andersson (Strings)

**Prerequisite:** Lute 7 (Major). **Offered:** July. **Classes:** One 1 hr individual lesson and concert practice/wk. **Assessment:** 50min senior recital, one 6min concert practice performance, one 12min lunch-time concert performance (100%).

**MCGY3015 Mahler's Vienna 1**

3 credit points. BMus/BMusStudies

K. Lemon (Musicology)

**Offered:** February. **Classes:** One 1 hr seminar/wk. **Assessment:** Either one 50min seminar presentation or one 2500-3000 word essay (60%), listening test (25%), participation in class discussion (15%).

This elective examines Viennese social and cultural life in general and musical life in particular during Gustav Mahler's tenure as director the Vienna Hofoper (1897-1907). Mahler's life and works during this period are studied, as are the early tonal works of the then emerging Viennese composer, Arnold Schoenberg. For further information contact K. Lemon (Musicology).

**MCGY3016 Mahler's Vienna 2**

3 credit points. BMus/BMusStudies

K. Lemon (Musicology)

**Offered:** July. **Classes:** One 1 hr seminar/wk. **Assessment:** Either one 50min seminar presentation or one 2500-3000 word essay (60%), listening test (25%), participation in class discussion (15%). This elective examines the period from Gustav Mahler's resignation from the Vienna Hofoper until his death (1907-1911). Mahler's late works, and his life during this period are studied, as are the early so-called 'atonal' works of Arnold Schoenberg. For further information contact K. Lemon (Musicology).

**GENS 1050 Managing Stress in Music Performance**

3 credit points. ADJS/BMus/BMusStudies/DipMus

T. Patston

**Offered:** February, July. **Classes:** 1 hr/wk - all are small group tutorials (maximum of twelve students). **Assessment:** 30% continuous assessment in tutorials; 30% tutorial presentation; 40% major written assignment.

Stress is a part of any musical performers life, from undergraduate studies to professional performances. This elective explores the types of stresses which students may experience in their musical life, ranging from organising practice to handling music performance anxiety. This subject also explores possible solutions and strategies to deal with stress and make performances more effective, enjoyable and stress-free. A large part of this subject is devoted to students exploring their own stresses and developing an individual music performance strategy. The emphasis of this unit is upon practical solutions to everyday performing problems.

**MCGY 1023 Medieval and Renaissance Studies 1**

3 credit points. BMus/BMusStudies

**Prerequisite:** Music History 1 and 2 and any other 2 units of Music History. **Offered:** July. **Classes:** One 1 hr seminar/wk. **Assessment:** Short presentation and bibliography for class project (15%); seminar presentation on essay topic (35%); 2000w essay (50%).

This one-semester unit gives students the opportunity to expand their knowledge of music of the Middle Ages through to the late 16th century beyond that gained in Music History 1 and 2 or similar survey courses. The subject matter is complementary to that of the one-semester Paleography unit and students interested in the area of early music are encouraged to take both these units. Topics for study are chosen in order to expand knowledge of repertoire and from areas such as genres, styles, music for the liturgy, aspects of performance practice, and transcription and editing of manuscript or early printed music sources. Among the composers whose work is likely to be studied are Hildegard of Bingen, Machaut, Landini, Ockeghem, Josquin, and Lassus. A short class project at the beginning of each semester may, for example, be a study of internationally-known performance ensembles specialising in music of these periods, or a study of instruments used in these eras.

**VSAO 1012 Movement and Stagecraft 1**

3 credit points. DipOp/BMus/BMusStudies

Dr R. Popenhagen (Vocal Studies and Opera)

**Offered:** February. **Classes:** 2.5hrs/wk: stagecraft 1.5hr, movement 1hr. **Assessment:** Demonstrated personal commitment to improve skills, weekly preparation and disciplined and cooperative behaviour (100%).

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. For further information contact the Chair (Vocal Studies and Opera).

**VSAO 1013 Movement and Stagecraft 2**

3 credit points. DipOp/BMus/BMusStudies

Dr R. Popenhagen (Vocal Studies and Opera)

**Prerequisite:** Movement and Stagecraft 1. **Offered:** July. **Classes:** 2.5hrs/wk: stagecraft 1.5hr, movement 1 hr. **Assessment:** Demonstrated personal commitment to improve skills, weekly preparation and disciplined and cooperative behaviour (100%). Please refer to Movement and Stagecraft 1. For further information contact the Chair (Vocal Studies and Opera).

**VSAO 2008 Movement and Stagecraft 3**

3 credit points. DipOp/BMus/BMusStudies

Dr R. Popenhagen (Vocal Studies and Opera)

**Prerequisite:** Movement and Stagecraft 2. **Offered:** February. **Classes:** 2.5hrs/wk: stagecraft 1.5hr, movement 1 hr. **Assessment:** Demonstrated personal commitment to improve skills, weekly preparation and disciplined and cooperative behaviour (100%). Please refer to Movement and Stagecraft 1. For further information contact the Chair (Vocal Studies and Opera).

**VSAO 2009 Movement and Stagecraft 4**

3 credit points. DipOp/BMus/BMusStudies

Dr R. Popenhagen (Vocal Studies and Opera)

**Prerequisite:** Movement and Stagecraft 3. **Offered:** July. **Classes:** 2.5hrs/wk: stagecraft 1.5hr, movement 1 hr. **Assessment:** Demonstrated personal commitment to improve skills, weekly preparation and disciplined and cooperative behaviour (100%). Please refer to Movement and Stagecraft 1. For further information contact the Chair (Vocal Studies and Opera).

**VSAO 3006 Movement and Stagecraft 5**

3 credit points. DipOp/BMus/BMusStudies

Dr R. Popenhagen (Vocal Studies and Opera)

**Prerequisite:** Movement and Stagecraft 4. **Offered:** February. **Classes:** 2.5hrs/wk: stagecraft 1.5hr, movement 1 hr. **Assessment:** Demonstrated personal commitment to improve skills, weekly preparation and disciplined and cooperative behaviour (100%). Please refer to Movement and Stagecraft 1. For further information contact the Chair (Vocal Studies and Opera).

**VSAO 3007 Movement and Stagecraft 6**

3 credit points. DipOp/BMus/BMusStudies

Dr R. Popenhagen (Vocal Studies and Opera)

**Prerequisite:** Movement and Stagecraft 5. **Offered:** July. **Classes:** 2.5hrs/wk: stagecraft 1.5hr, movement 1 hr. **Assessment:** Demonstrated personal commitment to improve skills, weekly preparation and disciplined and cooperative behaviour (100%). Please refer to Movement and Stagecraft 1. For further information contact the Chair (Vocal Studies and Opera).

**MUED 1006 Music Education 1: Significant Methods**

3 credit points. ADJS/BMus/BMusStudies

Dr K. Marsh (Music Education)

**Offered:** February. **Classes:** 2hr workshop/wk. **Assessment:** Essay; design of lesson plans which demonstrate an understanding of relevant method(s).

This unit will provide students with an opportunity to develop knowledge and teaching skills in at least one significant music education method. Depending on the available resources, students will focus on one or a number of internationally recognised approaches to teaching music, including those developed by Dalcroze, Kodaly, Orff and/or Suzuki. Students will participate in learning experiences which develop their musical knowledge, and are suitable for application to a variety of teaching situations, especially classroom and studio teaching.

*Textbooks*

Choksy L et al. Teaching music in the twentieth century. Englewood Cliffs, NJ: Prentice-Hall, 1986

**MUED 4999 Music Education 2: Pre-secondary Music Education**

3 credit points. BMus

Dr K. Marsh (Music Education)

**Corequisite:** Teaching Practicum 1. **Offered:** July. **Classes:** 2hr workshop/wk. **Assessment:** Planning and implementation of music experiences for children K-6. The major assignment will be linked with the student's Teaching Practicum 1 experience.

This unit develops the knowledge and skills fundamental to the planning, provision and evaluation of effective music learning experiences for children in the infants and primary school. Students will participate in a range of practical activities in order to acquire a repertoire of developmentally appropriate music experiences for teaching and learning in K-6 settings. Students will become familiar with the approaches and content of current music and creative arts curriculum documents and resources, and will plan sequential music experiences which facilitate the children's development of musical creativity, skills and concepts and which incorporate cultural diversity.

*Textbooks*

Campbell PS. Songs in their heads. New York: Oxford University Press, 1998

Campbell PS & Scott-Kassner C. Music in childhood: preschool through elementary grades. New York: Schirmer, 1995

Glover J & Young S. Primary music: later years. London: Farmer, 1999.

**MUED 2003 Music Education 3: History and Philosophy of Music Education**

3 credit points. ADJS/BMus/BMusStudies

Dr P. Dunbar-Hall (Music Education)

**Offered:** February. **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 3000 Music Education 4: Choral Pedagogy**

3 credit points. ADJS/BMus/BMusStudies

N. McEwan (Music Education)

**Offered:** February. **Classes:** 2hrs/wk. **Assessment:** Composition/arrangement for available resources (40%), preparation and conducting of score (30%), assignment (30%).

This unit uses theory and practice to develop skills in choir training. There will be treatment of specific techniques in the areas of voice production, rehearsal skills and conducting. The various aspects of planning and structuring a rehearsal will be dealt with as separate components. Topics will include voice types, psychology of singing, conducting styles, choral balance and repertoire.

**MUED 4002 Music Education 5: Technology in Music Education**

3 credit points. ADJS/BMus/BMusStudies

Dr A. Hood (Music Education)

**Prerequisite:** Music Technology 1. **Offered:** February. **Classes:** One 1hr lec and one tut/wk. **Assessment:** Composition (50%); essay (50%).

The unit further examines areas of music technology relevant to musicians with an interest in Music Education. The class will explore digital sampling and the manipulation of soundfiles on a computer, particularly in the environment of the Cubase VST software package. Students will be introduced to the recording studio, using mixing desks, effects units, DAT machines and so on. The MIDI protocol will be studied in greater depth, with particular attention to external synthesis units and samplers, and alternative MIDI controllers such as the MIDI drum kit and Disklavier piano. Finally, strategies to incorporate music technology into a school teaching program will be discussed.

### MUED 2002 Music Education 6: Junior Secondary Music Education

3 credit points. BMus

Dr P. Dunbar-Hall (Music Education)

**Prerequisite:** Music Education 2: Pre-secondary Music Education.

**Corequisite:** Teaching Practicum 2. **Offered:** July. **Classes:** 2hr workshop/wk. **Assessment:** Summary (15%); unit of work (40%); report (30%); presentation (15%). Assessment will be based on the student's Teaching Practicum 2 experience.

In this unit students study music education in Junior Secondary Schools. This includes:

- i. examination of Australian and international syllabuses
- ii. experience and analysis of strategies for teaching listening skills, practical music, and musical understanding
- iii. the role of creativity in music teaching and learning
- iv. musical concepts and processes and their significance to music education
- v. resource selection and development.

### MUED 4004 Music Education 7: Multicultural Studies in Music Education

3 credit points. ADJS/BMus/BMusStudies

Dr K. Marsh (Music Education)

**Offered:** February. **Classes:** 2hr seminar/wk. **Assessment:** Annotated bibliography, fieldwork assignment and seminar presentation.

This unit prepares students to teach music in a multicultural society. Music of many cultures is investigated and techniques are given for transforming these findings into strategies for music education. Provision is made for the development of music resources for use in multicultural music education. Culture-specific learning processes are examined, and music is studied in terms of itself, its style and structure, and as part of the socio-cultural matrix from which it comes.

### MUED 4006 Music Education 8: Popular Music Studies

3 credit points. ADJS/BMus/BMusStudies

Dr P. Dunbar-Hall (Music Education)

**Offered:** July. **Classes:** 2hr workshop/wk. **Assessment:** Presentation (30%), report (20%), assignment (50%) essay or composition (60%).

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.

#### *Textbooks*

Charlton K. Rock music styles: a history. 2nd ed. Madison, WI:

Brown and Benchmark, 1994

Dunbar-Hall P. Teaching popular music. Sydney: Science Press, 1993

Middleton R. Studying popular music. Ballmoor: Open University, 1990

### MUED 4000 Music Education 9: Instrumental Pedagogy

3 credit points. ADJS/BMus/BMusStudies

Dr P. Dunbar-Hall (Music Education)

**Offered:** February. **Classes:** 2hr workshop/wk. **Assessment:** Submission of a composition or arrangement scored for workshop ensemble (35%), running a rehearsal / conducting techniques (35%), conducting test (30%).

This unit provides students with opportunities to:

- i. develop knowledge of the conventions of scoring and notating music for instrumental ensembles
- ii. study and apply conducting techniques
- iii. learn and refine baton technique
- iii. compose or arrange a piece of music for an available ensemble
- iv. observe, plan and run instrumental rehearsals
- v. examine the role of instrumental ensembles in music education

#### *Textbooks*

Hunsberger D, Ernst R. The art of conducting. New York: Knopf, 1983

**Essential Equipment:** Each student must have a baton and a blank video cassette for taping his/her conducting.

### MUED 3004 Music Education 10: Senior Secondary Music Education

3 credit points. BMus

Dr P. Dunbar-Hall (Music Education)

**Prerequisite:** Music Education 6: Junior Secondary Music Education. **Corequisite:** Teaching Practicum 3. **Offered:** July.

**Classes:** One 1 hr lec and one 1 hr seminar/wk. **Assessment:** Seminar presentation, assignment. The major assignment will be based on the student's Teaching Practicum 3 experience.

In this unit students investigate the principles of music teaching and learning at the senior secondary level. Topics include:

- music needs and interests of senior pupils
- techniques for teaching and assessing composition
- developing student skills in aural perception and performance
- methods for teaching musicological understanding
- analytical techniques suitable for a range of musical styles
- curriculum documents
- methods of evaluation and assessment

### MUED 4001 Music Education 11: Advanced Instrumental Pedagogy

3 credit points. ADJS/BMus/BMusStudies

Dr P. Dunbar-Hall (Music Education)

**Prerequisite:** Music Education 9: Instrumental Pedagogy. **Offered:** July.

**Classes:** 2hr workshop/wk. **Assessment:** Submission of an original composition scored for a workshop group (35%), running a rehearsal / conducting techniques (35%), conducting test (30%).

This unit aims to address areas relevant to music education and instrumental ensembles, by providing students with opportunities to:

- extend concepts and techniques involved in conducting and rehearsing instrumental ensembles
- acquire a knowledge of the repertoire of various ensemble types including concert bands and stage bands
- refine skills in score reading and preparation of new material
- compose a piece of music for an available ensemble
- examine jazz scoring, composition and performing conventions
- examine the role of instrumental ensembles in music education.

#### *Textbooks*

Hunsberger D, Ernst R. The art of conducting. New York: Knopf, 1983

**Essential Equipment:** Each student must have a baton and a blank video cassette for taping his/her conducting.

### MUED 3001 Music Education 12: Advanced Choral Pedagogy

3 credit points. ADJS/BMus/BMusStudies

N. McEwan (Music Education)

**Prerequisite:** Music Education 4: Choral Pedagogy. **Offered:** July. **Classes:** 2hrs/wk. **Assessment:** Composition of an original score for choral group (40%), preparation and conducting of score (40%), assignment (20%).

A practical unit aimed at deepening students' awareness of style and technique in the areas of conducting and training skills together with performance practice for vocal groups. A wide variety of repertoire and styles will be examined. Special emphasis will be given to the training of childrens' voices.

### MUED 1001 Music Education 13: Composition Studies

3 credit points. ADJS/BMus/BMusStudies

Dr P. Dunbar-Hall (Music Education)

**Offered:** July. **Classes:** 2hr workshop/wk. **Assessment:**

Assignments 50%, composition 20%, and documentation 30%.

In this unit students study composition through the completion of a number of composition technique tasks for the purpose of understudying the nature of composition and how it can be taught. Work to be completed will be for available instruments and/or voices in seminar groups, and will include the documentation and evaluation of the processes of composition which have been undertaken.

**MUED 2004 Music Education Honours 1: Transition Honours**

3 credit points. BMus  
Dr K. Marsh (Music Education)

**Offered:** July. **Classes:** 2hrs/wk. **Assessment:** Report on interview project; document analysis; critique of research article (equal weight).

An introduction to methods of research in education. A range of types of research will be examined, including historical research, descriptive research, quantitative research, and qualitative research.

*Textbooks*

Cohen L, Manion L. Research methods in education. London: Routledge, 1996

**MUED 3029 Music Education Honours 2: Research Methods 1**

3 credit points. BMus  
Dr K. Marsh (Music Education)

**Prerequisite:** Music Education Honours 1: Transition Honours.  
**Offered:** February. **Classes:** 2hrs/wk. **Assessment:** Three 1500 word assignments of equal weighting.

In this unit students work in three areas of education research: ethnography, linguistic and document analysis, and descriptive and analytical methods. Students may be required to participate in Honours courses offered by the Faculty of Education as a substitute for Research Methods 1 (Honours).

*Textbooks*

Burns R. Introduction to research methods in education. Melbourne: Longman Cheshire, 1990

Cohen L, Manion L. Research methods in education. London: Routledge, 1996

**MUED 3030 Music Education Honours 3: Research Methods 2**

3 credit points. BMus  
Dr K. Marsh (Music Education)

**Prerequisite:** Music Education Honours 2: Research Methods 1.  
**Offered:** July. **Classes:** 2hr seminar/wk. **Assessment:** Completion and submission of all relevant ethics / research permission documentation, review of a research article (20%), research proposal (80%).

In this unit methodologies for research in education are assessed for their suitability for and adapted to the needs of research in music education. This is achieved through examination of a number of styles of music education research in both qualitative and quantitative fields. The outcome of this course is the submission of a proposal for Special Study. The proposal will include:

- i. Statement of the Problem
- ii. Rationale for the Study
- iii. Literature Review
- iv. Design of the Study (including all documentation)
- v. Bibliography

*Textbooks*

Colwell R, ed. Handbook of research on music teaching and learning. New York: Schirmer, 1992

Rainbow E, Froehlich H. Research in music education. New York: Schirmer, 1987

**MUED 4012 Music Education Honours 4: Special Study 1**

3 credit points. BMus  
Dr K. Marsh (Music Education)

**Prerequisite:** Music Education Honours 3: Research Methods 2.  
**Offered:** February. **Classes:** 2hr seminar/wk. **Assessment:** Presentation of two research progress reports (50% each).

In this unit students work individually on their Special Study topics with their supervisors. To ensure continued progress, students are to give two oral presentations on their topics. These will be assessed for: ability to explain, critical evaluation of ideas, synthesis of knowledge, analysis of relevant literature, and structuring and delivery of the reports.

**MUED 4013 Music Education Honours 5: Special Study 2**

3 credit points. BMus  
Dr K. Marsh (Music Education)

**Prerequisite:** Music Education Honours 4. **Offered:** July. **Classes:** 2hr seminar/wk. **Assessment:** 10,000-15,000 written Special Study (100%). Oral presentation of Special Study.

Students work individually with their supervisors on their Special Study. Towards the end of the semester, each student will make an oral presentation on their Special Study.

**MCGY 1 0 1 3 Music History 1 : Medieval and Renaissance**

3 credit points. BMus/BMusStudies  
Dr K. Nelson (Musicology)

**Offered:** February. **Classes:** One 50 min lecture and one 50 min tutorial/wk. **Assessment:** Mid semester test (20%), 1200w essay (40%) and 1.5hr final exam (40%).

This unit presents a largely chronological study of major developments in the history of Western art music of the Middle Ages and Renaissance: from the 9th century to 1600. The emergence of different styles and forms is examined through analysis of selected musical examples. Lectures also deal with the relation of music to contemporaneous events, religious and political, as well as technological developments such as music printing. Tutorials provide a detailed analysis of selected pieces, as well as the opportunity for students to discuss further the materials presented there and in the lectures. Emphasis is placed on listening to a wide variety of music. Below is a list of topics to be covered.

- chant: Gregorian chant, later medieval chant, and Hildegard of Bingen
- music of the troubadours and trouveres,
- early polyphony and the Notre Dame school
- French Ars nova and Italian Trecento: Machaut and Landini
- 15th-century English music and Dunstable
- Dufay and Ockeghem
- Josquin des Prez and his contemporaries
- the 16th-century madrigal
- 16th-century instrumental music and instruments
- 16th century sacred polyphony: Palestrina and Lasso
- monody and the beginnings of opera

*Textbooks*

Grout DJ, Palisca CV. A history of Western music. 5th ed. London & New York: Norton, 1996

Palisca CV, ed. Norton anthology of Western Music. Vol 1. 3rd ed. London & New York: Norton, 1996

**MCGY 1014 Music History 2: Baroque**

3 credit points. BMus/BMusStudies  
Dr K. Nelson (Musicology)

**Offered:** July. **Classes:** One 50 min lecture and one 50 min tutorial/wk. **Assessment:** 1200w essay (50%) and 2hr final exam (50%).

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'
- Monteverdi and the early 17th century
- early baroque instrumental music: Frescobaldi, Sweelinck, etc
- sacred concerto and 17th-century oratorio: Schiitz and Carissimi
- mid baroque opera: Purcell, Lully and Alessandro Scarlatti
- the sonata: from Corelli to J. S. Bach
- the instrumental concerto: from Torelli to J. S. Bach
- operas and oratorios of Handel
- the music of J. S. Bach

*Textbooks*

Grout DJ, Palisca CV. A history of Western music. 5th ed. London & New York: Norton, 1996

Palisca CV, ed. Norton anthology of Western Music. Vol 1. 3rd ed. London & New York: Norton, 1996

**M C G Y 2 0 1 2 Music History 3: 1751-1825**

3 credit points. BMus/BMusStudies/DipMus

D. Priest (Musicology)

**Offered:** February. **Classes:** 1 lecture, 1 tutorial / wk. **Assessment:** Essay, 1500-2000 words (40%), Examination (60%).

The unit deals with European pre-classical and classical periods. The first lecture is on the notion of classicism, and on the political, social and philosophical background to the period. Other topics include the *Empfindsamer Stil*, and the growth of opera, symphony, string quartet and concerto with reference to the works of Haydn, Mozart and Beethoven.

*Textbooks*

Grout DJ. A history of Western music. 4th ed. London, 1988

Pauly RG. Music in the classic period. 3rd ed. New Jersey, 1988

**M C G Y 2 0 1 3 Music History 4: 1826-1890**

3 credit points. BMus/BMusStudies/DipMus

D. Priest (Musicology)

**Offered:** July. **Classes:** 1 lecture, 1 tutorial / wk. **Assessment:** Essay, 1500-2000 words (40%), Examination (60%).

The unit deals with European music in the Romantic period and some of the trends which prepared the way for the radical changes of the twentieth century. The first two lectures cover definitions of Romanticism, the political, social and philosophical background to the period, and trends in arts other than music. Composers to be studied include Chopin, Berlioz, Schumann, Verdi, Liszt, Brahms and Wagner.

*Textbooks*

Grout DJ. A history of Western music. 4th ed. London, 1988

Longyear RM. Nineteenth-century Romanticism in music. New Jersey, 1988

**M C G Y 2008 Music History 5: 1890-1950**

3 credit points. BMus/BMusStudies

R. Toop (Musicology)

**Offered:** February. **Classes:** One 1 hr lec and one 1 hr tut/wk.

**Assessment:** Tut-based assignment (25%), exam (75%).

Traces the essential developments in 20th century Western art music to the 2nd World War and relates them to broad changes, artistic and otherwise, in 20th century society. The overview given in the lecture series is reinforced by analysis of key-works in the tutorial. Areas covered include: Fin de siècle Romanticism in Germany; anti- and post-Romantic trends in French music; the collapse of tonality; development of new rhythmic theories; the neo-classical movement; the influence of jazz and popular music; the beginnings of serialism; music in Soviet Russia; the establishment of a 'mainstream' in the 1930s. Works analysed include compositions by Bartok, Berg, Debussy, Hindemith, Ives, Ravel, Schonberg, Scriabin, Stravinsky, Varese and Webern. For further information contact R. Toop (Musicology).

*Textbooks*

Griffiths P. Modern Music: a concise history of modern music.

London, Thames & Hudson, 1978

Morgan RP. Twentieth century music. New York: Norton, 1991

Watkins G. Soundings: music of the twentieth century. New York: Schirmer, 1986

**M C G Y 2009 Music History 6: 1950-**

3 credit points. BMus/BMusStudies

R. Toop (Musicology)

**Offered:** July. **Classes:** One 1 hr lec and one 1 hr tut/wk.

**Assessment:** Tut-based assignment (25%), exam (75%).

Traces the essential developments in 20th century Western art music since the 2nd World War and relates them to broad changes, artistic and otherwise, in post-war society. The overview given in the lecture series is reinforced by analysis of key-works in the tutorial. Areas covered include: Total serialisation; experimental tendencies in American music; electro-acoustic music; open forms and textural composition; collage; minimalism; music and politics; extended instrumental techniques; East-West fusions; neo-romanticism and the emergence of a post-modern aesthetic. Works analysed include compositions by Andriessen, Cage, Carter, Ligeti, Lutoslawski, Messiaen, Reich, Sciarrino,

Stockhausen and Xenakis. For further information contact R. Toop (Musicology).

*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

**V S A O 1 0 0 6 Music Skills 1**

3 credit points. DipOp

B. Montgomery (Musicology)

**Offered:** February. **Classes:** 4hrs/wk. **Assessment:** Mid-semester: 1 hr written exam (12%), 5min sight-singing test (18%). End of semester: 1 hr written exam (20%), 10min sight-singing test (25%); piano skills (25%).

In this unit students will learn basic practical music skills aimed at considerably speeding the learning process of vocal music and its understanding. There will be one practical workshop each week, and one where reading and dictation will take place. The student will learn the following skills:

- sight reading of melody;
- singing and recognition of intervals (up to and including an 8ve);
- simple conducting patterns;
- aural recognition of orchestral instruments;
- score reading exercises including structural analysis;
- aural analysis of vocal works;
- scale singing;
- ability to sing and recognise harmonic progressions (using chords I, II, m, IV, V, V7, VI and VII);
- one and two part rhythmic exercises, both practical and dictation; and
- counterpoint and part-singing.

For further information contact the Chair (Vocal Studies and Opera).

**V S A O 1 0 0 7 Music Skills 2**

3 credit points. DipOp

B. Montgomery (Musicology)

**Prerequisite:** Music Skills 1. **Offered:** July. **Classes:** 4hrs/wk.

**Assessment:** Mid-semester: 1 hr written exam (12%), 5min sight-singing test (18%). End of semester: 1 hr written exam (20%), 10min sight-singing test (25%); piano skills (25%).

Consolidation and extension, at a higher level of difficulty, of concepts and skills introduced in Music Skills 1. For further information contact the Chair (Vocal Studies and Opera).

**V S A O 2 0 0 2 Music Skills 3**

3 credit points. DipOp

B. Montgomery (Musicology)

**Prerequisite:** Music Skills 2. **Offered:** February. **Classes:** 2hrs/wk.

**Assessment:** Mid-semester: 1 hr written exam (10%), 5min sight-singing test (15%). End of semester: 1 hr written exam (15%), 10min sight-singing test (20%); piano skills (30%); periodic written assignments and participation (10%).

As well as continuing with much of the work studied in Music Skills 1 and 2, many new principles and areas will be covered. These include:

- changing metre rhythms (both practical and dictation);
- diminished 7th chords;
- 2nd species counterpoint singing;
- more challenging sight singing and part singing; augmented 6th chords;
- Neapolitan 6 chords;
- aural and structural analysis of unsighted works; more difficult conducting exercises; and
- harmonic analysis of late Classical and Romantic vocal music.

For further information contact the Chair (Vocal Studies and Opera).



**VSAO3000 Music Skills 4**

3 credit points. DipOp

B. Montgomery (Musicology)

**Prerequisite:** Music Skills 3. **Offered:** July. **Classes:** 2hrs/wk.**Assessment:** Mid-semester: 1 hr written exam (10%), 5min sight-singing test (15%). End of semester: 1 hr written exam (15%), 10min sight-singing test (20%); piano skills (30%), periodic written assignments and participation (10%).

A continuation of the previous two years' studies in Music Skills with emphasis placed on the following areas:

- sight singing from the late Romantic and 20th century vocal literature;
- rhythm practice and identification from the periods;
- chromatic harmony techniques;
- basic atonal analysis and techniques;
- aural and written analysis of the vocal music of this period; and
- part singing.

Students are expected to understand the major compositional techniques used in the early 20th century repertoire and demonstrate this understanding through analysis assignments using vocal works of this period. For further information contact the Chair (Vocal Studies and Opera).

**MUED1002 MusicTechnology 1**

3 credit points. ADJS/BMus/BMusStudies

Dr A. Hood (Music Education)

**Offered:** February, July. **Classes:** One 1 hr lec and one 1 hr tut/wk.**Assessment:** Short essay (30%); computer notated transcription (30%); MIDI composition or arrangement (40%).

The aim of this unit is to give students proficiency in key areas of music technology. Students will be introduced to the Internet and gain experience on the world wide Web, with a particular focus on current music resources, several music notation programs will be considered, and students will learn to use Finale, perhaps the most common software package. The MIDI protocol will be studied, with particular reference to the sequencing program Cubase.

**MCGY3017 Music Through Literature**

3 credit points. BMus/BMusStudies

Associate Professor P. McCallum (Musicology)

**Offered:** February. **Classes:** One 1 hr seminar/wk. **Assessment:**

Seminar presentation (50%), 2000w essay (50%).

This unit will explore specific works of literature which deal with musical matters or which make significant statements about musical aesthetics. The contribution towards understanding musical experience of creative artists who are not, or not primarily, musicians, is sometimes ignored in courses for the training of musicians. Yet, in the case of writers, such artists are often better equipped than musical professionals to capture in words, the ineffable nature of musical experience and aesthetics. Moreover their place as receivers rather than creators sometimes enables them to make statements about the broader cultural significance from a perspective outside that of production and performance. This course exists to allow trainee performers, teachers and musicologists an opportunity to explore such perspectives.

Topics will include novels by: Thomas Mann, Herman Hesse, Gunter Grass, Milan Kundera, James Joyce, Bruce Chatwin, Thea Astley, Vikram Seth and others. For further information contact Associate Professor P. McCallum (Musicology).

**CMPN2018 Musical Application of Psychological Acoustics**

3 credit points. BMus/BMusStudies

D. Cabrera (Composition)

**Offered:** July. **Classes:** One 2hr class/wk. **Assessment:**

Assessment will involve a major exercise (60%) and a minor exercise (40%). One of these will be a short composition, and the other an analysis - the student will decide which exercise to emphasise.

After an introduction to physical and psychological acoustics, the unit will study the measurement and synthesis of basic psychoacoustic phenomena including loudness, pitch, and timbre. It will also examine methods of synthesising more complex phenomena, including auditory space and temporal structures. There

will be an emphasis on the practical application of theory using computers.

**Musicology Major, Honours and Minor**

BMus/BMusStudies

**Offered:** February, July.

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 R. Toop (Musicology).

**MCGY1017 Musicology 1 (Major)**

6 credit points. BMus/BMusStudies

R. Toop (Musicology)

**Offered:** February. **Classes:** One 2hr class/wk. **Assessment:**

Annotated bibliography and 2500w paper on a topic of medieval music (to early 15th century), research process (100%).

The emphasis in Musicology 1-4 (Major) is strongly methodological, and is directed towards training students to become increasingly self-reliant researchers, as well as assisting them in the clear and accurate presentation of their findings. Topics to some extent will relate to areas covered contemporaneously in the foundation Music History courses. Assessment is primarily based on the major written paper for each semester. In addition, the assessing tutor will normally take into account the research process and initiative demonstrated by the student throughout the semester. The paper lengths specified are a guide only and are likely to vary according to the project.

*Textbooks*

Turabian KL. A manual for writers of term papers, theses, and dissertations. 6th ed. Chicago: University of Chicago Press, 1996

**MCGY1004 Musicology 1 (Minor)**

3 credit points. BMus/BMusStudies

R. Toop (Musicology)

**Offered:** February. **Classes:** One half-hr individual 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.

**MCGY1018 Musicology 2 (Major)**

6 credit points. BMus/BMusStudies

R.Toop (Musicology)

**Prerequisite:** Musicology 1 (Major). **Offered:** July. **Classes:** One 2hr class/wk. **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).

**MCGY1005 Musicology 2 (Minor)**

3 credit points. BMus/BMusStudies

R.Toop (Musicology)

**Offered:** July. **Classes:** One half-hr individual tuition or one 1 hr small class tut/wk. **Assessment:** 2000-2500w paper (100%).

Please refer to Musicology 1 (Minor).

**MCGY 2014 Musicology 3 (Major)**

6 credit points. BMus/BMusStudies

R.Toop (Musicology)

**Prerequisite:** Musicology 2 (Major). **Corequisite:** Musicology Workshop 1. **Offered:** February. **Classes:** One 1 hr individual lesson/wk. **Assessment:** Reading assignment with informal written report on a topic complementary to that of the main semester paper, 3000w paper on a topic of 18th century music, research process (100%).

Please refer to Musicology 1 (Major).

**MCGY 2023 Musicology 3 (Minor)**

3 credit points. BMus/BMusStudies

R.Toop (Musicology)

**Prerequisite:** Musicology 2 (Minor). **Offered:** February. **Classes:** One half-hr individual tuition or one 1 hr small class tut/wk.

**Assessment:** 2000-2500w paper (100%).

Please refer to Musicology 1 (Minor).

**MCGY 2015 Musicology 4 (Major)**

6 credit points. BMus/BMusStudies

R. Toop (Musicology)

**Prerequisite:** Musicology 3 (Major). **Corequisite:** Musicology Workshop 2. **Offered:** July. **Classes:** One 1hr individual lesson/wk. **Assessment:** Reading assignment / literature survey with written report, 3000w paper, research process (100%).

Please refer to Musicology 1 (Major).

**MCGY 2024 Musicology 4 (Minor)**

3 credit points. BMus/BMusStudies

R. Toop (Musicology)

**Prerequisite:** Musicology 3 (Minor). **Offered:** July. **Classes:** One half-hr individual tuition or one 1 hr small class tut/wk. **Assessment:** 2500w paper (100%).

Please refer to Musicology 1 (Minor).

**MCGY 3020 Musicology 5 (Honours)**

6 credit points. BMus

R.Toop (Musicology)

**Prerequisite:** Musicology 4 (Major). **Corequisite:** Musicology Workshop 3. **Offered:** February. **Classes:** One 1 hr individual lesson/wk. **Assessment:** One major paper of about 3500w, research process (100%).

Please refer to Musicology 5 (Major).

**MCGY 3019 Musicology 5 (Major)**

6 credit points. BMus/BMusStudies

R. Toop (Musicology)

**Prerequisite:** Musicology 4 (Major). **Corequisite:** Musicology Workshop 3. **Offered:** February. **Classes:** One 1hr individual lesson/wk. **Assessment:** Major paper of about 3500w, 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. Assess-

ment is based primarily on the major paper in its final submitted form. In addition the assessing tutor will normally take into account the research process and initiative demonstrated by the students throughout the semester. Honours students will normally be encouraged to acquire a reading knowledge of a major European language if they do not already have such knowledge.

Students taking the major as part of the BMusStudies may apply to undertake a single substantial paper in the third year instead of the usual structure of a different paper for each of Musicology 5 and 6.

**MCGY 3045 Musicology 5 (Minor)**

3 credit points. BMus/BMusStudies

R.Toop (Musicology)

**Prerequisite:** Musicology 4 (Minor). **Offered:** February. **Classes:** One half-hr individual tuition or one 1 hr small class tut/wk.

**Assessment:** 3000w paper (100%).

Please refer to Musicology 1 (Minor).

**MCGY 3022 Musicology 6 (Honours)**

6 credit points. BMus

R. Toop (Musicology)

**Prerequisite:** Musicology 5 (Honours). **Corequisite:** Musicology Workshop 4. **Offered:** July. **Classes:** One 1hr individual lesson/wk. **Assessment:** Major paper of about 3500w, review of literature dealing with varied contemporary approaches to musicological research, research process (100%).

Please refer to Musicology 5 (Major).

**MCGY 3021 Musicology 6 (Major)**

6 credit points. BMus/BMusStudies

R.Toop (Musicology)

**Prerequisite:** Musicology 5 (Major). **Corequisite:** Musicology Workshop 4. **Offered:** July. **Classes:** One 1 hr individual lesson/wk.

**Assessment:** Major paper of about 3500w, research process (100%).

Please refer to Musicology 5 (Major).

**MCGY 3046 Musicology 6 (Minor)**

3 credit points. BMus/BMusStudies

R.Toop (Musicology)

**Prerequisite:** Musicology 5 (Minor). **Offered:** July. **Classes:** One half-hr individual tuition or one 1 hr small class tut/wk. **Assessment:** 3000w paper (100%).

Please refer to Musicology 1 (Minor).

**MCGY 4003 Musicology 7 (Honours)**

6 credit points. BMus

R.Toop (Musicology)

**Prerequisite:** Musicology 7 (Honours). **Corequisite:** Musicology Workshop 5. **Offered:** February. **Classes:** One 1hr individual lesson/wk. **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%).

For further information contact R. Toop (Musicology).

**MCGY 4002 Musicology 7 (Major)**

6 credit points. BMus

R. Toop (Musicology)

**Prerequisite:** Musicology 6 (Major). **Corequisite:** Musicology Workshop 5. **Offered:** February. **Classes:** One 1hr individual lesson/wk. **Assessment:** Work-in-progress towards the research paper to be presented in Musicology 8 (Major).

For further information contact R. Toop (Musicology).

**MCGY 4047 Musicology 7 (Minor)**

3 credit points. BMus

R.Toop (Musicology)

**Prerequisite:** Musicology 6 (Minor). **Offered:** February. **Classes:** One half-hr individual tuition or one 1hr small class tut/wk.

**Assessment:** Literature survey and written work-in-progress towards the major paper to be completed in semester 8 (100%).

Please refer to Musicology 1 (Minor).

**MCGY 4005 Musicology 8 (Honours)**

6 credit points. BMus  
R. Toop (Musicology)

**Prerequisite:** Musicology 7 (Honours). **Corequisite:** Musicology Workshop 6. **Offered:** July. **Classes:** One 1hr individual lesson/wk. **Assessment:** 14,000-16,000w thesis of a standard suitable for submission to a refereed musicological journal (70%); public presentation of this paper or parts of it in a situation replicating the presentation of a conference paper (30%).

For further information contact R. Toop (Musicology).

**MCGY 4004 Musicology 8 (Major)**

6 credit points. BMus  
R. Toop (Musicology)

**Prerequisite:** Musicology 7 (Major). **Corequisite:** Musicology Workshop 6. **Offered:** July. **Classes:** One 1hr individual lesson/wk. **Assessment:** 11,000-12,000w research paper (100%).

For further information contact R. Toop (Musicology).

**MCGY 4048 Musicology 8 (Minor)**

3 credit points. BMus  
R. Toop (Musicology)

**Prerequisite:** Musicology 7 (Minor). **Offered:** July. **Classes:** One half-hr individual tuition or one 1 hr small class tut/wk. **Assessment:** One major paper of approx. 6000w.

Please refer to Musicology 1(Minor).

**Musicology Workshop**

BMus/BMusStudies

**Offered:** February, July.

Musicology Workshop is a forum for undergraduate Musicology majors from 2nd to 4th year and postgraduate musicology students. It gives students the opportunity to present their own work in a seminar format and to discuss issues and methodology with the whole group, gaining practice in presentation and feedback. Occasional class projects are also held in which the whole group focusses on a project such as the discussion of a recent conference, musicological issues, recent literature, book reviewing, methods of spoken and written presentation, or editorial method. Workshop meetings may occasionally take place at a different time or place when opportunities arise for attendance of special lectures or consulting specialist collections.

**MCGY 1019 Musicology Workshop 1**

3 credit points. BMus/BMusStudies  
Dr K. Nelson (Musicology)

**Corequisite:** Musicology 3 (Major). **Offered:** February. **Classes:** One 2hr seminar/wk. **Assessment:** Presentation of seminar on major study, assignment and participation is discussion (100%).

For further information contact Dr K. Nelson (Musicology).

**MCGY 1020 Musicology Workshop 2**

3 credit points. BMus/BMusStudies  
Dr K. Nelson (Musicology)

**Corequisite:** Musicology 4 (Major). **Offered:** July. **Classes:** One 2hr seminar/wk. **Assessment:** Presentation of seminar on major study, assignment and participation is discussion (100%).

For further information contact Dr K. Nelson (Musicology).

**MCGY 2018 Musicology Workshop 3**

3 credit points. BMus/BMusStudies  
Dr K. Nelson (Musicology)

**Corequisite:** Musicology 5 (Major) or Musicology 5 (Honours). **Offered:** February. **Classes:** One 2hr seminar/wk. **Assessment:** Presentation of seminar on major study, assignment and participation is discussion (100%).

For further information contact Dr K. Nelson (Musicology).

**MCGY 2019 Musicology Workshop 4**

3 credit points. BMus/BMusStudies  
Dr K. Nelson (Musicology)

**Corequisite:** Musicology 6 (Major) or Musicology 6 (Honours). **Offered:** July. **Classes:** One 2hr seminar/wk. **Assessment:** Presentation of seminar on major study, assignment and participation is discussion (100%).

For further information contact Dr K. Nelson (Musicology).

**MCGY 3023 Musicology Workshop 5**

3 credit points. BMus/BMusStudies  
Dr K. Nelson (Musicology)

**Corequisite:** Musicology 7 (Major) or Musicology 7 (Honours). **Offered:** February. **Classes:** One 2hr seminar/wk. **Assessment:** Presentation of one or more seminars on major study, assignment and participation is discussion (100%).

For further information contact Dr K. Nelson (Musicology).

**MCGY 3024 Musicology Workshop 6**

3 credit points. BMus/BMusStudies  
Dr K. Nelson (Musicology)

**Corequisite:** Musicology 8 (Major) or Musicology 8 (Honours). **Offered:** July. **Classes:** One 2hr seminar/wk. **Assessment:** Presentation of one or more seminars on major study, assignment and participation is discussion (100%).

For further information contact Dr K. Nelson (Musicology).

**Oboe Major and Minor**

BMus/BMusStudies

**Offered:** February, July.

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

**WIND 1008 Oboe 1 (Major)**

6 credit points. BMus/BMusStudies  
M. Walton (Woodwind)

**Offered:** February. **Classes:** One 1 hr individual lesson and one 2hr concert practice/wk. **Assessment:** 15min technical exam, minimum one 6min concert practice performance and/or studio class (100%).

**WIND 1025 Oboe 1 (Minor)**

3 credit points. BMus/BMusStudies  
M. Walton (Woodwind)

**Offered:** February. **Classes:** 1hr individual lesson and concert practice/wk. **Assessment:** 10min technical exam, one concert practice performance (100%).

**WIND 1009 Oboe 2 (Major)**

6 credit points. BMus/BMusStudies  
M. Walton (Woodwind)

**Prerequisite:** Oboe 1 (Major). **Offered:** July. **Classes:** One 1hr individual lesson and one 2hr concert practice/wk. **Assessment:** 15min jury recital, minimum one 6min concert practice performance and/or studio class (100%).

**WIND 1026 Oboe 2 (Minor)**

3 credit points. BMus/BMusStudies  
M. Walton (Woodwind)

**Prerequisite:** Oboe 1 (Minor). **Offered:** July. **Classes:** 1 hr individual lesson and concert practice/wk. **Assessment:** 15min jury recital, one concert practice (100%).

**WIND 2008 Oboe 3 (Major)**

6 credit points. BMus/BMusStudies  
M. Walton (Woodwind)

**Prerequisite:** Oboe 2 (Major) or audition. **Offered:** February. **Classes:** One 1 hr individual lesson and one 2hr concert practice/wk. **Assessment:** 20min technical exam, two 6min concert practice performances (100%).

**WIND 2028 Oboe 3 (Minor)**

3 credit points. BMus/BMusStudies  
M. Walton (Woodwind)

**Prerequisite:** Oboe 2 (Minor). **Offered:** February. **Classes:** 1 hr individual lesson and class instruction/wk. **Assessment:** 15min technical exam, one concert practice performance (100%).

**WIND 2009 Oboe 4 (Major)**

6 credit points. BMus/BMusStudies  
M. Walton (Woodwind)

**Prerequisite:** BMus: Oboe 3 (Major); DipMus: Oboe 2 (Major). **Offered:** July. **Classes:** One "1 hr individual lesson and one 2hr concert practice/wk. **Assessment:** 40min junior recital, two 6min concert practice performances (100%).

**WIND 2029 Oboe 4 (Minor)**

3 credit points. BMus/BMusStudies  
M. Walton (Woodwind)

**Prerequisite:** Oboe 3 (Minor). **Offered:** July. **Classes:** 1 hr individual lesson and class instruction/wk. **Assessment:** 15-20min recital, one concert practice performance (100%).

**WIND 3008 Oboe 5 (Major)**

6 credit points. BMus/BMusStudies  
M. Walton (Woodwind)

**Prerequisite:** Oboe 4 (Major). **Offered:** February. **Classes:** One 1 hr individual lesson and one 2hr concert practice/wk. **Assessment:** 20min technical exam, two 6min concert practice performances (100%).

**WIND 3030 Oboe 5 (Minor)**

3 credit points. BMus/BMusStudies  
M. Walton (Woodwind)

**Prerequisite:** Oboe 4 (Minor). **Offered:** February. **Classes:** 1hr individual lesson and class instruction/wk. **Assessment:** 15min technical exam, one concert practice performance (100%).

**WIND 3009 Oboe 6 (Major)**

6 credit points. BMus/BMusStudies  
M. Walton (Woodwind)

**Prerequisite:** BMus: Oboe 5 (Major); DipMus: Oboe 4 (Major). **Offered:** July. **Classes:** One 1hr individual lesson and one 2hr concert practice/wk. **Assessment:** Concerto exam, two 6min concert practice performances (100%).

**WIND 3031 Oboe 6 (Minor)**

3 credit points. BMus/BMusStudies  
M. Walton (Woodwind)

**Prerequisite:** Oboe 5 (Minor). **Offered:** July. **Classes:** 1 hr individual lesson and class instruction/wk. **Assessment:** 20-25min recital, one concert practice performance (100%).

**WIND 4016 Oboe 7 (Major)**

6 credit points. BMus  
M. Walton (Woodwind)

**Prerequisite:** Oboe 6 (Major). **Offered:** February. **Classes:** One 1 hr individual lesson and one 2hr concert practice/wk. **Assessment:** 20min technical exam, one 6min concert practice performance, one 12min lunch-time concert performance (100%).

**WIND 4040 Oboe 7 (Minor)**

3 credit points. BMus  
M. Walton (Woodwind)

**Prerequisite:** Oboe 6 (Minor). **Offered:** February. **Classes:** 1hr individual lesson and class instruction/wk. **Assessment:** 15min technical exam, one concert practice performance (100%).

**WIND 4018 Oboe 8 (Major)**

6 credit points. BMus  
M. Walton (Woodwind)

**Prerequisite:** Oboe 7 (Major). **Offered:** July. **Classes:** One 1hr individual lesson and one 2hr concert practice/wk. **Assessment:** 50min senior recital, one 6min concert practice, one 12min lunch-time concert performance (100%).

**WIND 4041 Oboe 8 (Minor)**

3 credit points. BMus  
M. Walton (Woodwind)

**Prerequisite:** Oboe 7 (Minor). **Offered:** July. **Classes:** 1 hr individual lesson and class instruction/wk. **Assessment:** Exam (100%).

**MCGY 3026 Opera and Shakespeare**

3 credit points. BMus/BMusStudies  
M. Halliwell (Vocal Studies and Opera)

**Offered:** July. **Classes:** One 1 hr seminar/wk. **Assessment:** Seminar presentation (25%), 2000w essay (75%).

This unit examines the relationship between the plays of Shakespeare and their operatic adaptations. There are striking similarities between the dramaturgical structure of the plays and generic operatic structure, as 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). For further information contact M. Halliwell (Vocal Studies and Opera).

## Opera Repertoire

DipOp

**Offered:** February, July.

Students will explore the style and operatic traditions of repertoire from Monteverdi to the major works of the twentieth century. Individual and ensemble coaching sessions will assist students to learn specific roles. Lectures will focus on topics including: recitative, baroque ornamentation and stylistic embellishments appropriate for da capo arias; traditions in Donizetti and Rossini and appropriate cadenzas, and the use of portamento. Emphasis is placed on an awareness of text and correct pronunciation as well as the musical and dramatic interplay of characters.

**VSAO 1016 Opera Repertoire 1**

3 credit points. DipOp  
D. Anglin (Vocal Studies and Opera)

**Prerequisite:** Vocal Repertoire 1. **Offered:** July. **Classes:** 5hr coaching/wk. **Assessment:** A final grade will be compiled from continual assessment of professional demeanour and ensemble skills demonstrated during rehearsals and performances (100%).

**VSAO 2014 Opera Repertoire 2**

3 credit points. DipOp  
D. Anglin (Vocal Studies and Opera)

**Prerequisite:** Opera Repertoire 1. **Offered:** February. **Classes:** 1 hr coaching/wk, plus ensemble workshops and rehearsals. **Assessment:** A final grade will be compiled from continual assessment of professional demeanour and ensemble skills demonstrated during rehearsals and performances (100%).

**VSAO 2015 Opera Repertoire 3**

3 credit points. DipOp  
D. Anglin (Vocal Studies and Opera)

**Prerequisite:** Opera Repertoire 2. **Offered:** July. **Classes:** 1 hr coaching/wk, plus ensemble workshops and rehearsals. **Assessment:** A final grade will be compiled from continual assessment of professional demeanour and ensemble skills demonstrated during rehearsals and performances (100%).

**VSAO 3012 Opera Repertoire 4**

3 credit points. DipOp  
D. Anglin (Vocal Studies and Opera)

**Prerequisite:** Opera Repertoire 3. **Offered:** February. **Classes:** 1 hr coaching/wk, plus ensemble workshops and rehearsals. **Assessment:** A final grade will be compiled from continual assessment of professional demeanour and ensemble skills demonstrated during rehearsals and performances (100%).

**VSAO 3013 Opera Repertoire 5**

3 credit points. DipOp  
D. Anglin (Vocal Studies and Opera)

**Prerequisite:** Opera Repertoire 4. **Offered:** July. **Classes:** 1hr coaching/wk, plus ensemble workshops and rehearsals.

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

**VSAO 1014 Opera Voice 1**

6 credit points. DipOp  
B. Holleman (Vocal Studies and Opera)

**Corequisite:** Diction for Singers 1 and Italian for Singers 1. **Offered:** February. **Classes:** One 1 hr individual lesson/wk. **Assessment:** 15 min technical exam, performance and attendance in Concert Practice (100%).

To develop the voice as an operatic instrument. Style, phrasing, diction, enunciation, and interpretation. For further information contact the Chair (Vocal Studies and Opera).

**VSAO 1015 Opera Voice 2**

6 credit points. DipOp  
B. Holleman (Vocal Studies and Opera)

**Prerequisite:** Opera Voice 1. **Corequisite:** Diction for Singers 2 and Italian for Singers 2. **Offered:** July. **Classes:** One 1 hr individual lesson/wk. **Assessment:** Jury examination of two contrasting operatic arias, in the original language, performance in two concert practices and concert practice attendance (100%).

Consolidation of vocal techniques begun in Opera Voice 1 through operatic vocal repertoire. For further information contact the Chair (Vocal Studies and Opera).

**VSAO 2012 Opera Voice 3**

6 credit points. DipOp  
B. Holleman (Vocal Studies and Opera)

**Prerequisite:** Opera Voice 2. **Offered:** February. **Classes:** One 1hr individual lesson/wk. **Assessment:** Technical examination 15 min including one song, performance in two concert practices and concert practice attendance (100%).

For further information contact the Chair (Vocal Studies and Opera).

**VSAO 2013 Opera Voice 4**

6 credit points. DipOp  
B. Holleman (Vocal Studies and Opera)

**Prerequisite:** Opera Voice 3. **Offered:** July. **Classes:** One 1hr individual lesson/wk. **Assessment:** Jury examination of three contrasting operatic arias, in the original language, performance in two concert practices and concert practice attendance (100%).

For further information contact the Chair (Vocal Studies and Opera).

**VSAO 3010 Opera Voice 5**

6 credit points. DipOp  
B. Holleman (Vocal Studies and Opera)

**Prerequisite:** Opera Voice 4. **Offered:** February. **Classes:** One 1hr individual lesson/wk. **Assessment:** Technical examination 15 min including one song, performance in two concert practices and concert practice attendance (100%).

For further information contact the Chair (Vocal Studies and Opera).

**VSAO 3011 Opera Voice 6**

6 credit points. DipOp  
B. Holleman (Vocal Studies and Opera)

**Prerequisite:** Opera Voice 5. **Offered:** July. **Classes:** One 1 hr individual lesson/wk. **Assessment:** 25min recital including operatic and song repertoire, performance in two concert practices and concert practice attendance (100%).

For further information contact the Chair (Vocal Studies and Opera).

**Orchestral Studies**

BMus/BMusStudies/DipMus

**Offered:** February, July.

The Orchestral Studies subject will comprise weekly orchestral repertoire classes for all enrolled students and special orchestral studies projects for which students will be

rostered. The orchestral studies projects will include three one-week orchestral projects through the year when other lectures will cease to allow concentration on the project. There will also be orchestral repertoire sessions from time to time under the direction of visiting guest conductors and the opportunity to play in the orchestra for Conservatorium opera productions and workshops. Students not rostered into the orchestral project weeks will balance their weekly orchestral repertoire class with intensive orchestral studies sessions, mock auditions and other relevant projects.

Skills to be studied throughout semesters 1-8 of this subject include intonation, ensemble skills (playing together precisely and rhythmically), interpreting the gestures, mannerisms and/or wishes of the conductor along with tone control as well as the ethics and correct behaviour expected of a member of such an ensemble. In this regard, assessment is based on aspects of participation in the ensemble and will be, in part, assessed by the conductor.

**Assessment**

Assessment is based on aspects of participation in the ensemble (assessed by the conductor), on weekly repertoire class participation and a final exam. These aspects considered for assessment are: level of preparation, performance in the ensemble, commitment, concentration, ability and teamwork.

**Assessment Weighting:**

- Class mark awarded by Orchestral Studies lecturer (30%)
- Orchestral Studies exam - audition to be determined by Chair of Unit (30%)
- Special Projects Week (SPW) (2/sem) mark awarded by Chair of Unit in consultation with relevant conductor (40%)

For further information contact the relevant Chair of Unit.

Contact the Ensembles Coordinator for administrative arrangements.

**ENSE 1018 Orchestral Studies 1**

3 credit points. BMus/BMusStudies/DipMus  
Relevant Chair of Unit

**Corequisite:** Principal Study (Major) 1 in an appropriate orchestral instrument. **Offered:** February. **Classes:** 1 hr/wk - repertoire class alternating with sectional class, participation in SPW - as per draft schedule and performances. **Assessment:** See Orchestral Studies.

**ENSE 1022 Orchestral Studies 2**

3 credit points. BMus/BMusStudies/DipMus  
Relevant Chair of Unit

**Prerequisite:** Orchestral Studies 1. **Corequisite:** Principal Study (Major) 2 in an appropriate orchestral instrument. **Offered:** July. **Classes:** 1 hr/wk - repertoire class alternating with sectional class, participation in SPW - as per draft schedule and performances. **Assessment:** See Orchestral Studies.

**ENSE 2011 Orchestral Studies 3**

3 credit points. BMus/BMusStudies/DipMus  
Relevant Chair of Unit

**Prerequisite:** Orchestral Studies 2. **Corequisite:** Principal Study (Major) 3 in an appropriate orchestral instrument. **Offered:** February. **Classes:** 1 hr/wk - repertoire class alternating with sectional class, participation in SPW - as per draft schedule and performances. **Assessment:** See Orchestral Studies.

**ENSE 2015 Orchestral Studies 4**

3 credit points. BMus/BMusStudies/DipMus  
Relevant Chair of Unit

**Prerequisite:** Orchestral Studies 3. **Corequisite:** Principal Study (Major) 4 in an appropriate orchestral instrument. **Offered:** July. **Classes:** 1 hr/wk - repertoire class alternating with sectional class, participation in SPW - as per draft schedule and performances. **Assessment:** See Orchestral Studies.

**ENSE 3010 Orchestral Studies 5**

3 credit points. BMus/BMusStudies/DipMus  
Relevant Chair of Unit

**Prerequisite:** Orchestral Studies 4. **Corequisite:** Principal Study (Major) 5 in an appropriate orchestral instrument. **Offered:** February. **Classes:** 1 hr/wk - repertoire class alternating with sectional class, participation in SPW - as per draft schedule and performances. **Assessment:** See Orchestral Studies.

**ENSE3014 Orchestral Studies 6**

3 credit points. BMus/BMusStudies/DipMus  
Relevant Chair of Unit

**Prerequisite:** Orchestral Studies 5. **Corequisite:** Principal Study (Major) 6 in an appropriate orchestral instrument. **Offered:** July. **Classes:** 1 hr/wk - repertoire class alternating with sectional class, participation in SPW - as per draft schedule and performances. **Assessment:** See Orchestral Studies.

**ENSE 4011 Orchestral Studies 7**

3 credit points. BMus  
Relevant Chair of Unit

**Prerequisite:** Orchestral Studies 6. **Corequisite:** Principal Study (Major) 7 in an appropriate orchestral instrument. **Offered:** February. **Classes:** 1 hr/wk - repertoire class alternating with sectional class, participation in SPW - as per draft schedule and performances. **Assessment:** See Orchestral Studies.

**ENSE 4015 Orchestral Studies 8**

3 credit points. BMus  
Relevant Chair of Unit

**Prerequisite:** Orchestral Studies 7. **Corequisite:** Principal Study (Major) 8 in an appropriate orchestral instrument. **Offered:** July. **Classes:** 1 hr/wk - repertoire class alternating with sectional class, participation in SPW - as per draft schedule and performances. **Assessment:** See Orchestral Studies.

**Organ Major and Minor**

BMus/BMusStudies

**Offered:** February, July.

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.

**ORGN 1004 Organ 1 (Major)**

6 credit points. BMus/BMusStudies  
P. Swanton (Organ Studies)

**Offered:** February. **Classes:** One 1 hr individual lesson; one 1 hr organ seminar (in lieu of concert practice)/wk. **Assessment:** 20min technical exam, minimum one performance at organ seminar (100%).

**ORGN 1012 Organ 1 (Minor)**

3 credit points. BMus/BMusStudies  
P. Swanton (Organ Studies)

**Offered:** February. **Classes:** One 1hr individual lesson and organ seminar/wk. **Assessment:** 15min technical exam, one organ seminar performance (100%).

**ORGN 1005 Organ 2 (Major)**

6 credit points. BMus/BMusStudies  
P. Swanton (Organ Studies)

**Prerequisite:** Organ 1 (Major). **Offered:** July. **Classes:** One 1 hr individual lesson; one 1hr organ seminar (in lieu of concert practice)/wk. **Assessment:** 20min jury recital, minimum one performance at organ seminar (100%).

**ORGN 1013 Organ 2 (Minor)**

3 credit points. BMus/BMusStudies  
P. Swanton (Organ Studies)

**Prerequisite:** Organ 1 (Minor). **Offered:** July. **Classes:** One 1 hr individual lesson and organ seminar/wk. **Assessment:** 15min technical exam, one organ seminar performance (100%).

**ORGN 2004 Organ 3 (Major)**

6 credit points. BMus/BMusStudies  
P. Swanton (Organ Studies)

**Prerequisite:** Organ 2 (Major). **Offered:** February. **Classes:** One 1 hr individual lesson; one 1 hr organ seminar (in lieu of concert practice)/wk. **Assessment:** 20min technical exam, two 6min performances at organ seminar (100%).

**ORGN 2007 Organ 3 (Minor)**

3 credit points. BMus/BMusStudies  
P. Swanton (Organ Studies)

**Prerequisite:** Organ 2 (Minor). **Offered:** February. **Classes:** 1 hr/wk individual lesson and class instruction. **Assessment:** 15min technical exam, one organ seminar performance (100%).

**ORGN 2005 Organ 4 (Major)**

6 credit points. BMus/BMusStudies  
P. Swanton (Organ Studies)

**Prerequisite:** Organ 3 (Major). **Offered:** July. **Classes:** One 1 hr individual lesson; one 1hr organ seminar (in lieu of concert practice)/wk. **Assessment:** 40min junior recital, two 6min performances at organ seminar (100%).

**ORGN 2012 Organ 4 (Minor)**

3 credit points. BMus/BMusStudies  
P. Swanton (Organ Studies)

**Prerequisite:** Organ 3 (Minor). **Offered:** July. **Classes:** 1 hr/wk individual lesson and class instruction. **Assessment:** 20min jury recital, one organ seminar performance (100%).

**ORGN 3002 Organ 5 (Major)**

6 credit points. BMus/BMusStudies  
P. Swanton (Organ Studies)

**Prerequisite:** Organ 4 (Major). **Offered:** February. **Classes:** One 1 hr individual lesson; one 1 hr organ seminar (in lieu of concert practice)/wk. **Assessment:** 20min technical exam, two 6min performances at organ seminar (100%).

**ORGN 3006 Organ 5 (Minor)**

3 credit points. BMus/BMusStudies  
P. Swanton (Organ Studies)

**Prerequisite:** Organ 4 (Minor). **Offered:** February. **Classes:** 1 hr/wk individual lesson and class instruction. **Assessment:** 20min technical exam, one organ seminar performance (100%).

**ORGN 3010 Organ 6 (Major)**

6 credit points. BMus/BMusStudies  
P. Swanton (Organ Studies)

**Prerequisite:** Organ 5 (Major). **Offered:** July. **Classes:** One 1 hr individual lesson; one 1 hr organ seminar (in lieu of concert practice)/wk. **Assessment:** Concerto exam or equivalent (a substantial ensemble performance may be approved) (100%); two 6min performances at organ seminar.

**ORGN 3007 Organ 6 (Minor)**

3 credit points. BMus/BMusStudies  
P. Swanton (Organ Studies)

**Prerequisite:** Organ 5 (Minor). **Offered:** July. **Classes:** 1 hr/wk individual lesson and class instruction. **Assessment:** 20min technical exam, one organ seminar performance (100%).

**ORGN 4001 Organ 7 (Major)**

6 credit points. BMus  
P. Swanton (Organ Studies)

**Prerequisite:** Organ 6 (Major). **Offered:** February. **Classes:** One 1 hr individual lesson; one 1 hr organ seminar (in lieu of concert practice)/wk. **Assessment:** 25min technical exam, minimum one 6min performance at organ seminar (100%), minimum three 12min performances during either Organ 7 (Major) or Organ 8 (Major).

**ORGN 4003 Organ 7 (Minor)**

3 credit points. BMus  
P. Swanton (Organ Studies)

**Prerequisite:** Organ 6 (Minor). **Offered:** February. **Classes:** 1 hr/wk individual lesson and class instruction. **Assessment:** 20min technical exam, one organ seminar performance (100%).

**ORGN4002 Organ 8 (Major)**

6 credit points. BMus  
P. Swanton (Organ Studies)

**Prerequisite:** Organ 7 (Major). **Offered:** July. **Classes:** One 1hr individual lesson; one 1hr organ seminar (in lieu of concert practice)/wk. **Assessment:** 50min senior recital (100%), minimum 1 performance at organ seminar, minimum of three 12min performances during either Organ 7 (Major) or Organ 8 (Major).

**ORGN4005 Organ 8 (Minor)**

3 credit points. BMus  
P. Swanton (Organ Studies)

**Prerequisite:** Organ 7 (Minor). **Offered:** July. **Classes:** 1 hr/wk individual lesson and class instruction. **Assessment:** 20min jury recital (100%).

**ORGN 3000 Organ Research Project 1**

3 credit points. BMus/BMusStudies  
P. Swanton (Organ Studies)

**Offered:** February. **Classes:** One 1hrtut/wk. **Assessment:** Research report/essay of 2000-3000W in advanced draft form (100%).

To give students scope for in-depth research into a specialised area of the organ repertoire. The topic chosen will be approved by P. Swanton and supervised by staff from Musicology and/or Organ Studies Units.

**ORGN 3001 Organ Research Project 2**

3 credit points. BMus/BMusStudies  
P. Swanton (Organ Studies)

**Prerequisite:** Organ Research Project 1. **Offered:** July. **Classes:** One 1 hr tut/wk. **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. BMus/BMusStudies  
P. Swanton (Organ Studies)

**Prerequisite:** Organ Research Project 2. **Offered:** February. **Classes:** One 1 hr tut/wk. **Assessment:** Research report/essay of 2000-3000w in advanced draft form (100%).

To give students scope for in-depth research into a specialised area of the organ repertoire other than that studied in Organ Research Project 1 and 2.

**ORGN 4008 Organ Research Project 4**

3 credit points. BMus/BMusStudies  
P. Swanton (Organ Studies)

**Prerequisite:** Organ Research Project 3. **Offered:** July. **Classes:** One 1 hr tut/wk. **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**

BMus/BMusStudies

**Offered:** February, July.

Organ Resources is a series of units designed to supplement the practical aspects of organists' training. Topics to be studied include organ-building and maintenance, tuning and temperament, performance practice (especially registration and ornamentation), continuo-playing and accompaniment techniques, improvisation and extemporisation. For further information contact P. Swanton (Organ Studies).

**ORGN 1008 Organ Resources 1**

3 credit points. BMus/BMusStudies  
P. Swanton (Organ Studies)

**Offered:** February. **Classes:** One 1 hr tut/wk. **Assessment:** Prac tests (100%).

The unit will focus on the development of essential practical skills for organists.

**ORGN 1009 Organ Resources 2**

3 credit points. BMus/BMusStudies  
P. Swanton (Organ Studies)

**Prerequisite:** Organ Resources 1. **Offered:** July. **Classes:** One 1 hr tut/wk. **Assessment:** Prac tests (100%).

Consolidation of concepts and skills introduced in Organ Resources 1.

**ORGN 2008 Organ Resources 3**

3 credit points. BMus/BMusStudies  
P. Swanton (Organ Studies)

**Prerequisite:** Organ Resources 2. **Offered:** February. **Classes:** One 1 hr tut/wk. **Assessment:** Prac tests (100%).

The unit will focus on the development of essential practical skills for organists.

**ORGN 2009 Organ Resources 4**

3 credit points. BMus/BMusStudies  
P. Swanton (Organ Studies)

**Prerequisite:** Organ Resources 3. **Offered:** July. **Classes:** One 1 hr tut/wk. **Assessment:** Prac tests (100%).

Consolidation of concepts and skills introduced in Organ Resources 3.

**ORGN 3008 Organ Resources 5**

3 credit points. BMus/BMusStudies  
P. Swanton (Organ Studies)

**Prerequisite:** Organ Resources 4. **Offered:** February. **Classes:** One 1 hr tut/wk. **Assessment:** Prac tests (100%).

The unit will focus on the development of essential practical skills for organists.

**ORGN 3003 Organ Resources 6**

3 credit points. BMus/BMusStudies  
P. Swanton (Organ Studies)

**Prerequisite:** Organ Resources 5. **Offered:** July. **Classes:** One 1 hr tut/wk. **Assessment:** Prac tests (100%).

Consolidation of concepts and skills introduced in Organ Resources 5.

**ORGN 4009 Organ Resources 7**

3 credit points. BMus  
P. Swanton (Organ Studies)

**Prerequisite:** Organ Resources 6. **Offered:** February. **Classes:** One 1 hr tut/wk. **Assessment:** Prac tests (100%).

The unit will focus on the development of essential practical skills for organists.

**ORGN 4010 Organ Resources 8**

3 credit points. BMus  
P. Swanton (Organ Studies)

**Prerequisite:** Organ Resources 7. **Offered:** July. **Classes:** One 1 hr tut/wk. **Assessment:** Prac tests (100%).

Consolidation of concepts and skills introduced in Organ Resources 7.

**Organ/Church Music Seminar**

BMus/BMusStudies

**Offered:** February, July.

The material taught varies according to the availability of local and visiting lecturers. The unit will provide opportunities for:

- student performances and critical comment;
- interaction with local and visiting lecturers;
- concert performances by or of interest to students;
- presentation of research findings in a collegial atmosphere.

**ORGN 1010 Organ/Church Music Seminar 1**

3 credit points. BMus/BMusStudies  
P. Swanton (Organ Studies)

**Offered:** February. **Classes:** One 1 hr seminar/wk (includes organ concert practice). **Assessment:** Essay (2000w) or equivalent assignment based on topics covered in seminars and approved by the lecturer.

Offers a series of lectures, masterclasses, visits to organs and other relevant activity as arranged by the Organ Studies Unit.

**ORGN 1011 Organ/Church Music Seminar 2**

3 credit points. BMus/BMusStudies

P. Swanton (Organ Studies)

**Prerequisite:** Organ/Church Music Seminar 1. **Offered:** July.

**Classes:** One 1 hr seminar/wk (includes organ concert practice).

**Assessment:** Essay (2000w) or equivalent assignment based on topics covered in seminars and approved by the lecturer.

Please refer to Organ/Church Music Seminar 1.

**ORGN 2010 Organ/Church Music Seminar 3**

3 credit points. BMus/BMusStudies

P. Swanton (Organ Studies)

**Prerequisite:** Organ/Church Music Seminar 2. **Offered:** February.

**Classes:** One 1 hr seminar/wk (includes organ concert practice).

**Assessment:** Essay (2000w) or equivalent assignment based on topics covered in seminars and approved by the lecturer.

Please refer to Organ/Church Music Seminar 1.

**ORGN 2011 Organ/Church Music Seminar 4**

3 credit points. BMus/BMusStudies

P. Swanton (Organ Studies)

**Prerequisite:** Organ/Church Music Seminar 3. **Offered:** July.

**Classes:** One 1 hr seminar/wk (includes organ concert practice).

**Assessment:** Essay (2000w) or equivalent assignment based on topics covered in seminars and approved by the lecturer.

Please refer to Organ/Church Music Seminar 1.

**ORGN 3004 Organ/Church Music Seminar 5**

3 credit points. BMus/BMusStudies

P. Swanton (Organ Studies)

**Prerequisite:** Organ/Church Music Seminar 4. **Offered:** February.

**Classes:** One 1 hr seminar/wk (includes organ concert practice).

**Assessment:** Essay (2000w) or equivalent assignment based on topics covered in seminars and approved by the lecturer.

Please refer to Organ/Church Music Seminar 1.

**ORGN 3005 Organ/Church Music Seminar 6**

3 credit points. BMus/BMusStudies

P. Swanton (Organ Studies)

**Prerequisite:** Organ/Church Music Seminar 5. **Offered:** July.

**Classes:** One 1 hr seminar/wk (includes organ concert practice).

**Assessment:** Essay (2000w) or equivalent assignment based on topics covered in seminars and approved by the lecturer.

Please refer to Organ/Church Music Seminar 1.

**ORGN 4011 Organ/Church Music Seminar 7**

3 credit points. BMus

P. Swanton (Organ Studies)

**Prerequisite:** Organ/Church Music Seminar 6. **Offered:** February.

**Classes:** One 1 hr seminar/wk (includes organ concert practice).

**Assessment:** Essay (2000w) or equivalent assignment based on topics covered in seminars and approved by the lecturer.

Please refer to Organ/Church Music Seminar 1.

**ORGN 4012 Organ/Church Music Seminar 8**

3 credit points. BMus

P. Swanton (Organ Studies)

**Prerequisite:** Organ/Church Music Seminar 7. **Offered:** July.

**Classes:** One 1 hr seminar/wk (includes organ concert practice).

**Assessment:** Essay (2000w) or equivalent assignment based on topics covered in seminars and approved by the lecturer.

Please refer to Organ/Church Music Seminar 1.

**MCGY3 0 2 7 Palaeography**

3 credit points. BMus/BMusStudies

Dr K. Nelson (Musicology)

**Prerequisite:** Music History 1. **Corequisite:** Music History 1.

**Offered:** February. **Classes:** One 1hr/tut/wk. **Assessment:** Folio of transcriptions (30%), end-of-semester exam (70%).

This unit offers an introductory study of some of the major music notations in use during the Middle Ages and Renaissance, and also introduces some important issues of 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 learn to deal with fundamentals of some related issues such as *musica ficta*. Most of the notations studied are primarily used for vocal music, however notations for lute and keyboard instruments are also studied. Weekly take-home tasks

allow self-assessment. Paleography 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).

**BRSS 3006 Pedagogy Brass and Percussion 1**

3 credit points. BMus/BMusStudies

R. Johnson (Brass)

**Offered:** February. **Classes:** One 1hr/tut/wk. **Assessment:** Written assignment (50%), prac demonstration (50%).

To provide students with knowledge of educational approaches and strategies for teaching brass and percussion instruments to individuals and small groups. Topics for brass will include: breathing and breath control, basic anatomical details, balance and economical usage of the body. Percussion students will focus on rudimentary stick technique and mallets, keyboard, snare drum and timpani. For further information contact BMus Course Coordinator.

**BRSS 3007 Pedagogy Brass and Percussion 2**

3 credit points. BMus/BMusStudies

R. Johnson (Brass)

**Prerequisite:** Pedagogy Brass and Percussion 1. **Offered:** July.

**Classes:** One 1hr/tut/wk. **Assessment:** Written assignment (50%), prac demonstration (50%).

Students will begin to be able to articulate concepts learned in Brass Pedagogy 1; will practise lesson presentation in a class and will examine left and right brain learning modes and their impact on instrumental instruction. Students will also investigate the role of memory, and work on remedial teaching and performance stress. For further information contact BMus Course Coordinator.

**STRG 3010 Pedagogy Guitar 1**

3 credit points. BMus/BMusStudies/DipMus

P. Andrews (Strings)

**Offered:** February. **Classes:** One 1 hr tut/wk. **Assessment:** Regular class presentations (50%) and exam (50%).

This unit introduces players to the art and craft of instrumental teaching through the analysis of various pedagogical 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. BMus/BMusStudies/DipMus

P. Andrews (Strings)

**Prerequisite:** Pedagogy Guitar 1. **Offered:** July. **Classes:** One 1 hr tut/wk. **Assessment:** Regular class presentations (50%) and exam (50%).

Consolidation and extension of concepts and skills introduced in Pedagogy Guitar 1. For further information contact G. Pikler (Strings).

**KEYB 3002 Pedagogy Keyboard 1**

3 credit points. BMus/BMusStudies

E. Powell (Keyboard)

**Offered:** February. **Classes:** One 1 hr lec/wk. **Assessment:** Two essays (100%).

The study of piano teaching from elementary to intermediate levels, with particular attention to technical development, including rhythm, touch and reading skills, as well as practice methods and repertoire. Availability subject to sufficient enrolment numbers. For further information contact E. Powell (Keyboard).

**KEYB 3003 Pedagogy Keyboard 2**

3 credit points. BMus/BMusStudies

E. Powell (Keyboard)

**Prerequisite:** Pedagogy Keyboard 1. **Offered:** July. **Classes:** One 1 hr lec/wk. **Assessment:** Two essays (100%).



Extension of concepts and skills introduced in Pedagogy Keyboard 1 with particular attention to technical development at advanced levels, as well as added emphasis on aspects relating to style and interpretation. Availability subject to sufficient enrolment numbers. For further information contact E. Powell (Keyboard).

### STRG 3012 Pedagogy Strings 1

3-credit points. BMus/BMusStudies

G. Richter (Strings)

**Offered:** February. **Classes:** One 1 hr tut/wk. **Assessment:** 2 class presentations (50 % each).

This unit of study is an introduction to the basic principles of teaching bowed string instruments. Topics covered will include the teaching of principles of movement, holding instrument (and bow), starting bow strokes, principles of left hand placement, legato and detache strokes. The emphasis will be on the teaching of beginners and the development of elementary instrumental and interpretative skills. Students will be expected to research and become familiar with the main teaching methods and literature relevant to beginners. Opportunity for supervised teaching and lesson observation will be provided and will form part of the semester workload.

### STRG 3013 Pedagogy Strings 2

3 credit points. BMus/BMusStudies

G. Richter (Strings)

**Prerequisite:** Pedagogy Strings 1. **Offered:** July. **Classes:** One 1 hr tut/wk. **Assessment:** 2 class presentations (50% each).

Concepts introduced in Pedagogy Strings 1 will be further developed. Advanced technical and interpretative issues will be explored and theoretical teaching literature will be researched. Some of the technical issues covered in detail include shifting, vibrato, martele, spiccato and staccato, practice techniques and development of advanced interpretative skills. Students will be expected to present one demonstration lesson.

### VSAO 3014 Pedagogy Voice 1

3 credit points. BMus/BMusStudies

M. Dale (Vocal Studies and Opera)

**Offered:** February. **Classes:** 2hrs/wk. **Assessment:** To be advised. Details of this course are available from the Chair (Vocal Studies and Opera).

### VSAO 3015 Pedagogy Voice 2

3 credit points. BMus/BMusStudies

B. Holleran (Vocal Studies and Opera)

**Prerequisite:** Pedagogy Voice 1. **Offered:** July. **Classes:** 2hrs/wk. **Assessment:** To be advised.

Details of this course are available from the Chair (Vocal Studies and Opera).

### WIND 3010 Pedagogy Woodwind 1

3 credit points. BMus/BMusStudies

M. Walton (Woodwind)

**Offered:** February. **Classes:** One 1 hr tut/wk. **Assessment:** Written assignment (50%), class participation (50%).

To provide students with knowledge about educational approaches and strategies for teaching wind instruments to individuals and small groups. Topics will include aspects of breathing and breath control; basic anatomical details; balance and economical usage of the body; playing exercises and the principles of Kodaly and Suzuki teaching methods and Alexander Technique. For further information contact Chair (Woodwind).

### WIND 3011 Pedagogy Woodwind 2

3 credit points. BMus/BMusStudies

M. Walton (Woodwind)

**Prerequisite:** Pedagogy Woodwind 1. **Offered:** July. **Classes:** One 1 hr tut/wk. **Assessment:** Written assignment (50%), class participation (50%).

Students will begin to be articulate with concepts learned in Pedagogy Woodwind 1. They will practise lesson presentation in a class and will examine left and right brain learning modes and their impact on instrumental instruction. Studies will also investigate the role of memory, work on remedial teaching and con-

sider performance stress. For further information contact Chair (Woodwind).

## Percussion Major and Minor

BMus/BMusStudies

**Offered:** February, July.

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

### PRCN 1000 Percussion 1 (Major)

6 credit points. BMus/BMusStudies

D. Pratt (Percussion)

**Offered:** February. **Classes:** One 1hr individual lesson and concert practice/wk. **Assessment:** 30min technical exam or equivalent, minimum one 6min concert practice performance and/or studio class (100%).

### PRCN 1004 Percussion 1 (Minor)

3 credit points. BMus/BMusStudies

D. Pratt (Percussion)

**Offered:** February. **Classes:** One 1 hr individual lesson and concert practice/wk. **Assessment:** 10min technical exam, one concert practice performance (100%).

### PRCN 1001 Percussion 2 (Major)

6 credit points. BMus/BMusStudies

D. Pratt (Percussion)

**Prerequisite:** Percussion 1 (Major). **Offered:** July. **Classes:** One 1 hr individual lesson and concert practice/wk. **Assessment:** 15min jury recital, minimum one 6min concert practice performance and/or studio class (100%).

### PRCN 1005 Percussion 2 (Minor)

3 credit points. BMus/BMusStudies

D. Pratt (Percussion)

**Prerequisite:** Percussion 1 (Minor). **Offered:** July. **Classes:** One 1hr individual lesson and concert practice/wk. **Assessment:** 15min technical exam, one concert practice performance (100%).

### PRCN 2000 Percussion 3 (Major)

6 credit points. BMus/BMusStudies

D. Pratt (Percussion)

**Prerequisite:** Percussion 2 (Major). **Offered:** February. **Classes:** One 1hr individual lesson and concert practice/wk. **Assessment:** 30min technical exam, two 6min concert practice performances (100%).

### PRCN 2004 Percussion 3 (Minor)

3 credit points. BMus/BMusStudies

D. Pratt (Percussion)

**Prerequisite:** Percussion 2 (Minor). **Offered:** February. **Classes:** 1hr/wk individual lesson and class instruction. **Assessment:** 15min technical exam, one concert practice performance (100%).

### PRCN 2001 Percussion 4 (Major)

6 credit points. BMus/BMusStudies

D. Pratt (Percussion)

**Prerequisite:** BMus: Percussion 3 (Major); DipMus: Percussion 2 (Major). **Offered:** July. **Classes:** One 1hr individual lesson and concert practice/wk. **Assessment:** 40min junior recital, two 6min concert practice performances (100%).

**PRCN 2005 Percussion 4 (Minor)**

3 credit points. BMus/BMusStudies  
D. Pratt (Percussion)

**Prerequisite:** Percussion 3 (Minor). **Offered:** July. **Classes:** 1 hr/wk individual lesson and class instruction. **Assessment:** 15-20min recital, one concert practice performance (100%).

**PRCN 3000 Percussion 5 (Major)**

6 credit points. BMus/BMusStudies  
D. Pratt (Percussion)

**Prerequisite:** Percussion 4 (Major). **Offered:** February. **Classes:** One 1 hr individual lesson and concert practice/wk. **Assessment:** 30min technical exam, two 6min concert practice performances (100%).

**PRCN 3005 Percussion 5 (Minor)**

3 credit points. BMus/BMusStudies  
D. Pratt (Percussion)

**Prerequisite:** Percussion 4 (Minor). **Offered:** February. **Classes:** 1 hr/wk individual lesson and class instruction. **Assessment:** 15min technical exam, one concert practice performance (100%).

**PRCN 3001 Percussion 6 (Major)**

6 credit points. BMus/BMusStudies  
D. Pratt (Percussion)

**Prerequisite:** BMus: Percussion 5 (Major); DipMus: Percussion 4 (Major). **Offered:** July. **Classes:** One 1 hr individual lesson and concert practice/wk. **Assessment:** Concerto exam, two 6min concert practice performances (100%).

**PRCN 3006 Percussion 6 (Minor)**

3 credit points. BMus/BMusStudies  
D. Pratt (Percussion)

**Prerequisite:** Percussion 5 (Minor). **Offered:** July. **Classes:** 1 hr/wk individual lesson and class instruction. **Assessment:** 20-25min recital 20 to 25, one concert practice performance (100%).

**PRCN 4001 Percussion 7 (Major)**

6 credit points. BMus  
D. Pratt (Percussion)

**Prerequisite:** Percussion 6 (Major). **Offered:** February. **Classes:** One 1 hr individual lesson and concert practice/wk. **Assessment:** 30min technical exam, one 6min concert practice performance, one 12min lunch-time concert performance (100%).

**PRCN 4007 Percussion 7 (Minor)**

3 credit points. BMus  
D. Pratt (Percussion)

**Prerequisite:** Percussion 6 (Minor). **Offered:** February. **Classes:** 1 hr/wk individual lesson and class instruction/wk. **Assessment:** 15min technical exam, one concert practice performance (100%).

**PRCN 4003 Percussion 8 (Major)**

6 credit points. BMus  
D. Pratt (Percussion)

**Prerequisite:** Percussion 7 (Major). **Offered:** July. **Classes:** One 1hr individual lesson and concert practice/wk. **Assessment:** 50min senior recital, one 6min concert practice performance, one 12min lunch-time concert performance (100%).

**PRCN 4008 Percussion 8 (Minor)**

3 credit points. BMus  
D. Pratt (Percussion)

**Prerequisite:** Percussion 7 (Minor). **Offered:** July. **Classes:** 1 hr/wk individual lesson and class instruction. **Assessment:** Exam (100%).

## Percussion Ensemble

BMus/BMusStudies/DipMus  
**Offered:** February, July.

This sequence of units is a continuing investigation of ensemble performance ranging from small chamber works to large conducted works for percussion. The repertoire incorporates 20th century pieces as well as transcriptions arranged for percussion. Students will become progressively more skilled and cognisant of all aspects of ensemble work including: rehearsal technique, pre-rehearsal preparation, musical issues such as ensemble balance and rhythm, public performance skills, disciplined and appropriate behaviour and

program design. Students will be required to perform with the ensemble in public concerts.

**PRCN 1002 Percussion Ensemble 1**

3 credit points. BMus/BMusStudies/DipMus  
D. Pratt (Percussion)

**Prerequisite:** Audition. **Offered:** February. **Classes:** One 2hr rehearsal/wk. **Assessment:** Demonstrated personal commitment to improve skills, weekly preparation and disciplined and cooperative behaviour.

**PRCN 1003 Percussion Ensemble 2**

3 credit points. BMus/BMusStudies/DipMus  
D. Pratt (Percussion)

**Prerequisite:** Percussion Ensemble 1. **Offered:** July. **Classes:** One 2hr rehearsal/wk. **Assessment:** Demonstrated personal commitment to improve skills, weekly preparation and disciplined and cooperative behaviour.

**PRCN 2002 Percussion Ensemble 3**

3 credit points. BMus/BMusStudies/DipMus  
D. Pratt (Percussion)

**Prerequisite:** Percussion Ensemble 2. **Offered:** February. **Classes:** One 2hr rehearsal/wk. **Assessment:** Demonstrated personal commitment to improve skills, weekly preparation and disciplined and cooperative behaviour.

**PRCN 2003 Percussion Ensemble 4**

3 credit points. BMus/BMusStudies/DipMus  
D. Pratt (Percussion)

**Prerequisite:** Percussion Ensemble 3. **Offered:** July. **Classes:** One 2hr rehearsal/wk. **Assessment:** Demonstrated personal commitment to improve skills, weekly preparation and disciplined and cooperative behaviour.

**PRCN 3002 Percussion Ensemble 5**

3 credit points. BMus/BMusStudies  
D. Pratt (Percussion)

**Prerequisite:** Percussion Ensemble 4. **Offered:** February. **Classes:** One 2hr rehearsal/wk. **Assessment:** Demonstrated personal commitment to improve skills, weekly preparation and disciplined and cooperative behaviour.

**PRCN 3003 Percussion Ensemble 6**

3 credit points. BMus/BMusStudies  
D. Pratt (Percussion)

**Prerequisite:** Percussion Ensemble 5. **Offered:** July. **Classes:** One 2hr rehearsal/wk. **Assessment:** Demonstrated personal commitment to improve skills, weekly preparation and disciplined and cooperative behaviour.

**PRCN 4005 Percussion Ensemble 7**

3 credit points. BMus  
D. Pratt (Percussion)

**Prerequisite:** Percussion Ensemble 6. **Offered:** February. **Classes:** One 2hr rehearsal/wk. **Assessment:** Demonstrated personal commitment to improve skills, weekly preparation and disciplined and cooperative behaviour.

**PRCN 4009 Percussion Ensemble 8**

3 credit points. BMus  
D. Pratt (Percussion)

**Prerequisite:** Percussion Ensemble 7. **Offered:** July. **Classes:** One 2hr rehearsal/wk. **Assessment:** Demonstrated personal commitment to improve skills, weekly preparation and disciplined and cooperative behaviour.

**CMPN 1000 Performance Practice 1**

3 credit points. BMus  
J. Bailey (Composition)

**Offered:** February. **Classes:** One 1hr session p/wk. **Assessment:** Weekly assignments (70%), final recorded composition (30%).

The unit aims, through performance, to help students develop vital aural and improvisational skills which will significantly enhance their compositional capacity.

**CMPN 1003 Performance Practice 2**

3 credit points. BMus  
J. Bailey (Composition)

**Prerequisite:** Performance Practice 1. **Offered:** July. **Classes:** One 1 hr session p/wk. **Assessment:** Weekly assignments (70%), final recorded composition (30%).

The unit aims through performance to help students develop vital aural and improvisational skills which will significantly enhance their compositional process.

**CMPN 2000 Performance Practice 3**

3 credit points. BMus  
D. Pratt (Percussion)

**Prerequisite:** Performance Practice 2. **Offered:** February. **Classes:** One 1 hr session p/wk. **Assessment:** Weekly assignments (20%), 2 exams (20% each), solo work (40%).

The unit aims to introduce students to the instruments and techniques required for composition and performance in percussion. The unit will also focus on the fundamentals of rhythm in order to develop solo and ensemble performance skills.

**CMPN 2001 Performance Practice 4**

3 credit points. BMus  
D. Pratt (Percussion)

**Prerequisite:** Performance Practice 3. **Offered:** July. **Classes:** One 1 hr session p/wk. **Assessment:** Weekly assignments/classroom participation (50%), composition and performance of a piece for percussion ensemble (50%).

The unit aims to introduce students to the instruments and techniques required for composition and performance in percussion. The unit will also focus on the fundamentals of rhythm in order to develop solo and ensemble performance skills.

**CMPN 3010 Performance Practice 5**

3 credit points. BMus  
J. Bailey (Composition)

**Prerequisite:** Performance Practice 4. **Offered:** February. **Classes:** 1 hr session p/wk. **Assessment:** Weekly assignments (70%), final recorded composition (30%).

The unit aims to help students gain a clear understanding of the various musical components inherent to the Jazz genre. Issues relating to harmonic structure, voicing and rhythmic syncopated phrasing are explored to enable students to write for jazz ensembles (large or small, instrumental or vocal).

**CMPN 3011 Performance Practice 6**

3 credit points. BMus  
D. Pratt (Percussion)

**Prerequisite:** Performance Practice 5. **Offered:** July. **Classes:** 1hr session p/wk. **Assessment:** Weekly assignments (70%, final recorded composition (30%).

The unit aims, through performance, to develop ensemble and compositional skills. Students may produce individual compositions/or be involved with contributing to collectively devised pieces. The unit will continue to work with skills introduced in Performance Practice 1-5, e.g., improvisation and percussion.

**Pianoforte Major and Minor**

BMus/BMusStudies

**Offered:** February, July.

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.

**KEYS 1008 Pianoforte 1 (Major)**

6 credit points. BMus/BMusStudies  
E. Powell (Keyboard)

**Offered:** February. **Classes:** One 1hr individual lesson and 2hr concert practice/wk. **Assessment:** 15min technical exam or equivalent, minimum one 6min concert practice performance and/or studio class (100%).

**KEYB 1013 Pianoforte 1 (Minor)**

3 credit points. BMus/BMusStudies  
E. Powell (Keyboard)

**Offered:** February. **Classes:** One 1hr individual lesson and concert practice/wk. **Assessment:** 10min technical exam, one concert practice performance (100%).

**KEYB 1009 Pianoforte 2 (Major)**

6 credit points. BMus/BMusStudies  
E. Powell (Keyboard)

**Prerequisite:** Pianoforte 1 (Major). **Offered:** July. **Classes:** One 1hr individual lesson and 2hr concert practice/wk. **Assessment:** 15min jury recital, minimum one 6min concert practice performance and/or studio class (100%).

**KEYB 1014 Pianoforte 2 (Minor)**

3 credit points. BMus/BMusStudies  
E. Powell (Keyboard)

**Prerequisite:** Pianoforte 1 (Minor). **Offered:** July. **Classes:** One 1hr individual lesson and concert practice/wk. **Assessment:** 15 min recital of 3 pieces, one concert practice performance (100%).

**KEYB 2007 Pianoforte 3 (Major)**

6 credit points. BMus/BMusStudies  
E. Powell (Keyboard)

**Prerequisite:** Pianoforte 2 (Major) or audition. **Offered:** February. **Classes:** One 1 hr individual lesson and 2hr concert practice/wk. **Assessment:** 15min technical exam, two 6min concert practice performances (100%).

Students wishing to transfer from Pianoforte 2 (Minor) to Pianoforte 3 (Major) must have been examined for and passed Pianoforte 1 and 2 (Major) and have studied the Major syllabus of the year and reached required standard.

**KEYB 2011 Pianoforte 3 (Minor)**

3 credit points. BMus/BMusStudies  
E. Powell (Keyboard)

**Prerequisite:** Pianoforte 2 (Minor). **Offered:** February. **Classes:** 1 hr/wk individual lesson / class instruction and concert practice. **Assessment:** 15min technical exam (2 studies), one concert practice performance (100%).

**KEYB 2008 Pianoforte 4 (Major)**

6 credit points. BMus/BMusStudies  
E. Powell (Keyboard)

**Prerequisite:** Pianoforte 3 (Major); DipMus: Pianoforte 2 (Major). **Offered:** July. **Classes:** One 1hr individual lesson and 2hr concert practice/wk. **Assessment:** 40min junior recital, two 6min concert practice performances (100%).

**KEYB 2012 Pianoforte 4 (Minor)**

3 credit points. BMus/BMusStudies  
E. Powell (Keyboard)

**Prerequisite:** Pianoforte 3 (Minor). **Offered:** July. **Classes:** 1 hr/wk individual lesson / class instruction and concert practice. **Assessment:** 15min recital, one concert practice performance (100%).

**KEYB 3004 Pianoforte 5 (Major)**

6 credit points. BMus/BMusStudies  
E. Powell (Keyboard)

**Prerequisite:** Pianoforte 4 (Major). **Offered:** February. **Classes:** One 1 hr individual lesson and 2hr concert practice/wk. **Assessment:** 15min technical exam, two 6min concert practice performances (100%).

**KEYB 3008 Pianoforte 5 (Minor)**

3 credit points. BMus/BMusStudies  
E. Powell (Keyboard)

**Prerequisite:** Pianoforte 4 (Minor). **Offered:** February. **Classes:** 1hr/wk individual lesson / class instruction and concert practice. **Assessment:** 15min technical exam (2 studies), one concert practice performance (100%).

**KEYB 3005 Pianoforte 6 (Major)**

6 credit points. BMus/BMusStudies  
E. Powell (Keyboard)

**Prerequisite:** Pianoforte 5 (Major); DipMus: Pianoforte 4 (Major). **Offered:** July. **Classes:** One 1hr individual lesson and 2hr concert practice/wk. **Assessment:** Concerto exam, two 6min concert practice performances (100%).

**KEYB 3009 Pianoforte 6 (Minor)**

3 credit points. BMus/BMusStudies  
E. Powell (Keyboard)

**Prerequisite:** Pianoforte 5 (Minor). **Offered:** July. **Classes:** 1hr/wk individual lesson / class instruction and concert practice. **Assessment:** 20-25min recital, one concert practice performance (100%).

**KEYB 4002 Pianoforte 7 (Major)**

6 credit points. BMus  
E. Powell (Keyboard)

**Prerequisite:** Pianoforte 6 (Major). **Offered:** February. **Classes:** One 1 hr individual lesson and 2hr concert practice/wk. **Assessment:** 15min technical exam, one 6min concert practice performance, one 12min lunch-time concert performance (100%).

**KEYB 4008 Pianoforte 7 (Minor)**

3 credit points. BMus  
E. Powell (Keyboard)

**Prerequisite:** Pianoforte 6 (Minor). **Offered:** February. **Classes:** 1 hr/wk individual lesson / class instruction and concert practice. **Assessment:** 15min technical exam (2 studies), one concert practice performance (100%).

**KEYB 4004 Pianoforte 8 (Major)**

6 credit points. BMus  
E. Powell (Keyboard)

**Prerequisite:** Pianoforte 7 (Major). **Offered:** July. **Classes:** One 1hr individual lesson and 2hr concert practice/wk. **Assessment:** 50min senior recital, one 6min concert practice performance, one 12min lunch-time concert performance (100%).

**KEYB 4009 Pianoforte 8 (Minor)**

3 credit points. BMus  
E. Powell (Keyboard)

**Prerequisite:** Pianoforte 7 (Minor). **Offered:** July. **Classes:** 1 hr/wk individual lesson / class instruction and concert practice. **Assessment:** exam (100%).

**GENS 2002 Practical Stagecraft**

3 credit points. BMus/BMusStudies  
Dr R. Gilbert (General Studies)

**Offered:** July. **Classes:** One 1 hr lec and one 1 hr prac tut/wk. **Assessment:** 1 hr open book exam (35%), 2000w essay (35%), prac assignment (30%).

This General Studies unit is designed to give students an understanding of the process of staging theatre and music theatre in a student or community environment. It covers areas such as the historical development of the actor/audience relationship, form and style and its relationship to theatre design, technical production, basic acting technique and direction. These areas will be covered in lectures, practical experiences, excursions and research. For further information contact Dr R. Gilbert (General Studies).

**PERF 1 0 0 0 Principal Study (Diploma) 1**

6 credit points. DipMus  
Chair of Unit for student's Principal Study

**Offered:** February. **Classes:** One 1hr individual lesson and 2hr concert practice/wk. **Assessment:** Technical exam or equivalent, minimum one 6 min concert practice performance and/or studio class (100%).

For further information students should contact the Chair of Unit for their Principal Study.

**PERF 1001 Principal Study (Diploma) 2**

6 credit points. DipMus  
Chair of Unit for student's Principal Study

**Prerequisite:** Principal Study (Diploma) 1. **Offered:** July. **Classes:** One 1 hr individual lesson and 2hr concert practice/wk. **Assessment:** Jury recital, minimum one 6 min concert practice performance and/or studio class (100%).

For further information students should contact the Chair of Unit for their Principal Study.

**PERF 2000 Principal Study (Diploma) 3**

12 credit points. DipMus  
Chair of Unit for student's Principal Study

**Prerequisite:** Principal Study (Diploma) 2. **Offered:** February. **Classes:** One 1 hr individual lesson and 2hr concert practice; 1-2hrs performance class/wk (in some units only: students should consult with the relevant Chair of Unit. **Assessment:** 40 minute junior recital, minimum two 6 min concert practice performance and/or studio class (100%).

For further information students should contact the Chair of Unit for their Principal Study.

**PERF 2001 Principal Study (Diploma) 4**

12 credit points. DipMus  
Chair of Unit for student's Principal Study

**Prerequisite:** Principal Study (Diploma) 3. **Offered:** July. **Classes:** One 1hr individual lesson and 2hr concert practice; 1-2hrs performance class/wk (in some units only: students should consult with the relevant Chair of Unit. **Assessment:** Concerto exam or equivalent, minimum two 6 min concert practice performance and/or studio class (100%).

For further information students should contact the Chair of Unit for their Principal Study.

**PERF 2002 Principal Study (Diploma) 5**

12 credit points. DipMus  
Chair of Unit for student's Principal Study

**Prerequisite:** Principal Study (Diploma) 4. **Offered:** February. **Classes:** One 1hr individual lesson and 2hr concert practice; 1-2hrs performance class/wk (in some units only: students should consult with the relevant Chair of Unit. **Assessment:** 40 minute recital, minimum two 6 min concert practice performance and/or studio class (100%).

For further information students should contact the Chair of Unit for their Principal Study.

**PERF 2003 Principal Study (Diploma) 6**

12 credit points. DipMus  
Chair of Unit for student's Principal Study

**Prerequisite:** Principal Study (Diploma) 5. **Offered:** July. **Classes:** One 1hr individual lesson and 2hr concert practice; 1-2hrs performance class/wk (in some units only: students should consult with the relevant Chair of Unit. **Assessment:** 50min public recital, minimum two 6 min concert practice performance and/or studio class (100%).

For further information students should contact the Chair of Unit for their Principal Study.

## Principal Study (Honours)

BMus

**Offered:** February, July.

The Honours strand of the BMus (Performance) exists to allow performance students of superior performance ability and potential to extend their knowledge and skill base and to develop artistic autonomy in the area of their Principal Study in preparation for employment within the musical profession or postgraduate study.

The aim of the Honours program in BMus (Performance) is to develop superior performance skills, greater artistic autonomy and a sounder understanding of the scope of skills and knowledge relating to performance in their area of Principal Study than would be expected normally of Pass BMus students. By the conclusion of this course, students will have demonstrated a superior performance ability in recital,

and the understanding and artistic autonomy to develop and carry out a specialised performance project.

Candidates are required to undertake a Performance Project in the area of their Principal Study in each of the final two semesters. Normally at least one of these will be a unified project displaying focus on a particular area of specialisation in Principal Study (Honours) 7 and a recital of 45-50 minutes duration to be taken in Principal Study (Honours) 8. Each Performance Project will be accompanied by notes which give the aim of the project, background to the project in terms of relevant work or critical writings, and critical commentary or analysis.

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.

### PERF 4002 Principal Study (Honours) 7

12 credit points. BMus

Chair of Unit for student's Principal Study

**Prerequisite:** Distinction in Principal Study 4 and 6 and a Credit (or higher) average in other courses. **Offered:** February. **Classes:** 14 x 1 hr one-to-one lessons in the area of Principal Study and up to 5hrs supervision for the Performance Project/sem; 2hrs concert practice/wk; up to 5hrs Honours seminar/sem. **Assessment:** Mid-semester Principal Study (Major) technical examination (see separate requirements under appropriate instrument or voice) (30%); Performance Project (70%).

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 (40-5 minutes) or lecture recital, a recording or other innovative performance medium. Performance Projects will be developed and workshopped in the Honours Seminar in the first five weeks of semester after which students will work further with their supervisor. At the end of week 5 students will be expected to submit a final proposal for the Honours project. Performance Project 1 will be assessed according to three broad criteria: exposition of aims and background; originality; musical and technical achievement (as detailed for each instrument in recital assessment). Candidates wishing to take Principal Study (Honours) 7 must apply in writing, setting out their proposed Performance Project.

### PERF 4003 Principal Study (Honours) 8

12 credit points. BMus

Chair of Unit for student's Principal Study

**Prerequisite:** Principal Study (Honours) 7. **Offered:** July. **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. **Assessment:** Performance Project 2 (100%).

Students must complete Performance Project 2. Normally Performance Project 2 will be a public recital of 45-50 minutes duration displaying superior performance knowledge and skills. The Performance Project must be accompanied by notes which give, where appropriate, the aim of the project, background, and critical and historical commentary and analysis. Performance Project 2 will be assessed according to three broad criteria: exposition of aims and background; creativity; and musical and technical achievement (as detailed for each instrument in recital assessment).

### VSAO 2001 Production 1

3 credit points. DipOp/BMus/BMusStudies

Dr R. Popenhagen (Vocal Studies and Opera)

**Prerequisite:** Production. **Offered:** February. **Classes:** 35-45hrs/sem, consisting of acting classes, workshops, rehearsals,

encounters and conversations. As this is a production based unit, students must understand that as performances/special programs approach additional hours may be involved. **Assessment:** Progressive assessment based on class/workshop activities. This unit introduces students to *the* processes involved in bringing a scene to dramatic life, through practical workshops, seminars, demonstrations and visits to performances and rehearsals. For further information contact the Chair (Vocal Studies and Opera).

### VSAO 2010 Production 2

3 credit points. DipOp/BMus/BMusStudies

Dr R. Popenhagen (Vocal Studies and Opera)

**Prerequisite:** Production 1. **Offered:** July. **Classes:** 35-45hrs/sem, consisting of acting classes, workshops, rehearsals, encounters and conversations. 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.

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 (Vocal Studies and Opera).

### VSAO 3001 Production 3

6 credit points. DipOp/BMus/BMusStudies

Dr R. Popenhagen (Vocal Studies and Opera)

**Prerequisite:** Production 2. **Offered:** February. **Classes:** 35-45hrs/sem, consisting of acting classes, workshops, rehearsals, encounters and conversations. 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.

The experience students have gained enables them to continue then development and consolidate their competencies. Students are also introduced to rehearsal methods, rehearsal structure and opera production history. For further information contact the Chair (Vocal Studies and Opera).

### VSAO 3008 Production 4

6 credit points. DipOp/BMus/BMusStudies

Dr R. Popenhagen (Vocal Studies and Opera)

**Prerequisite:** Production 3. **Offered:** July. **Classes:** 35-45hrs/sem, consisting of acting classes, workshops, rehearsals, encounters and conversations. 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.

In this final semester the student continues to work in character and role building, acting and performance styles with more challenging and complex tasks. For further information contact the Chair (Vocal Studies and Opera).

### MCGY1006 Radical Rock 1

3 credit points. BMus/BMusStudies

K. Hill (Musicology)

**Offered:** February. **Classes:** One 1hr seminar/wk. **Assessment:** Seminar-based assignment/essay.

Radical Rock 1 surveys developments in rock and popular music from the 1940s to 1970s. Topics will include: African Retentions in American popular music, the influence of the blues and rhythm and blues, the mythology of the blues, Mersey Beat and the early Beatles, Phil Spector/The Beach Boys and the origins of 'pop' music, folk music and the influence of Bob Dylan, sixties psychedelia, avant-garde and jazz influences, soul to funk music and androgyny in rock.

For further information contact K. Hill (Musicology).

*Textbooks*

DeCurtis A, Henke J, ed. *The Rolling Stone illustrated history of rock and roll*. London: Plexus, 1992

Marcus G. *Mystery train: images of America in rock'n'roll*. 3rd ed. New York: Penguin, 1990

### MCGY1007 Radical Rock 2

3 credit points. BMus/BMusStudies  
K. Hill (Musicology)

**Prerequisite:** None, but Radical Rock 1 recommended. **Offered:** July. **Classes:** One 1 hr seminar/wk. **Assessment:** Seminar-based assignment/essay.

Radical Rock 1 will study further developments in rock and popular culture from the 1970s to the present. Possible topics are: progressive rock and English experimental music, punk rock, rock poets (Lou Reed, Patti Smith), evolution of R&B to heavy metal, origins of Rap and Hip and Hop, non-western influences (Jajouka music to WOMAD), the Art of Noise (Velvet Underground to Sonic Youth), Seattle Grunge, Brit Pop (Blur), American Gothic (the music of Nick Cave), New Romantics to Techno (Kraftwerk to Chemical Brothers).

For further information contact K. Hill (Musicology).

## Recorder Major and Minor

BMus/BMusStudies

**Offered:** February, July.

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

### WIND 1012 Recorder 1 (Major)

6 credit points. BMus/BMusStudies  
M. Walton (Woodwind)

**Offered:** February. **Classes:** 1hr individual lesson and concert practice/wk. **Assessment:** 15min technical exam, minimum one 6min concert practice performance and/or studio class (100%).

### WIND 1027 Recorder 1 (Minor)

3 credit points. BMus/BMusStudies  
M. Walton (Woodwind)

**Offered:** February. **Classes:** 1hr individual lesson and concert practice/wk. **Assessment:** 10min technical exam, one concert practice performance (100%).

### WIND 1013 Recorder 2 (Major)

6 credit points. BMus/BMusStudies  
M. Walton (Woodwind)

**Prerequisite:** Recorder 1 (Major). **Offered:** July. **Classes:** 1 hr individual lesson and concert practice/wk. **Assessment:** 15min jury recital, minimum one 6min concert practice performance and/or studio class (100%).

### WIND 1028 Recorder 2 (Minor)

3 credit points. BMus/BMusStudies  
M. Walton (Woodwind)

**Prerequisite:** Recorder 1 (Minor). **Offered:** July. **Classes:** 1hr individual lesson and concert practice/wk. **Assessment:** 15min jury recital, one concert practice (100%).

### WIND 2012 Recorder 3 (Major)

6 credit points. BMus/BMusStudies  
M. Walton (Woodwind)

**Prerequisite:** Recorder 2 (Major) or audition. **Offered:** February. **Classes:** 1hr individual lesson and concert practice/wk. **Assessment:** 20min technical exam, two 6min concert practice performances (100%).

### WIND 2030 Recorder 3 (Minor)

3 credit points. BMus/BMusStudies  
M. Walton (Woodwind)

**Prerequisite:** Recorder 2 (Minor). **Offered:** February. **Classes:** 1 hr individual lesson and class instruction/wk. **Assessment:** 15min technical exam, one concert practice performance (100%).

### WIND 2013 Recorder 4 (Major)

6 credit points. BMus/BMusStudies  
M. Walton (Woodwind)

**Prerequisite:** BMus: Recorder 3 (Major); DipMus: Recorder 2 (Major). **Offered:** July. **Classes:** 1hr individual lesson and concert practice/wk. **Assessment:** 40min junior recital, two 6min concert practice performances (100%).

### WIND 2031 Recorder 4 (Minor)

3 credit points. BMus/BMusStudies  
M. Walton (Woodwind)

**Prerequisite:** Recorder 3 (Minor). **Offered:** July. **Classes:** 1 hr individual lesson and class instruction/wk. **Assessment:** 15-20min recital, one concert practice performance (100%).

### WIND 3014 Recorder 5 (Major)

6 credit points. BMus/BMusStudies  
M. Walton (Woodwind)

**Prerequisite:** Recorder 4 (Major). **Offered:** February. **Classes:** 1 hr individual lesson and concert practice/wk. **Assessment:** 20min technical exam, two 6min concert practice performances (100%).

### WIND 3032 Recorder 5 (Minor)

3 credit points. BMus/BMusStudies  
M. Walton (Woodwind)

**Prerequisite:** Recorder 4 (Minor). **Offered:** February. **Classes:** 1hr individual lesson and class instruction/wk. **Assessment:** 15min technical exam, one concert practice performance (100%).

### WIND 3015 Recorder 6 (Major)

6 credit points. BMus/BMusStudies  
M. Walton (Woodwind)

**Prerequisite:** BMus: Recorder 5 (Major); DipMus: Recorder 4 (Major). **Offered:** July. **Classes:** 1hr individual lesson and concert practice/wk. **Assessment:** Concerto exam, two 6min concert practice performances (100%).

### WIND 3033 Recorder 6 (Minor)

3 credit points. BMus/BMusStudies  
M. Walton (Woodwind)

**Prerequisite:** Recorder 5 (Minor). **Offered:** July. **Classes:** 1hr individual lesson and class instruction/wk. **Assessment:** 20-25min recital, one concert practice performance (100%).

### WIND 4022 Recorder 7 (Major)

6 credit points. BMus  
M. Walton (Woodwind)

**Prerequisite:** Recorder 6 (Major). **Offered:** February. **Classes:** 1 hr individual lesson and concert practice/wk. **Assessment:** 20min technical exam, one 6min concert practice performance, one 12min lunch-time concert performance (100%).

### WIND 4042 Recorder 7 (Minor)

3 credit points. BMus  
M. Walton (Woodwind)

**Prerequisite:** Recorder 6 (Minor). **Offered:** February. **Classes:** 1 hr individual lesson and class instruction/wk. **Assessment:** 15min technical exam, one concert practice performance (100%).

### WIND 4024 Recorder 8 (Major)

6 credit points. BMus  
M. Walton (Woodwind)

**Prerequisite:** Recorder 7 (Major). **Offered:** July. **Classes:** 1 hr individual lesson and concert practice/wk. **Assessment:** 50min senior recital, one 6min concert practice performance, one 12min lunch-time concert performance (100%).

**WIND 4043 Recorder 8 (Minor)**

3 credit points. BMus  
M. Walton (Woodwind)

**Prerequisite:** Recorder 7 (Minor). **Offered:** July. **Classes:** 1 hr individual lesson and class instruction/wk. **Assessment:** Exam (100%).

**PRCN 2006 Resource Class - Percussion**

3 credit points. ADJS/BMus/BMusStudies  
I. Scotland (Percussion)

**Offered:** February. **Classes:** One 1 hr lec/wk. **Assessment:** Weekly assignments and class participation (50%), viva voce exam (20%), prac assignment (30%).

This unit provides students with an introduction to and performance experience on a wide range of percussion instruments. The aim of this unit is to:

- introduce students to performance techniques on orchestral, latin, ethnic and commercial percussion instruments;
- provide students with historical information about instruments in the percussion family; and
- enable students to assemble and perform basic maintenance on school percussion instruments.

The course is limited to ten students.

For further information contact the Chair (Percussion).

**MCGY 3029 Romanticism and the Fantastic**

3 credit points. BMus/BMusStudies  
K. Hill (Musicology)

**Prerequisite:** Music History 4. **Offered:** February. **Classes:** One 1 hr seminar/wk. **Assessment:** Seminar presentation (50%); essay (50%).

This elective is designed as a general introduction to the aesthetics of musical Romanticism discussed in terms of the Romantic's love of the fantastic and the supernatural. Emphasis is placed on the important interrelationships in Romanticism between the visual, literary and musical arts. Topics discussed will include:

1. Defining Romanticism: from the Romantics' emotional confrontation with the Enlightenment's rationalised world view to the emergence of artist as Promethean Hero;
  2. Influence of composer, story writer and music critic E.T.A. Hoffman: from his critiques on Beethoven, and Gluck to fantasy novels;
  3. Literary influences: Shakespeare, Goethe and Byron;
  4. The Faust Legend as interpreted by BerUoz, Liszt, Busoni, etc;
  5. Mephistopheles and the Romantic Virtuoso: Paganini and Liszt and extended instrumental techniques;
  6. Music and Madness: the influence of the writers Hoffman and Jean Paul in the music of Robert Schumann;
  7. Opium and the Romantic Imagination: from Berlioz' Symphony Fantastique to the influence of the symbolist poets in the music of Claude Debussy;
  8. Spiritualism and Theosophy: from Mahler to Scriabin.
- For further information contact K. Hill (Musicology).

**Saxophone Major and Minor**

BMus/BMusStudies

**Offered:** February, July.

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

**WIND 1014 Saxophone 1 (Major)**

6 credit points. BMus/BMusStudies  
M. Walton (Woodwind)

**Offered:** February. **Classes:** One 1hr individual lesson and one 2hr concert practice/wk. **Assessment:** 15min technical exam, minimum one 6min concert practice performance and/or studio class (100%).

**WIND 1029 Saxophone 1 (Minor)**

3 credit points. BMus/BMusStudies  
M. Walton (Woodwind)

**Offered:** February. **Classes:** 1hr individual lesson and concert practice/wk. **Assessment:** 10min technical exam, one concert practice performance (100%).

**WIND 1015 Saxophone 2 (Major)**

6 credit points. BMus/BMusStudies  
M. Walton (Woodwind)

**Prerequisite:** Saxophone 1 (Major). **Offered:** July. **Classes:** One 1 hr individual lesson and one 2hr concert practice/wk. **Assessment:** 15min jury recital, minimum one 6min concert practice performance and/or studio class (100%).

**WIND 1030 Saxophone 2 (Minor)**

3 credit points. BMus/BMusStudies  
M. Walton (Woodwind)

**Prerequisite:** Saxophone 1 (Minor). **Offered:** July. **Classes:** 1hr individual lesson and concert practice/wk. **Assessment:** 15min jury recital, one concert practice (100%).

**WIND 2014 Saxophone 3 (Major)**

6 credit points. BMus/BMusStudies  
M. Walton (Woodwind)

**Prerequisite:** Saxophone 2 (Major) or audition. **Offered:** February. **Classes:** One 1hr individual lesson and one 2hr concert practice/wk. **Assessment:** 20min technical exam, two 6min concert practice performances (100%).

**WIND 2032 Saxophone 3 (Minor)**

3 credit points. BMus/BMusStudies  
M. Walton (Woodwind)

**Prerequisite:** Saxophone 2 (Minor). **Offered:** February. **Classes:** 1 hr individual lesson and class instruction/wk. **Assessment:** 15min technical exam, one concert practice performance (100%).

**WIND 2015 Saxophone 4 (Major)**

6 credit points. BMus/BMusStudies  
M. Walton (Woodwind)

**Prerequisite:** BMus: Saxophone 3 (Major); DipMus: Saxophone 2 (Major). **Offered:** July. **Classes:** One 1hr individual lesson and one 2hr concert practice/wk. **Assessment:** 40min junior recital, two 6min concert practice performances (100%).

**WIND 2033 Saxophone 4 (Minor)**

3 credit points. BMus/BMusStudies  
M. Walton (Woodwind)

**Prerequisite:** Saxophone 3 (Minor). **Offered:** July. **Classes:** 1hr individual lesson and class instruction/wk. **Assessment:** 15-20min recital, one concert practice performance (100%).

**WIND 3016 Saxophone 5 (Major)**

6 credit points. BMus/BMusStudies  
M. Walton (Woodwind)

**Prerequisite:** Saxophone 4 (Major). **Offered:** February. **Classes:** One 1 hr individual lesson and one 2hr concert practice/wk. **Assessment:** 20min technical exam, two 6min concert practice performances (100%).

**WIND 3034 Saxophone 5 (Minor)**

3 credit points. BMus/BMusStudies  
M. Walton (Woodwind)

**Prerequisite:** Saxophone 4 (Minor). **Offered:** February. **Classes:** 1hr individual lesson and class instruction/wk. **Assessment:** 15min technical exam, one concert practice performance (100%).

**WIND 3017 Saxophone 6 (Major)**

6 credit points. BMus/BMusStudies

M. Walton (Woodwind)

**Prerequisite:** BMus: Saxophone 5 (Major); DipMus: Saxophone 3 (Major). **Offered:** July. **Classes:** One 1 hr individual lesson and one 2hr concert practice/wk. **Assessment:** Concerto exam, two 6min concert practice performances (100%).

**WIND 3035 Saxophone 6 (Minor)**

3 credit points. BMus/BMusStudies

M. Walton (Woodwind)

**Prerequisite:** Saxophone 5 (Minor). **Offered:** July. **Classes:** 1 hr individual lesson and class instruction/wk. **Assessment:** 20-25min recital, one concert practice performance (100%).

**WIND 4026 Saxophone 7 (Major)**

6 credit points. BMus

M. Walton (Woodwind)

**Prerequisite:** Saxophone 6 (Major). **Offered:** February. **Classes:** One 1 hr individual lesson and one 2hr concert practice/wk. **Assessment:** 20min technical exam, one 6min concert practice performance, one 12min lunch-time concert performance (100%).

**WIND 4044 Saxophone 7 (Minor)**

3 credit points. BMus

M. Walton (Woodwind)

**Prerequisite:** Saxophone 6 (Minor). **Offered:** February. **Classes:** 1hr individual lesson and class instruction/wk. **Assessment:** 15min technical exam, one concert practice performance (100%).

**WIND 4028 Saxophone 8 (Major)**

6 credit points. BMus

M. Walton (Woodwind)

**Prerequisite:** Saxophone 7 (Major). **Offered:** July. **Classes:** One 1hr individual lesson and one 2hr concert practice/wk. **Assessment:** 50min senior recital, one 6min concert practice performance, one 12min lunch-time concert performance (100%).

**WIND 4045 Saxophone 8 (Minor)**

3 credit points. BMus

M. Walton (Woodwind)

**Prerequisite:** Saxophone 7 (Minor). **Offered:** July. **Classes:** 1 hr individual lesson and class instruction/wk. **Assessment:** Exam (100%).

## Saxophone Orchestra

BMus/BMusStudies/DipMus

**Offered:** February, July.

The classical saxophone has few ensemble opportunities so the Saxophone Orchestra has been formed to fill this gap. Students are assisted to develop skills of playing in a section, listening for internal balance and pitch and adjusting tonal colour consistent with style. Repertoire includes specially composed works often involving contemporary techniques, pieces in popular/jazz style, transcriptions of music from medieval to the present day. The Saxophone Orchestra gives several public performances each year to help establish the classical saxophone as a legitimate 20th century instrument.

**WIND 1016 Saxophone Orchestra 1**

3 credit points. BMus/BMusStudies/DipMus

M. Walton (Woodwind)

**Offered:** February. **Classes:** One 2hr rehearsal/wk. **Assessment:** A final grade will be compiled from continual assessment of professional demeanour and ensemble skills demonstrated during rehearsals and performances (100%).

**WIND 1017 Saxophone Orchestra 2**

3 credit points. BMus/BMusStudies/DipMus

M. Walton (Woodwind)

**Offered:** July. **Classes:** One 2hr rehearsal/wk. **Assessment:** A final grade will be compiled from continual assessment of professional demeanour and ensemble skills demonstrated during rehearsals and performances (100%).

**WIND 2016 Saxophone Orchestra 3**

3 credit points. BMus/BMusStudies/DipMus

M. Walton (Woodwind)

**Offered:** February. **Classes:** One 2hr rehearsal/wk. **Assessment:** A final grade will be compiled from continual assessment of professional demeanour and ensemble skills demonstrated during rehearsals and performances (100%).

**WIN D 2017 Saxophone Orchestra 4**

3 credit points. BMus/BMusStudies/DipMus

M. Walton (Woodwind)

**Offered:** July. **Classes:** One 2hr rehearsal/wk. **Assessment:** A final grade will be compiled from continual assessment of professional demeanour and ensemble skills demonstrated during rehearsals and performances (100%).

**WIND 3018 Saxophone Orchestra 5**

3 credit points. BMus/BMusStudies

M. Walton (Woodwind)

**Offered:** February. **Classes:** One 2hr rehearsal/wk. **Assessment:** A final grade will be compiled from continual assessment of professional demeanour and ensemble skills demonstrated during rehearsals and performances (100%).

**WIND 3019 Saxophone Orchestra 6**

3 credit points. BMus/BMusStudies

M. Walton (Woodwind)

**Offered:** July. **Classes:** One 2hr rehearsal/wk. **Assessment:** A final grade will be compiled from continual assessment of professional demeanour and ensemble skills demonstrated during rehearsals and performances (100%).

**WIND 4030 Saxophone Orchestra 7**

3 credit points. BMus

M. Walton (Woodwind)

**Offered:** February. **Classes:** One 2hr rehearsal/wk. **Assessment:** A final grade will be compiled from continual assessment of professional demeanour and ensemble skills demonstrated during rehearsals and performances (100%).

**WIND 4031 Saxophone Orchestra 8**

3 credit points. BMus

M. Walton (Woodwind)

**Offered:** July. **Classes:** One 2hr rehearsal/wk. **Assessment:** A final grade will be compiled from continual assessment of professional demeanour and ensemble skills demonstrated during rehearsals and performances (100%).

**JAZZ 4016 Sound Enhancement and Recording 1**

3 credit points. BMus/BMusStudies

D. Montz (Jazz Studies)

**Corequisite:** Jazz Performance 4. **Offered:** February. **Classes:** One 2hr tut/wk. **Assessment:** 2hr theoretical exam (100%).

Students will be expected to learn the characteristics of basic microphone types and their uses, with special emphasis on microphone techniques for the various acoustic instruments plus an understanding of recording media currently in use (analogue, digital, hard-disk) along with differing editing possibilities and the advantages of each. In addition students will learn the various techniques of mixing for recording and onstage sound enhancement, including the qualities of different monitor speaker systems, their importance to the final mix result and the uses of various sound contouring devices including: equalisation, reverb, compression, and limiting. The vital importance of planning will be stressed throughout the unit. Students will be expected to bring their instruments to class as directed by the teacher. For further information contact D. Montz (Jazz Studies).

**JAZZ 4017 Sound Enhancement and Recording 2**

3 credit points. BMus/BMusStudies

D. Montz (Jazz Studies)

**Prerequisite:** Sound Enhancement and Recording 1. **Offered:** July. **Classes:** Recording project. **Assessment:** Recording project (100%).

The focus of this unit is on the practical application of theoretical concepts and skills acquired in Sound Enhancement and Recording 1. For further information contact D. Montz (Jazz Studies).



## Strings Performance Class

BMus/BMusStudies/DipMus

**Offered:** February, July.

The strings performance class provides an opportunity for students to perform works-in-progress and receive constructive comments from teachers and their peers in the string unit. Students will further develop analytical, diagnostic and problem solving skills which they can use to improve their own practice and rehearsal skills and which can assist them to fully understand the relationship between technical and interpretative decisions. Visiting artists are invited from time to time to give presentations or masterclasses and students are encouraged to explore a variety of repertoire including orchestra] audition repertoire. While performances of works-in-progress are not assessed, students will be expected to give one assessed presentation (10-15 min) per semester or, alternatively, submit a 2000 word essay, in which they explore a topic (selected in consultation with the class coordinator) relevant to performers such as practise techniques, technical analysis of selected works or problem-constellations, choice of fingerings/ bowings and their interpretative implications, comparative analysis of editions of selected works, stylistic requirements and appropriate means of interpretative realisation, etc. For further information contact the Chair (Strings).

### STRG 1015 Strings Performance Class 1

3 credit points. BMus/BMusStudies/DipMus

G. Richter (Strings)

**Offered:** February. **Classes:** One 2hr class/wk. **Assessment:** One presentation or one 2000w essay; two performances (100%).

### STRG 1016 Strings Performance Class 2

3 credit points. BMus/BMusStudies/DipMus

G. Richter (Strings)

**Offered:** July. **Classes:** One 2hr class/wk. **Assessment:** One presentation or one 2000w essay; two performances (100%).

### STRG 2014 Strings Performance Class 3

3 credit points. BMus/BMusStudies/DipMus

G. Richter (Strings)

**Offered:** February. **Classes:** One 2hr class/wk. **Assessment:** One presentation or one 2000w essay; two performances (100%).

### STRG 2015 Strings Performance Class 4

3 credit points. BMus/BMusStudies/DipMus

G. Richter (Strings)

**Offered:** July. **Classes:** One 2hr class/wk. **Assessment:** One presentation or one 2000w essay; two performances (100%).

### STRG 3018 Strings Performance Class 5

3 credit points. BMus/BMusStudies

G. Richter (Strings)

**Offered:** February. **Classes:** One 2hr class/wk. **Assessment:** One presentation or one 2000w essay; two performances (100%).

### STRG 3019 Strings Performance Class 6

3 credit points. BMus/BMusStudies

G. Richter (Strings)

**Offered:** July. **Classes:** One 2hr class/wk. **Assessment:** One presentation or one 2000w essay; two performances (100%).

### STRG 4016 Strings Performance Class 7

3 credit points. BMus

G. Richter (Strings)

**Offered:** February. **Classes:** One 2hr class/wk. **Assessment:** One presentation or one 2000w essay; two performances (100%).

### STRG 4017 Strings Performance Class 8

3 credit points. BMus

G. Richter (Strings)

**Offered:** July. **Classes:** One 2hr class/wk. **Assessment:** One presentation or one 2000w essay; two performances (100%).

## Teaching Practicum

BMus

**Offered:** February, July.

Teaching Practicum is available only in Bachelor of Music (Music Education). Details of the content, organisation, procedures and evaluation of the program are to be found in the Conservatorium Practicum Handbook.

### GENS 2003 Teaching Practicum 1

3 credit points. BMus

Dr R. Gilbert (General Studies)

**Prerequisite:** Music Education 1, Education 1. **Corequisite:** Music Education 2, Education 2. **Offered:** July. **Classes:** See course description. **Assessment:** Fulfilment of criteria in Practicum Handbook - Pass/Fail scale.

The purpose of this primary school practicum is that students will develop: an understanding of the developing child, an understanding of developmental processes in music education, basic skills in teaching, and an overview of the process of schooling. The practicum consists of 9 half days on Mondays during Semester 3 of the award and ten full days in a block after the examinations at the end of Semester. This unit of study is associated with Music Education 2 and Education 2. For further information contact Dr R. Gilbert (General Studies).

### GENS 3002 Teaching Practicum 2

9 credit points. BMus

Dr R. Gilbert (General Studies)

**Prerequisite:** Teaching Practicum 1, Music Education 2. **Corequisite:** Music Education 6, Education 4. **Offered:** July. **Classes:** 5wk block between the end of Semester 3 and the beginning of Semester 4. **Assessment:** Fulfilment of criteria in Practicum Handbook.

This first secondary practicum is a seven week block which takes place from Week 4 to Week 10 of Semester 2, Year 3 of the award. The main purposes of the practicum are that students develop the ability to plan and teach lessons to Year 7-10 classes and acquire an understanding of the developing adolescent. For further information contact Dr R. Gilbert (General Studies).

### GENS 4003 Teaching Practicum 3

9 credit points. BMus

Dr R. Gilbert (General Studies)

**Prerequisite:** Teaching Practicum 2, Music Education 6. **Corequisite:** Music Education 10, Education 7. **Offered:** July. **Classes:** 5wk block between the end of Semester 5 and the beginning of Semester 6. **Assessment:** Fulfilment of criteria in Practicum Handbook.

This second secondary practicum is a seven week block which takes place from Week 4 to Week 10 of Semester 2, Year 4 of the award. Students will be required initially to teach twelve music periods a week. Some of these periods should be on senior secondary classes. Towards the end of the practicum it would be expected that, on two days a week, the student would be responsible for a teacher's full day program. For further information contact Dr R. Gilbert (General Studies).

## Trombone and Bass Trombone Major and Minor

BMus/BMusStudies

**Offered:** February, July.

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

minimum requirements of the major study and minor study in Trombone and Bass Trombone.

**BRSS 1004 Trombone 1 (Major)**

6 credit points. BMus/BMusStudies

R. Johnson (Brass)

**Offered:** February. **Classes:** One 1hr individual lesson and 2hr concert practice/wk. **Assessment:** 30min technical exam, minimum one 6min concert practice performance and/or studio class (100%).

**BRSS 1012 Trombone 1 (Minor)**

3 credit points. BMus/BMusStudies

R. Johnson (Brass)

**Offered:** February. **Classes:** One 1 hr individual lesson and concert practice/wk. **Assessment:** 10min technical exam, one concert practice performance (100%).

**BRSS 1005 Trombone 2 (Major)**

6 credit points. BMus/BMusStudies

R. Johnson (Brass)

**Prerequisite:** Trombone 1 (Major). **Offered:** July. **Classes:** One 1 hr individual lesson and 2hr concert practice/wk. **Assessment:** 15min jury recital, minimum one 6min concert practice performance and/or studio class (100%).

**BRSS 1013 Trombone 2 (Minor)**

3 credit points. BMus/BMusStudies

R. Johnson (Brass)

**Prerequisite:** Trombone 1 (Minor). **Offered:** July. **Classes:** 1hr individual lessons and concert practice/wk. **Assessment:** 15min recital exam, one concert practice (100%).

**BRSS 2006 Trombone 3 (Major)**

6 credit points. BMus/BMusStudies

R. Johnson (Brass)

**Prerequisite:** Trombone 2 (Major) or audition. **Offered:** February. **Classes:** One 1 hr individual lesson and 2hr concert practice/wk. **Assessment:** 30min technical exam, two 6min concert practice performances (100%).

**BRSS 2012 Trombone 3 (Minor)**

3 credit points. BMus/BMusStudies

R. Johnson (Brass)

**Prerequisite:** Trombone 2 (Minor). **Offered:** February. **Classes:** 1 hr/wk individual lesson and class instruction. **Assessment:** 15min technical exam, one concert practice performance (100%).

**BRSS 2007 Trombone 4 (Major)**

6 credit points. BMus/BMusStudies

R. Johnson (Brass)

**Prerequisite:** BMus: Trombone 3 (Major); DipMus: Trombone 2 (Major). **Offered:** July. **Classes:** One 1hr individual lesson and 2hr concert practice/wk. **Assessment:** 40min junior recital, two 6min concert practice performances (100%).

**BRSS 2013 Trombone 4 (Minor)**

3 credit points. BMus/BMusStudies

R. Johnson (Brass)

**Prerequisite:** Trombone 3 (Minor). **Offered:** July. **Classes:** 1 hr/wk individual lesson and class instruction. **Assessment:** 15-20min recital, one concert practice performance (100%).

**BRSS 3010 Trombone 5 (Major)**

6 credit points. BMus/BMusStudies

R. Johnson (Brass)

**Prerequisite:** Trombone 4 (Major). **Offered:** February. **Classes:** One 1hr individual lesson and 2hr concert practice/wk. **Assessment:** 30min technical exam, two 6min concert practice performances (100%).

**BRSS 3016 Trombone 5 (Minor)**

3 credit points. BMus/BMusStudies

R. Johnson (Brass)

**Prerequisite:** Trombone 4 (Minor). **Offered:** February. **Classes:** 1hr/wk individual lesson and class instruction. **Assessment:** 15min technical exam, one concert practice performance (100%).

**BRSS 3011 Trombone 6 (Major)**

6 credit points. BMus/BMusStudies

R. Johnson (Brass)

**Prerequisite:** BMus: Trombone 5 (Major); DipMus: Trombone 4 (Major). **Offered:** July. **Classes:** One 1hr individual lesson and 2hr concert practice/wk. **Assessment:** Concerto exam, two 6min concert practice performances (100%).

**BRSS 3017 Trombone 6 (Minor)**

3 credit points. BMus/BMusStudies

R. Johnson (Brass)

**Prerequisite:** Trombone 5 (Minor). **Offered:** July. **Classes:** 1 hr/wk individual lesson and class instruction. **Assessment:** 20-25min recital, one concert practice performance (100%).

**BRSS 4010 Trombone 7 (Major)**

6 credit points. BMus

R. Johnson (Brass)

**Prerequisite:** Trombone 6 (Major). **Offered:** February. **Classes:** One 1 hr individual lesson and 2hr concert practice/wk. **Assessment:** 30min technical exam, one 6min concert practice performance, one 12min lunch-time concert performance (100%).

**BRSS 4008 Trombone 7 (Minor)**

3 credit points. BMus

R. Johnson (Brass)

**Prerequisite:** Trombone 6 (Minor). **Offered:** February. **Classes:** 1hr/wk individual lesson and class instruction. **Assessment:** 15min technical exam, one concert practice performance (100%).

**BRSS 4012 Trombone 8 (Major)**

6 credit points. BMus

R. Johnson (Brass)

**Prerequisite:** Trombone 7 (Major). **Offered:** July. **Classes:** One 1 hr individual lesson and 2hr concert practice/wk. **Assessment:** 50min senior recital, one 6min concert practice performance, one 12min lunch-time concert performance (100%).

**BRSS 4009 Trombone 8 (Minor)**

3 credit points. BMus

R. Johnson (Brass)

**Prerequisite:** Trombone 7 (Minor). **Offered:** July. **Classes:** 1 hr/wk individual lesson and class instruction. **Assessment:** Exam (100%).

## Trumpet Major and Minor

BMus/BMusStudies

**Offered:** February, July.

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.

**BRSS 1006 Trumpet 1 (Major)**

6 credit points. BMus/BMusStudies

R. Johnson (Brass)

**Offered:** February. **Classes:** One 1 hr individual lesson and 2hr concert practice/wk. **Assessment:** 30min technical exam, minimum one 6min concert practice performance and/or studio class (100%).

**BRSS 1014 Trumpet 1 (Minor)**

3 credit points. BMus/BMusStudies

R. Johnson (Brass)

**Offered:** February. **Classes:** One 1hr individual lesson and concert practice/wk. **Assessment:** 10min technical exam, one concert practice performance (100%).

**BRSS 1007 Trumpet 2 (Major)**

6 credit points. BMus/BMusStudies

R. Johnson (Brass)

**Prerequisite:** Trumpet 1 (Major). **Offered:** July. **Classes:** One 1hr individual lesson and 2hr concert practice/wk. **Assessment:** 15min jury recital, minimum one 6min concert practice performance and/or studio class (100%).

**BRSS 1015 Trumpet 2 (Minor)**

3 credit points. BMus/BMusStudies

Ft. Johnson (Brass)

**Prerequisite:** Trumpet 1 (Minor). **Offered:** July. **Classes:** One 1 hr individual lesson and concert practice/wk. **Assessment:** 15min recital exam, one concert practice (100%).

**BRSS 2008 Trumpet 3 (Major)**

6 credit points. BMus/BMusStudies

R. Johnson (Brass)

**Prerequisite:** Trumpet 2 (Major) or audition. **Offered:** February. **Classes:** One 1 hr individual lesson and 2hr concert practice/wk. **Assessment:** 30min technical exam, two 6min concert practice performances (100%).

**BRSS 2014 Trumpet 3 (Minor)**

3 credit points. BMus/BMusStudies

R. Johnson (Brass)

**Prerequisite:** Trumpet 2 (Minor). **Offered:** February. **Classes:** 1hr/wk individual lesson and class instruction. **Assessment:** 15min technical exam, one concert practice performance (100%).

**BRSS 2009 Trumpet 4 (Major)**

6 credit points. BMus/BMusStudies

R. Johnson (Brass)

**Prerequisite:** BMus: Trumpet 3 (Major); DipMus: Trumpet 2 (Major). **Offered:** July. **Classes:** One 1 hr individual lesson and 2hr concert practice/wk. **Assessment:** 40min junior recital, two 6min concert practice performances (100%).

**BRSS 2015 Trumpet 4 (Minor)**

3 credit points. BMus/BMusStudies

R. Johnson (Brass)

**Prerequisite:** Trumpet 3 (Minor). **Offered:** July. **Classes:** 1hr/wk individual lesson and class instruction. **Assessment:** 15-20min recital, one concert practice performance (100%).

**BRSS 3012 Trumpet 5 (Major)**

6 credit points. BMus/BMusStudies

R. Johnson (Brass)

**Prerequisite:** Trumpet 4 (Major). **Offered:** February. **Classes:** One 1 hr individual lesson and 2hr concert practice/wk. **Assessment:** 30min technical exam, two 6min concert practice performances (100%).

**BRSS 3018 Trumpet 5 (Minor)**

3 credit points. BMus/BMusStudies

R. Johnson (Brass)

**Prerequisite:** Trumpet 4 (Minor). **Offered:** February. **Classes:** 1 hr/wk individual lesson and class instruction. **Assessment:** 15min technical exam, one concert practice performance (100%).

**BRSS 3013 Trumpet 6 (Major)**

6 credit points. BMus/BMusStudies

R. Johnson (Brass)

**Prerequisite:** BMus: Trumpet 5 (Major); DipMus: Trumpet 4 (Major). **Offered:** July. **Classes:** One 1hr individual lesson and 2hr concert practice/wk. **Assessment:** Concerto exam, two 6min concert practice performances (100%).

**BRSS 3019 Trumpet 6 (Minor)**

3 credit points. BMus/BMusStudies

R. Johnson (Brass)

**Prerequisite:** Trumpet 5 (Minor). **Offered:** July. **Classes:** 1hr/wk individual lesson and class instruction. **Assessment:** 20-25min recital, one concert practice performance (100%).

**BRSS 4014 Trumpet 7 (Major)**

6 credit points. BMus

R. Johnson (Brass)

**Prerequisite:** Trumpet 6 (Major). **Offered:** February. **Classes:** One 1 hr individual lesson and 2hr concert practice/wk. **Assessment:** 30min technical exam, one 6min concert practice performance, one 12min lunch-time concert performance (100%).

**BRSS 4026 Trumpet 7 (Minor)**

3 credit points. BMus

R. Johnson (Brass)

**Prerequisite:** Trumpet 6 (Minor). **Offered:** February. **Classes:** 1 hr/wk individual lesson and class instruction. **Assessment:** 15min technical exam, one concert practice performance (100%).

**BRSS 4016 Trumpet 8 (Major)**

6 credit points. BMus

R. Johnson (Brass)

**Prerequisite:** Trumpet 7 (Major). **Offered:** July. **Classes:** One 1 hr individual lesson and 2hr concert practice/wk. **Assessment:** 50min senior recital, one 6min concert practice performance, one 12min lunch-time concert performance (100%).

**BRSS 4022 Trumpet 8 (Minor)**

3 credit points. BMus

R. Johnson (Brass)

**Prerequisite:** Trumpet 7 (Minor). **Offered:** July. **Classes:** 1 hr/wk individual lesson and class instruction. **Assessment:** Exam (100%).

**Tuba Major and Minor**

BMus/BMusStudies

**Offered:** February, July.

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

**BRSS 1008 Tuba 1 (Major)**

6 credit points. BMus/BMusStudies

R. Johnson (Brass)

**Offered:** February. **Classes:** One 1hr individual lesson and 2hr concert practice/wk. **Assessment:** 30min technical exam, minimum one 6min concert practice performance and/or studio class (100%).

**BRSS 1016 Tubal (Minor)**

3 credit points. BMus/BMusStudies

R. Johnson (Brass)

**Offered:** February. **Classes:** One 1 hr individual lesson and concert practice/wk. **Assessment:** 10min technical exam, one concert practice performance (100%).

**BRSS 1009 Tuba 2 (Major)**

6 credit points. BMus/BMusStudies

R. Johnson (Brass)

**Prerequisite:** Tuba 1 (Major). **Offered:** July. **Classes:** One 1 hr individual lesson and 2hr concert practice/wk. **Assessment:** 15min jury recital, minimum one 6min concert practice performance and/or studio class (100%).

**BRSS 1017 Tuba 2 (Minor)**

3 credit points. BMus/BMusStudies

R. Johnson (Brass)

**Prerequisite:** Tuba 1 (Minor). **Offered:** July. **Classes:** One 1 hr individual lesson and concert practice/wk. **Assessment:** 15min recital exam, one concert practice (100%).

**BRSS 2010 Tuba 3 (Major)**

6 credit points. BMus/BMusStudies  
R. Johnson (Brass)

**Prerequisite:** Tuba 2 (Major) or audition. **Offered:** February.  
**Classes:** One 1 hr individual lesson and 2hr concert practice/wk.  
**Assessment:** 30min technical exam, two 6min concert practice performances (100%).

**BRSS 2016 Tuba 3 (Minor)**

3 credit points. BMus/BMusStudies  
R. Johnson (Brass)

**Prerequisite:** Tuba 2 (Minor). **Offered:** February. **Classes:** 1 hr/wk individual lesson and class instruction. **Assessment:** 15min technical exam, one concert practice performance (100%).

**BRSS 2011 Tuba 4 (Major)**

6 credit points. BMus/BMusStudies  
R. Johnson (Brass)

**Prerequisite:** BMus: Tuba 3 (Major); Dip Mus:Tuba2 (Major).  
**Offered:** July. **Classes:** One 1hr individual lesson and 2hr concert practice/wk. **Assessment:** 40min junior recital, two 6min concert practice performances (100%).

**BRSS 2017 Tuba 4 (Minor)**

3 credit points. BMus/BMusStudies  
R. Johnson (Brass)

**Prerequisite:** Tuba 3 (Minor). **Offered:** July. **Classes:** 1 hr/wk individual lesson and class instruction. **Assessment:** 15-20min recital, one concert practice performance (100%).

**BRSS 3014 Tuba 5 (Major)**

6 credit points. BMus/BMusStudies  
R. Johnson (Brass)

**Prerequisite:** Tuba 4 (Major). **Offered:** February. **Classes:** One 1 hr individual lesson and 2hr concert practice/wk. **Assessment:** 30min technical exam, two 6min concert practice performances (100%).

**BRSS 3020 Tuba 5 (Minor)**

3 credit points. BMus/BMusStudies  
R. Johnson (Brass)

**Prerequisite:** Tuba 4 (Minor). **Offered:** February. **Classes:** 1 hr/wk individual lesson and class instruction. **Assessment:** 15min technical exam, one concert practice performance (100%).

**BRSS 3015 Tuba 6 (Major)**

6 credit points. BMus/BMusStudies  
R. Johnson (Brass)

**Prerequisite:** BMus:Tuba 5 (Major); DipMus:Tuba4 (Major).  
**Offered:** July. **Classes:** One 1 hr individual lesson and 2hr concert practice/wk. **Assessment:** Concerto exam, two 6min concert practice performances (100%).

**BRSS 3021 Tuba 6 (Minor)**

3 credit points. BMus/BMusStudies  
R. Johnson (Brass)

**Prerequisite:** Tuba 5 (Minor). **Offered:** July. **Classes:** 1 hr/wk individual lesson and class instruction. **Assessment:** 20-25min recital, one concert practice performance (100%).

**BRSS 4018 Tuba 7 (Major)**

6 credit points. BMus  
R. Johnson (Brass)

**Prerequisite:** Tuba 6 (Major). **Offered:** February. **Classes:** One 1 hr individual lesson and 2hr concert practice/wk. **Assessment:** 30min technical exam, one 6min concert practice performance, one 12min lunch-time concert performance (100%).

**BRSS 4023 Tuba 7 (Minor)**

3 credit points. BMus  
R. Johnson (Brass)

**Prerequisite:** Tuba 6 (Minor). **Offered:** February. **Classes:** 1 hr/wk individual lesson and class instruction. **Assessment:** 15min technical exam, one concert practice performance (100%).

**BRSS 4020 Tuba 8 (Major)**

6 credit points. BMus  
R. Johnson (Brass)

**Prerequisite:** Tuba 7 (Major). **Offered:** July. **Classes:** One 1hr individual lesson and 2hr concert practice/wk. **Assessment:** 50min senior recital, one 6min concert practice performance, one 12min lunch-time concert performance (100%).

**BRSS 4024 Tuba 8 (Minor)**

3 credit points. BMus  
R. Johnson (Brass)

**Prerequisite:** Tuba 7 (Minor). **Offered:** July. **Classes:** 1 hr/wk individual lesson and class instruction. **Assessment:** Exam (100%).

## Viola Major and Minor

BMus/BMusStudies

**Offered:** February, July.

Viola is offered at a Major and Minor level of study. The level of study is decided in the audition. At the beginning of the major or minor study each student will be assigned a lecturer. Continuing consultation between lecturer and student, including appraisal of technical and interpretative strengths and weaknesses, will enable regular clarification of specific learning objectives and content. At the beginning of all units included in the major and minor levels of study the lecturer will discuss past achievements and clarify weaknesses with each student, assist them to articulate personal objectives for advancement, recommend suitable content and advise the Chair of Unit.

**STRG 1017 Viola 1 (Major)**

6 credit points. BMus/BMusStudies  
G. Richter (Strings)

**Offered:** February. **Classes:** One 1 hr individual lesson and concert practice/wk. **Assessment:** 15min technical exam, one 6min concert practice performance (100%).

**STRG 1023 Viola 1 (Minor)**

3 credit points. BMus/BMusStudies  
G. Richter (Strings)

**Offered:** February. **Classes:** One 1hr individual lesson and concert practice/wk. **Assessment:** 10min technical exam, one concert practice performance (100%).

**STRG 1018 Viola 2 (Major)**

6 credit points. BMus/BMusStudies  
G. Richter (Strings)

**Prerequisite:** Viola 1 (Major). **Offered:** July. **Classes:** One 1hr individual lesson and concert practice/wk. **Assessment:** 15min jury recital, one 6min concert practice performance (100%).

**STRG 1024 Viola 2 (Minor)**

3 credit points. BMus/BMusStudies  
G. Richter (Strings)

**Prerequisite:** Viola 1 (Minor). **Offered:** July. **Classes:** One 1hr individual lesson and concert practice/wk. **Assessment:** 15min recital program, one concert practice performance (100%).

**STRG 2016 Viola 3 (Major)**

6 credit points. BMus/BMusStudies  
G. Richter (Strings)

**Prerequisite:** Viola 2 (Major) or audition. **Offered:** February. **Classes:** One 1 hr individual lesson and concert practice/wk. **Assessment:** 15min technical exam, two 6min concert practice performances (100%).

**STRG 2022 Viola 3 (Minor)**

3 credit points. BMus/BMusStudies  
G. Richter (Strings)

**Prerequisite:** Viola 2 (Minor). **Offered:** February. **Classes:** 1 hr/wk individual lesson and class instruction. **Assessment:** 15min exam, one concert practice performance (100%).

**STRG2017 Viola 4 (Major)**

6 credit points. BMus/BMusStudies  
G. Richter (Strings)

**Prerequisite:** Viola 3 (Major). **Offered:** July. **Classes:** One 1hr individual lesson and concert practice/wk. **Assessment:** 40min junior recital, two 6min concert practice performances (100%).

**STRG2023 Viola 4 (Minor)**

3 credit points. BMus/BMusStudies  
G. Richter (Strings)

**Prerequisite:** Viola 3 (Minor). **Offered:** July. **Classes:** 1hr/wk individual lesson and class instruction. **Assessment:** 15min recital, one concert practice performance (100%).

**STRG3020 Viola 5 (Major)**

6 credit points. BMus/BMusStudies  
G. Richter (Strings)

**Prerequisite:** Viola 4 (Major). **Offered:** February. **Classes:** One 1 hr individual lesson and concert practice/wk. **Assessment:** 15min technical exam, two 6min concert practice performances (100%).

**STRG3030 Viola 5 (Minor)**

3 credit points. BMus/BMusStudies  
G. Richter (Strings)

**Prerequisite:** Viola 4 (Minor). **Offered:** February. **Classes:** 1hr/wk individual lesson and class instruction. **Assessment:** 15min exam, one concert practice performance (100%).

**STRG3021 Viola 6 (Major)**

6 credit points. BMus/BMusStudies  
G. Richter (Strings)

**Prerequisite:** Viola 5 (Major). **Offered:** July. **Classes:** One 1 hr individual lesson and concert practice/wk. **Assessment:** Concerto exam, two 6min concert practice performances (100%).

**STRG3031 Viola 6 (Minor)**

3 credit points. BMus/BMusStudies  
G. Richter (Strings)

**Prerequisite:** Viola 5 (Minor). **Offered:** July. **Classes:** 1 hr/wk individual lesson and class instruction. **Assessment:** 20min exam, one concert practice performance (100%).

**STRG4018 Viola 7 (Major)**

6 credit points. BMus  
G. Richter (Strings)

**Prerequisite:** Viola 6 (Major). **Offered:** February. **Classes:** One 1 hr individual lesson and concert practice/wk. **Assessment:** 20min technical exam, one 6min concert practice performance, one 12min lunch-time concert performance (100%).

**STRG4030 Viola 7 (Minor)**

3 credit points. BMus  
G. Richter (Strings)

**Prerequisite:** Viola 6 (Minor). **Offered:** February. **Classes:** 1 hr/wk individual lesson and class instruction. **Assessment:** 15min exam, one concert practice performance (100%).

**STRG4020 Viola 8 (Major)**

6 credit points. BMus  
G. Richter (Strings)

**Prerequisite:** Viola 7 (Major). **Offered:** July. **Classes:** One 1 hr individual lesson and concert practice/wk. **Assessment:** 50min senior recital of music, two 10min concert practice performances (100%).

**STRG4031 Viola 8 (Minor)**

3 credit points. BMus  
G. Richter (Strings)

**Prerequisite:** Viola 7 (Minor). **Offered:** July. **Classes:** 1 hr/wk individual lesson and class instruction. **Assessment:** 20 min exam, one concert practice performance (100%).

**Violin Major and Minor**

BMus/BMusStudies

**Offered:** February, July.

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.

**STRG1019 Violin 1 (Major)**

6 credit points. BMus/BMusStudies  
G. Richter (Strings)

**Offered:** February. **Classes:** One 1 hr individual lesson and concert practice/wk. **Assessment:** 15min technical exam, minimum one 6min concert practice performance (100%).

**STRG1025 Violin 1 (Minor)**

3 credit points. BMus/BMusStudies  
G. Richter (Strings)

**Offered:** February. **Classes:** One 1hr individual lesson and concert practice/wk. **Assessment:** 10min technical exam, one concert practice performance (100%).

**STRG1020 Violin 2 (Major)**

6 credit points. BMus/BMusStudies  
G. Richter (Strings)

**Prerequisite:** Violin 1 (Major). **Offered:** July. **Classes:** One 1 hr individual lesson and concert practice/wk. **Assessment:** 15min jury recital, one 6min concert practice performance (100%).

**STRG1026 Violin 2 (Minor)**

3 credit points. BMus/BMusStudies  
G. Richter (Strings)

**Prerequisite:** Violin 1 (Minor). **Offered:** July. **Classes:** One 1hr individual lesson and concert practice/wk. **Assessment:** 15min recital program, one concert practice performance (100%).

**STRG2018 Violin 3 (Major)**

6 credit points. BMus/BMusStudies  
G. Richter (Strings)

**Prerequisite:** Violin 2 (Major) or audition. **Offered:** February. **Classes:** One 1 hr individual lesson and concert practice/wk. **Assessment:** 15min technical exam, two 6min concert practice performances (100%).

**STRG2024 Violin 3 (Minor)**

3 credit points. BMus/BMusStudies  
G. Richter (Strings)

**Prerequisite:** Violin 2 (Minor). **Offered:** February. **Classes:** 1 hr/wk individual lesson and class instruction. **Assessment:** 15min exam, one concert practice performance (100%).

**STRG2019 Violin 4 (Major)**

6 credit points. BMus/BMusStudies  
G. Richter (Strings)

**Prerequisite:** Violin 3 (Major). **Offered:** July. **Classes:** One 1hr individual lesson and concert practice/wk. **Assessment:** 40min junior recital, two 6min concert practice performances (100%).

**STRG2025 Violin 4 (Minor)**

3 credit points. BMus/BMusStudies  
G. Richter (Strings)

**Prerequisite:** Violin 3 (Minor). **Offered:** July. **Classes:** 1 hr/wk individual lesson and class instruction. **Assessment:** 15min exam, one concert practice performance (100%).

**STRG3022 Violin 5 (Major)**

6 credit points. BMus/BMusStudies  
G. Richter (Strings)

**Prerequisite:** Violin 4 (Major). **Offered:** February. **Classes:** One 1hr individual lesson and concert practice/wk. **Assessment:** 15min technical exam, two 6min concert practice performances (100%).

**STRG3026 Violin 5 (Minor)**

3 credit points. BMus/BMusStudies  
G. Richter (Strings)

**Prerequisite:** Violin 4 (Minor). **Offered:** February. **Classes:** 1 hr/wk individual lesson and class instruction. **Assessment:** 15min exam, one concert practice performance (100%).

**STRG 3023 Violin 6 (Major)**

6 credit points. BMus/BMusStudies  
G. Richter (Strings)

**Prerequisite:** Violin 5 (Major). **Offered:** July. **Classes:** One 1hr individual lesson and concert practice/wk. **Assessment:** Concerto exam, two 6min concert practice performances (100%).

**STRG 3027 Violin 6 (Minor)**

3 credit points. BMus/BMusStudies  
G. Richter (Strings)

**Prerequisite:** Violin 5 (Minor). **Offered:** July. **Classes:** 1hr/wk individual lesson and class instruction. **Assessment:** 20min recital, one concert practice performance (100%).

**STRG 4022 Violin 7 (Major)**

6 credit points. BMus  
G. Richter (Strings)

**Prerequisite:** Violin 6 (Major). **Offered:** February. **Classes:** One 1 hr individual lesson and concert practice/wk. **Assessment:** 20min technical exam, one 6min concert practice performance, one 12min lunch-time concert performance (100%).

**STRG 4032 Violin 7 (Minor)**

3 credit points. BMus  
G. Richter (Strings)

**Prerequisite:** Violin 6 (Minor). **Offered:** February. **Classes:** 1hr/wk individual lesson and class instruction. **Assessment:** 15min exam, one concert practice performance (100%).

**STRG 4024 Violin 8 (Major)**

6 credit points. BMus  
G. Richter (Strings)

**Prerequisite:** Violin 7 (Major). **Offered:** July. **Classes:** One 1 hr individual lesson and concert practice/wk. **Assessment:** 50min senior recital, one 6min concert practice performance, one 12min lunch-time concert performance (100%).

**STRG 4035 Violin 8 (Minor)**

3 credit points. BMus  
G. Richter (Strings)

**Prerequisite:** Violin 7 (Minor). **Offered:** July. **Classes:** 1hr/wk individual lesson and class instruction. **Assessment:** 20min exam, one concert practice performance.

## Violoncello Major and Minor

BMus/BMusStudies

**Offered:** February, July.

Violoncello is offered at a Major and Minor level of study. The level of study is decided in the audition. At the beginning of the major or minor study each student will be assigned a lecturer. Continuing consultation between lecturer and student, including appraisal of technical and interpretative strengths and weaknesses, will enable regular clarification of specific learning objectives and content. At the beginning of all units included in the major and minor levels of study the lecturer will discuss past achievements and clarify weaknesses with each student, assist them to articulate personal objectives for advancement, recommend suitable content and advise the Chair of Unit.

**STRG 1021 Violoncello 1 (Major)**

6 credit points. BMus/BMusStudies  
G. Richter (Strings)

**Offered:** February. **Classes:** One 1hr individual lesson and concert practice/wk. **Assessment:** 15min technical exam, one 6min concert practice performance (100%).

**STRG 1027 Violoncello 1 (Minor)**

3 credit points. BMus/BMusStudies  
G. Richter (Strings)

**Offered:** February. **Classes:** One 1hr individual lesson and concert practice/wk. **Assessment:** 10min exam, one concert practice performance (100%).

**STRG 1022 Violoncello 2 (Major)**

6 credit points. BMus/BMusStudies  
G. Richter (Strings)

**Prerequisite:** Violoncello 1 (Major). **Offered:** July. **Classes:** One 1 hr individual lesson and 2hr concert practice/wk. **Assessment:** 15min jury recital, one 6min concert practice performance and/or studio class (100%).

**STRG 1028 Violoncello 2 (Minor)**

3 credit points. BMus/BMusStudies  
G. Richter (Strings)

**Prerequisite:** Violoncello 1 (Minor). **Offered:** July. **Classes:** One 1 hr individual lesson and concert practice/wk. **Assessment:** 15min recital program, one concert practice performance (100%).

**STRG 2020 Violoncello 3 (Major)**

6 credit points. BMus/BMusStudies  
G. Richter (Strings)

**Prerequisite:** Violoncello 2 (Major) or audition. **Offered:** February. **Classes:** One 1 hr individual lesson and concert practice/wk. **Assessment:** 15min technical exam, two 6min concert practice performances (100%).

**STRG 2026 Violoncello 3 (Minor)**

3 credit points. BMus/BMusStudies  
G. Richter (Strings)

**Prerequisite:** Violoncello 2 (Minor). **Offered:** February. **Classes:** 1hr/wk individual lesson and class instruction. **Assessment:** 15min exam, one concert practice performance (100%).

**STRG 2021 Violoncello 4 (Major)**

6 credit points. BMus/BMusStudies  
G. Richter (Strings)

**Prerequisite:** Violoncello 3 (Major). **Offered:** July. **Classes:** One 1 hr individual lesson and concert practice/wk. **Assessment:** 40min junior recital, two 6min concert practice performances (100%).

**STRG 2027 Violoncello 4 (Minor)**

3 credit points. BMus/BMusStudies  
G. Richter (Strings)

**Prerequisite:** Violoncello 3 (Minor). **Offered:** July. **Classes:** 1 hr/wk individual lesson and class instruction. **Assessment:** 15min recital, one concert practice performance (100%).

**STRG 3024 Violoncello 5 (Major)**

6 credit points. BMus/BMusStudies  
G. Richter (Strings)

**Prerequisite:** Violoncello 4 (Major). **Offered:** February. **Classes:** One 1 hr individual lesson and 2hr concert practice/wk. **Assessment:** 30min technical exam, two 6min concert practice performances (100%).

**STRG 3028 Violoncello 5 (Minor)**

3 credit points. BMus/BMusStudies  
G. Richter (Strings)

**Prerequisite:** Violoncello 4 (Minor). **Offered:** February. **Classes:** 1 hr/wk individual lesson and class instruction. **Assessment:** 15min exam, one concert practice performance (100%).

**STRG 3025 Violoncello 6 (Major)**

6 credit points. BMus/BMusStudies  
G. Richter (Strings)

**Prerequisite:** Violoncello 5 (Major). **Offered:** July. **Classes:** One 1hr individual lesson and concert practice/wk. **Assessment:** Concerto exam, two 6min concert practice performances (100%).

**STRG 3029 Violoncello 6 (Minor)**

3 credit points. BMus/BMusStudies  
G. Richter (Strings)

**Prerequisite:** Violoncello 5 (Minor). **Offered:** July. **Classes:** 1 hr/wk individual lesson and class instruction. **Assessment:** 20min recital, one concert practice performance (100%).

**STRG 4026 Violoncello 7 (Major)**

6 credit points. BMus

G. Richter (Strings)

**Prerequisite:** Violoncello 6 (Major). **Offered:** February. **Classes:** One 1hr individual lesson and concert practice/wk. **Assessment:** 20min technical exam, one 6min concert practice performance, one 12min lunch-time concert performance (100%).

**STRG 4033 Violoncello 7 (Minor)**

3 credit points. BMus

G. Richter (Strings)

**Prerequisite:** Violoncello 6 (Minor). **Offered:** February. **Classes:** 1 hr/wk individual lesson and class instruction. **Assessment:** 20min exam, one concert practice performance (100%).

**STRG 4028 Violoncello 8 (Major)**

6 credit points. BMus

G. Richter (Strings)

**Prerequisite:** Violoncello 7 (Major). **Offered:** July. **Classes:** One 1hr individual lesson and concert practice/wk. **Assessment:** 50min senior recital, one 6min concert practice performance, one 12min lunch-time concert performance (100%).

**STRG 4034 Violoncello 8 (Minor)**

3 credit points. BMus

G. Richter (Strings)

**Prerequisite:** Violoncello 7 (Minor). **Offered:** July. **Classes:** 1 hr/wk individual lesson and class instruction. **Assessment:** 20min exam, one concert practice performance.

**Vocal Performance Class**

BMus/BMusStudies

**Offered:** February, July.

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 and Opera).

**VSAO 1017 Vocal Performance Class 1**

3 credit points. BMus/BMusStudies

B. Holleman (Vocal Studies and Opera)

**Offered:** February, July. **Classes:** One 2hrtutorial/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. BMus/BMusStudies

B. Holleman (Vocal Studies and Opera)

**Prerequisite:** Vocal Performance Class 1. **Offered:** February, July. **Classes:** One 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 1035 Vocal Repertoire 1**

3 credit points. BMus/BMusStudies/DipOp

M. Dale (Vocal Studies and Opera)

**Offered:** February. **Classes:** 2hrs class tuition/wk. **Assessment:** 15min prac exam (100%).

Students will study and perform a comprehensive repertoire of vocal literature for soloist and small ensemble. The unit will comprise an historical survey of literature, style and performance practice. For further information contact the Chair (Vocal Studies and Opera).

**VSAO 2018 Vocal Repertoire 2**

3 credit points. BMus/BMusStudies

M. Dale (Vocal Studies and Opera)

**Prerequisite:** Vocal Repertoire 1. **Offered:** July. **Classes:** 2hrs class tuition/wk. **Assessment:** 15min prac exam (100%).

Please refer to Vocal Repertoire 1. For further information contact the Chair (Vocal Studies and Opera).

**Voice Major and Minor**

BMus/BMusStudies

**Offered:** February, July.

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.

**VSAO 1039 Voice 1 (Major)**

6 credit points. BMus/BMusStudies

B. Holleman (Vocal Studies and Opera)

**Corequisite:** Diction for Singers 1. **Offered:** February. **Classes:** 1 hr individual lesson and 2hr concert practice/wk. **Assessment:** 15min technical exam, minimum one 6min concert practice performance and/or studio class (100%).

**VSAO 1002 Voice 1 (Minor)**

3 credit points. BMus/BMusStudies

B. Holleman (Vocal Studies and Opera)

**Offered:** February. **Classes:** 1hr individual lesson and concert practice/wk. **Assessment:** 10min jury exam, one concert practice performance (100%).

**VSAO 1040 Voice 2 (Major)**

6 credit points. BMus/BMusStudies

B. Holleman (Vocal Studies and Opera)

**Prerequisite:** Voice 1 (Major). **Corequisite:** Diction for Singers 2. **Offered:** July. **Classes:** 1hr individual lesson and 2hr concert practice/wk. **Assessment:** In a jury exam, presentation of four pieces minimum one 6min concert practice performance and/or studio class (100%).

**VSAO 1003 Voice 2 (Minor)**

3 credit points. BMus/BMusStudies

B. Holleman (Vocal Studies and Opera)

**Prerequisite:** Voice 1 (Minor). **Offered:** July. **Classes:** 1hr individual lesson and concert practice/wk. **Assessment:** 15-20min jury exam, one concert practice performance (presentation of two pieces).

**VSAO 2020 Voice 3 (Major)**

6 credit points. BMus/BMusStudies

B. Holleman (Vocal Studies and Opera)

**Prerequisite:** Voice 2 (Major). **Offered:** February. **Classes:** 1hr individual lesson and 2hr concert practice/wk. **Assessment:** 15min technical exam, two 6min concert practice performances (100%).

**VSAO 2011 Voice 3 (Minor)**

3 credit points. BMus/BMusStudies

B. Holleman (Vocal Studies and Opera)

**Prerequisite:** Voice 2 (Minor). **Offered:** February. **Classes:** 1 hr/wk individual lesson and class instruction. **Assessment:** 15min technical exam, one concert practice performance (100%).

**VSAO 2021 Voice 4 (Major)**

6 credit points. BMus/BMusStudies

B. Holleman (Vocal Studies and Opera)

**Prerequisite:** Voice 3 (Major). **Offered:** July. **Classes:** 1hr individual lesson and 2hr concert practice/wk. **Assessment:** 20-25min junior recital, two 6min concert practice performances (100%).

### V S A O 2 0 1 6 Voice 4 (Minor)

3 credit points. BMus/BMusStudies  
B. Holleman (Vocal Studies and Opera)

**Prerequisite:** Voice 3 (Minor). **Offered:** July. **Classes:** 1 hr/wk individual lesson and class instruction. **Assessment:** Jury exam, one concert practice performance (presentation of two pieces) (100%).

### V S A O 3 0 1 8 Voice 5 (Major)

6 credit points. BMus/BMusStudies  
B. Holleman (Vocal Studies and Opera)

**Prerequisite:** Voice 4 (Major). **Offered:** February. **Classes:** 1 hr individual lesson and 2hr concert practice/wk. **Assessment:** 15min technical exam, two 6min concert practice performances (100%).

### V S A O 3 0 1 7 Voice 5 (Minor)

3 credit points. BMus/BMusStudies  
B. Holleman (Vocal Studies and Opera)

**Prerequisite:** Voice 4 (Minor). **Offered:** February. **Classes:** 1 hr/wk individual lesson and class instruction. **Assessment:** 15min technical exam, one concert practice performance (100%).

### V S A O 3 0 1 9 Voice 6 (Major)

6 credit points. BMus/BMusStudies  
B. Holleman (Vocal Studies and Opera)

**Prerequisite:** Voice 5 (Major). **Offered:** July. **Classes:** 1hr individual lesson and 2hr concert practice/wk. **Assessment:** Two 6min concert practice performances (100%) consisting of 10-15min (approx.) presentation, for a panel, of a song cycle, or a piece written for voice and orchestra to be performed with piano. If a larger work is prepared, only a portion may be heard.

### V S A O 3 0 2 0 Voice 6 (Minor)

3 credit points. BMus/BMusStudies  
B. Holleman (Vocal Studies and Opera)

**Prerequisite:** Voice 5 (Minor). **Offered:** July. **Classes:** 1 hr/wk individual lesson and class instruction. **Assessment:** 15min technical exam, one concert practice performance (100%).

### V S A O 4 0 0 2 Voice 7 (Major)

6 credit points. BMus  
B. Holleman (Vocal Studies and Opera)

**Prerequisite:** Voice 6 (Major). **Offered:** February. **Classes:** 1hr individual lesson and 2hr concert practice/wk. **Assessment:** 15 min technical exam, one 6min concert practice performance, one 12min lunch-time concert performance (100%).

### V S A O 4 0 0 0 Voice 7 (Minor)

3 credit points. BMus  
B. Holleman (Vocal Studies and Opera)

**Prerequisite:** Voice 6 (Minor). **Offered:** February. **Classes:** 1 hr/wk individual lesson and class instruction. **Assessment:** 15min jury exam, one concert practice performance presenting two pieces (100%).

### V S A O 4 0 0 4 Voice 8 (Major)

6 credit points. BMus  
B. Holleman (Vocal Studies and Opera)

**Prerequisite:** Voice 7 (Major). **Offered:** July. **Classes:** 1hr individual lesson and 2hr concert practice/wk. **Assessment:** 50min senior recital, one 6min concert practice performance, one 12min lunch-time concert performance (100%).

### V S A O 4 0 0 1 Voice 8 (Minor)

3 credit points. BMus  
B. Holleman (Vocal Studies and Opera)

**Prerequisite:** Voice 7 (Minor). **Offered:** July. **Classes:** 1 hr/wk individual lesson and class instruction. **Assessment:** Jury exam presenting two pieces (100%).

## Wagner

BMus/BMusStudies

**Offered:** February, July.

The objective of this seminar is to consider Wagner's contribution to music and aesthetics of the late C19th through the study of his operas, the musical and dramatic philosophies that gave rise to them, their performance and reception history, and interpretation by a range of leading commentators both past and present. Areas of interest include methods of

composition, theories on music and drama, political and social ideology, the philosophical background, and issues of psychology, race, and gender as applied to the works. Classes (two hours in duration on a fortnightly basis) consist of reports by students on selected readings, extensive listening to selected works, and general discussion. The works set for study are *Der Ring des Nibelungen* (semester 1); *Tannhauser*, *Die Meistersinger von Nürnberg*, and *Parsifal* (semester 2).

### M C G Y 3 0 3 1 Wagner 1

3 credit points. BMus/BMusStudies  
R. Toop (Musicology)

**Prerequisite:** Music History 4. **Offered:** February. **Classes:** One 2hr seminar/fn. **Assessment:** Class report: a 10-12min content summary of a reading chosen by the student from a prescribed list (20%); listening test: ten brief excerpts from the set works requiring identification of the opera, act, character(s), action, and noteworthy musical features (30%); essay (1000-2000w) chosen by the student from a prescribed list (50%).

Please see the description under Wagner.

### M C G Y 3 0 3 2 Wagner 2

3 credit points. BMus/BMusStudies  
R. Toop (Musicology)

**Prerequisite:** Music History 4. **Offered:** July. **Classes:** One 2hr seminar/fn. **Assessment:** Class report: a 10-12min content summary of a reading chosen by the student from a prescribed list (20%); listening test: ten brief excerpts from the set works requiring identification of the opera, act, character(s), action, and noteworthy musical features (30%); essay (1000-2000w) chosen by the student from a prescribed list (50%).

Please see the description under Wagner.

## Wind Symphony

BMus/BMusStudies/DipMus

**Offered:** February, July.

Entry to this ensemble is by way of application followed by an audition. Positions within the ensemble are allocated on a yearly basis. Participants must re-audition for placement each year. Membership in this ensemble is open to the public (for a fee of \$125 per semester). There is no charge to Conservatorium students or Conservatorium Access Centre students.

As is a standard practice in many conservatoires in Australia and abroad, this subject mixes all years of all awards into a composite class. First year students work side by side with their colleagues in other years and learn the necessary skills of orchestral performance in the same way as do younger, less experienced musicians in first class ensembles in the professional music world.

The skills to be studied include intonation, ensemble skills (playing together precisely and rhythmically), interpreting the gestures, mannerisms and wishes of the conductor, tone control as well as the ethics and correct behaviour expected of a member of an ensemble. In this regard, assessment is based on aspects of participation in the ensemble and will be assessed by the conductor. These aspects will be: level of preparation, performance in the ensemble, commitment, concentration, ability and teamwork.

The repertoire for this ensemble is enormous and covers a wide range of styles ranging from transcriptions of early baroque works through to contemporary scores requiring new performance techniques.

The units Wind Symphony 1-8 endeavour to give students a picture of these styles over a cycle of four years. During that time, progressive assessment will be made regularly by the ensemble director and/or visiting conductors and improvement and greater understanding of the technique, styles and skills outlined earlier will be expected. Students can expect to take part in public performance.

Students enrolled in this subject who are also taking Practice Teaching are expected to attend all rehearsals, which will be arranged after school hours.

As there will be three different types of students participating in this subject, there will be three different categories of assessment.



1. All first year students and 2nd-4th year Performance Majors: excerpts exam (Mid semester) 30%; attitude/application 20%; excerpts exam (end of semester) 40%; and repertoire evaluation sheets 10%.
2. 2nd-3rd year BMus (MusEd) students: excerpts exam (mid semester) 20%; attitude/application 20%; and repertoire evaluation sheets 60%.
3. 4th year BMus(MusEd): excerpts exam (mid semester) 20%; attitude/application 20%; conducting and preparation 50%; and repertoire evaluation sheets 10%.

For more information on teaching and assessment, contact M. Walton (Woodwind). For organisational matters, contact the Ensembles Coordinator.

**ENSE1017** Wind Symphony 1  
3 credit points. BMus/BMusStudies/DipMus  
Ensembles Coordinator

**Offered:** February. **Classes:** 3hrs/wk plus performances. Activities will also take place during Special Projects Weeks. **Assessment:** See Wind Symphony.

**ENSE1021** Wind Symphony 2  
3 credit points. BMus/BMusStudies/DipMus  
Ensembles Coordinator

**Offered:** July. **Classes:** 3hrs/wk plus performances. Activities will also take place during Special Projects Weeks. **Assessment:** See Wind Symphony.

**ENSE2010** Wind Symphony 3  
3 credit points. BMus/BMusStudies/DipMus  
Ensembles Coordinator

**Offered:** February. **Classes:** 3hrs/wk plus performances. Activities will also take place during Special Projects Weeks. **Assessment:** See Wind Symphony.

**ENSE2014** Wind Symphony 4  
3 credit points. BMus/BMusStudies/DipMus  
Ensembles Coordinator

**Offered:** July. **Classes:** 3hrs/wk plus performances. Activities will also take place during Special Projects Weeks. **Assessment:** See Wind Symphony.

**ENSE3009** Wind Symphony 5  
3 credit points. BMus/BMusStudies  
Ensembles Coordinator

**Offered:** February. **Classes:** 3hrs/wk plus performances. Activities will also take place during Special Projects Weeks. **Assessment:** See Wind Symphony.

**ENSE3013** Wind Symphony 6  
3 credit points. BMus/BMusStudies  
Ensembles Coordinator

**Offered:** July. **Classes:** 3hrs/wk plus performances. Activities will also take place during Special Projects Weeks. **Assessment:** See Wind Symphony.

**ENSE4010** Wind Symphony 7  
3 credit points. BMus  
Ensembles Coordinator

**Offered:** February. **Classes:** 3hrs/wk plus performances. Activities will also take place during Special Projects Weeks. **Assessment:** See Wind Symphony.

**ENSE4014** Wind Symphony 8  
3 credit points. BMus  
Ensembles Coordinator

**Offered:** July. **Classes:** 3hrs/wk plus performances. Activities will also take place during Special Projects Weeks. **Assessment:** See Wind Symphony.

**WIND 2018** Woodwind Class 1  
3 credit points. BMus/BMusStudies/DipMus  
M. Walton (Woodwind)

**Offered:** February. **Classes:** One 1 hr tut/wk. **Assessment:** Preparation of class material, master class performances, class participation (100%).

This class gives students an opportunity to perform regularly at master classes. Students will be expected to discuss and criticise

each other's performances in an articulate and constructive manner. Detailed analysis of musical style, breathing, posture and performance techniques will be covered. For further information, contact the Chair (Woodwind).

**WIND2019** Woodwind Class 2  
3 credit points. BMus/BMusStudies/DipMus  
M. Walton (Woodwind)

**Offered:** July. **Classes:** One 1 hr tut/wk. **Assessment:** Preparation of class material, master class performances, class participation (100%).

Please refer to Woodwind Class 1. For further information contact the Chair (Woodwind).

**WIND 3020** Woodwind Class 3  
3 credit points. BMus/BMusStudies/DipMus  
M. Walton (Woodwind)

**Offered:** February. **Classes:** One 1 hr tut/wk. **Assessment:** Preparation of class material, master class performances, class participation (100%).

Please refer to Woodwind Class 1. For further information contact the Chair (Woodwind).

**WIND 3021** Woodwind Class 4  
3 credit points. BMus/BMusStudies/DipMus  
M. Walton (Woodwind)

**Offered:** July. **Classes:** One 1 hr tut/wk. **Assessment:** Preparation of class material, master class performances, class participation (100%).

Please refer to Woodwind Class 1. For further information contact the Chair (Woodwind).



# Postgraduate courses

## Doctor of Philosophy (PhD)

The Doctor of Philosophy is available in musicology, music education and composition. Regulations for doctoral study at the Conservatorium are governed by the regulations of the Senate of the University of Sydney for the Doctor of Philosophy and by resolutions of the Academic Board. These regulations are available in the *Postgraduate Studies Handbook* available from the Conservatorium.

The degree of Doctor of Philosophy is awarded by the University to appropriately qualified candidates who have pursued a program of research and submitted a thesis. The thesis requirements can be met by a portfolio of musical compositions where the thesis includes prefatory analytical notes for each composition.

Admission is determined on the basis that applicants will:

- have gained a Master's degree or a Bachelor's degree with 1st or 2nd class honours; and
- submit to the Conservatorium a proposed course of research and/or a program of composition which, in the opinion of the Conservatorium, is appropriate for research or composition at the doctoral level and is likely to make a substantial contribution to the candidate's field; and
- demonstrate to the Conservatorium that they have completed the necessary training and have the necessary skills and ability to pursue the proposed course of study and research.

Applicants who have not completed a Master's degree would normally enrol in a Master's degree and transfer later to a PhD after completing appropriate coursework and demonstrating research ability of suitable calibre. Admission to candidature for the PhD is normally probationary for the first twelve months of candidature.

Intending candidates should refer to the admission and degree requirements in the University of Sydney *Statutes and Regulations* and the *Postgraduate Studies Handbook*, and discuss their intended research with the Assistant Principal or the relevant Chair of Unit in the first instance.

## Master of Music (Composition), MMus(Comp)

The Master of Music (Composition) is classified as a research degree. Its objectives are:

- to facilitate the development of advanced compositional skills and allow candidates to work on compositions of a length and complexity not possible during undergraduate award programs;
- to give exposure to theoretical, philosophical and sociological aspects of composition;
- to give candidates a deep background knowledge of the possibilities of electronic technology in music which will enable them to play a part in the revolutionary changes which this technology is bringing about in the music profession;
- to give candidates, where possible, the opportunity to hear their pieces - while in progress or shortly after completion - by drawing on the performance resources of the Conservatorium;
- to develop skills in, and an understanding of, all aspects of the successful completion of a composition project.

Admission is determined on the basis that applicants will:

- 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 with a Major in Composition from the Sydney Conservatorium of Music; or
- in exceptional circumstances, if the Board determines that the applicant, although not meeting the requirements of (a) and (b), has exceptional qualifications and the aptitude required for undertaking the award program; and
- submit a folio of original compositions; 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. The emphasis in the first year will be primarily in the Major study area. In the second year it will be in the Major study area together with the thesis. Expectations of candidates in terms of craft skills and imagination in both areas is high.

Candidature will include:

- attendance for one hour of individual supervision in composition of various works under the guidance of a supervisor;
- participation in the *Introduction to Research Methods* course;
- participation in the *Australian Music 1-2* seminars;
- presentation of a long essay on an approved topic;

Students should use Table 7.1 as a guide to the acquisition of credit points by normal progression through the Master of Music (Composition) course.

Table 7.1: Master of Music (Composition)

Required unit of study	Sem 1	Sem 2	Sem 3	Sem 4
Principal Study Composition 1-4	16	16	16	16
Introduction to Research Method	8			
Australian Music 1-2		8	8	
Composition Thesis				8
Total units per semester	24	24	24	24
Total units for the Award				96

## Master of Music (Music Education), MMus(MusEd)

The Master of Music (Music Education) is a research degree consisting of two streams of study. The first stream of study is a semester-based series of seminar topics covering the following four fields: Data Analysis Techniques for Music Education; Comparative Music Education; Curriculum Design for Music Education; and Multicultural Studies in 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 with a Major in Music Education from the Sydney Conservatorium of Music; or
- in exceptional circumstances, demonstrate exceptional qualifications, experience and the aptitude required for undertaking the award program; 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) can be completed either in four semesters of full-time study or eight semesters of

part-time study. The emphasis in the first year will be primarily in the major study area. In the second year it will be in the major study area together with the thesis.

Students should use Table 7.2 as a guide to the acquisition of credit points by normal progression through the Master of Music (Music Education) course.

**Table 7.2: Master of Music (Music Education)**

Required unit of study	Sem 1	Sem 2	Sem 3	Sem 4
Seminar in Music Education 1-4				
Foundations of Music Education	16			
Music Education Research Methods		16		
Music Education Thesis 1			16	
Music Education Thesis 2				16
Total units per semester	24	24	24	24
Total units for the Award				96

## Master of Music (Musicology), MMus(Musicol)

The Master of Music (Musicology) aims to train students to become independent scholars in Western Historical Musicology and to communicate their findings in appropriate written and spoken forms. This research degree may stand alone or serve as preliminary to PhD study in the discipline.

Admission is determined on the basis that applicants will:

- have gained a Bachelor of Music degree with a Major in Musicology from the Sydney Conservatorium of Music; or
- have gained a Bachelor of Music of the University of Sydney (Board of Studies in 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 with a major in Musicology at the Sydney Conservatorium of Music; or
- in exceptional circumstances, demonstrate exceptional qualifications, experience and the aptitude required for undertaking the award program; and
- demonstrate reading knowledge of German, French, Italian, Spanish or Latin: (candidates may be asked to translate a short passage from the musicological literature with the aid of a dictionary); and
- complete a written diagnostic test; 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.

The degree includes core studies which are compulsory for all candidates and which provide methodology appropriate to postgraduate study in the discipline. The core studies units (Bibliography and Research Methods; Paleography and Source Studies and Music Analysis) require extensive reading in addition to specific requirements.

Musicology Seminar topics are offered on a rotating basis depending on the availability of staff in any one semester. In addition, candidates may apply to fulfil part of the Seminar requirement by taking a seminar offered in one of the other Master of Music research programs offered at the Conservatorium and approved for the Musicology program.

At the end of the first year candidates may be required to take a qualifying examination. This examination is designed to test a number of aspects of the progress of the candidate and to assess his/her preparedness and ability to undertake the intellectual demands of independent research. Candidates will not be permitted to proceed to the thesis without being able to demonstrate that they have integrated and can apply what they have learned thus far in the course, and that their methodological base is sound.

Attendance at the weekly Musicology Workshop supplements classes and individual research. It provides a public forum for discussion and candidates will be required to contribute regular reports of their research to this workshop. In

addition, it provides a practicum in techniques of paper giving, and a venue for discussions of recent musicological literature and other issues such as musicological conferences. It also offers the opportunity to hear occasional research papers from visiting scholars and from staff.

Since the reporting of new research at conferences is a dynamic aspect of musicology, each candidate will be strongly encouraged to attend conferences in the discipline and to participate where appropriate. This will be integrated into the Musicology Workshop. Candidates will be expected to prepare for each conference by reading in advance in particular areas of interest, and to provide a verbal or written report on their return. This component of the course exposes candidates to a variety of approaches to the discipline, allows him/her to see professionals in action, develops a critical approach to the art of paper-giving, and can start to foster professional contacts in the discipline.

Table 7.3 is a guide to the acquisition of credit points by normal progression through the Master of Music (Musicology) course.

**Table 7.3: Master of Music (Musicology)**

Required unit of study	Sem 1	Sem 2	Sem 3	Sem 4
Bibliography and Research Methods	16			
Palaeography and Source Studies	4			
Music Analysis	4			
Musicology Seminar 1		4		
Musicology Seminar 2		4		
Musicology Thesis 1-3		16	24	24
Total units per semester	24	24	24	24
Total units for the Award				96

## Master of Music (Performance), MMus(Perf)

On successful completion of the Master of Music (Performance), which is a research degree, each candidate will be able to organise and present performances which demonstrate independence of thought, critical powers, interpretative capacities and high potential as a musician and scholar. Candidates will be able to articulate the contribution which their performance makes towards extending the boundaries of the discipline of performance through such means as expanded stylistic or interpretative horizons, investigation of historical performance practice, development of new performance modes, relationships and techniques, or through enhanced critical, historical or analytical perspectives.

Admission is determined on the basis that applicants will:

- have gained a Bachelor of Music 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 from 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 research studies; and
- undertake an audition and interview (including research aptitude test).

Applicants should be prepared to present an audition comprising a 50min recital of works at an advanced level of difficulty to a high standard of excellence. The audition panel retains the right to curtail the performance and select excerpts of the works presented as it sees fit. At the interview, candidates should be prepared to discuss their proposed area of research and its relationship to their performance work.

### Course structure

The Master of Music (Performance) course is minimally completed in two years of full-time study and comprises a Major study in an instrument, voice or conducting, and academic units.

The Major study includes individual lessons together with masterclasses and graduate seminars (attendance and performances mandatory).

The academic studies component assumes that candidates have a sound basic knowledge of the history and harmonic practice of Western music from at least the Baroque era to the present day. The purpose of the seminar program is to build upon this knowledge in a manner appropriate to the requirements of the mature postgraduate performance Major.

The seminars deal with the broad, essential areas of research method and music analysis and with transitional periods in western music history, mainly because their relative complexity and wealth of internal contradictions make them ideally suited to post-graduate study.

Students are expected to develop performance projects which demonstrate originality and which investigate and expand the boundaries of the discipline of performance through such matters as expanded stylistic and interpretative horizons, investigation of historical performance practice, development of new performance modes, relationships and techniques, or enhanced critical, historical or analytical perspectives.

The proposed program of study will be approved in consultation between the Chair of Unit and each individual student. An instrumental, vocal or conducting teacher will be appointed for each candidate to act as the principal supervisor. In addition, where appropriate, a co-supervisor will be appointed who will advise the student on research and the Critical Notes.

Students should use Table 7.4 as a guide to the acquisition of credit points by normal progression through the Master of Music (Performance) course.

**Table 7.4: Master of Music (Performance)**

Required unit of study	Sem 1	Sem 2	Sem 3	Sem 4
Principal Study (MMus) 1-4	16	16	16	16
Introduction to Research Method	8			
Music Analysis Today		4		
Seminar Elective 1		4		
Seminar Elective 2			4	
Special Project (Pro-Seminar)			4	
Special Project Seminar				8
Total credit points per semester	24	24	24	24
Total credit points for the Award				96

## Graduate Diploma in Music (Performance) and Master of Performance, GradDipMus (Perf) and MPerf

Graduate Diploma in Music (Performance) and Master of Performance are designed to extend the student's technical mastery of their instrument or voice while deepening their knowledge of the repertoire and performance practice. The primarily practical focus of this award will interest those technically and artistically advanced students who wish to pursue advanced study in related aspects of their particular performance area while at the same time achieving a fully professional level of performance. Upon completion of this award, the student will be fully equipped for entry to a professional career in performance.

Individual instruction by an acknowledged expert in the student's musical discipline forms the primary teaching strategy. This is usually a consultative process which takes the form of supervision as well as identification and encouragement of a student's musical strengths. Through this is achieved the enhancement of skills and musicianship as well as the generation of a spirit of research and enquiry.

On successful completion of the award, graduates will be able to:

- select, research and perform repertoire at standards of excellence;
- command the relevant performing techniques;
- communicate through musical performance; and
- deal with the exigencies of the concert stage.

Admission is determined on the basis of:

- (a) successful completion of a relevant undergraduate program. Applicants who do not have a recognised tertiary award but who demonstrate an equivalent musical ability and maturity at the audition and interview, and who can show considerable performing experience may be admitted; and
- (b) an audition; and
- (c) an interview.

### Course structure

Candidates enrolled in the Graduate Diploma and in the Masters will study the relevant performance literature and be encouraged to seek opportunities for musical development, such as additional performances, teaching practice, participation in masterclasses and leadership of ensembles. Students will also normally participate in chamber music ensembles but may apply to participate in an ensemble other than chamber music.

The Related Studies Seminar allows students to undertake a range of electives primarily with the Musicology Unit. However there are also opportunities to take specified postgraduate electives in other faculties of the University of Sydney. Students intending to proceed to the second year of the Master of Performance must take "Introduction to Performance Portfolio" as the Related Studies Seminar 4.

The Performance Portfolio is a written record of activities during the final two semesters of the Master of Performance course and may include other media such as audio and video recordings and CD-ROM. It is intended to offer students creative flexibility in the selection of topic areas, however, all projects must expand the creative discipline through such means as the exploration of new repertoire, performance techniques, stylistic approaches, conceptual frameworks or the use of new technology. Students will be expected to document their portfolio in such a way as to articulate the aims and objectives, the contribution to the candidate's discipline area and the outcomes and conclusions of the project, and to demonstrate a capacity for reflection on the performance process.

Study for the Graduate Diploma may be undertaken on a full-time or a part-time basis. The Master of Performance is only available for full-time study.

Students enrolled in the Graduate Diploma may apply for admission to the Master of Performance at the end of Semester 2 if they wish to continue and do not take out the Graduate Diploma.

Capacity exists within the Graduate Diploma in Music (Performance) for students to select topics within the Related Studies programme to cater for particular performance interests. Examples are: Early Music; Orchestral Studies in Percussion; and Repetiteur.

### Early Music

This selection of topics provides the opportunity for candidates whose interest is in early music performance to develop skill and knowledge through both performance and historical studies. In Principal Study candidates study with an instrumental specialist in early music. In Related Studies students take medieval and renaissance studies, palaeography, and baroque studies. In Ensemble, students have the opportunity of working either in a chamber music group, Early Music Seminar or in Baroque Orchestra (depending on availability of places). For further information, contact Dr Kathleen Nelson (Musicology).

### Orchestral Studies in Percussion

The Percussion Unit offers Principle Study, Ensemble and Related Studies options which are specifically aimed at developing technical, ensemble and musical skills, and attitudinal requirements particular to the context of orchestral repertoire, orchestral performance and orchestral auditioning across the broad range of percussion instruments and orchestral styles. In place of public recitals, students will take jury examinations relating to orchestral specialisation in their

instrument. For further information, contact Daryl Pratt (Percussion).

**Repetiteur**

This selection of topics allows accomplished pianists to develop the various skills which professional companies require of repetiteurs.

- At the audition and interview, candidates should:
- demonstrate key performance skills through a program and prepared solo piece;
  - demonstrate vocal accompaniment skills: two vocal items required;
  - demonstrate vocal coaching: candidates may be asked to demonstrate a short coaching session;
  - discuss, in an interview, their knowledge and experience in repetiteurship.

In their Principal Study students develop skills in vocal coaching, score reading and repertoire, taking an assessment relating to these skills rather than a public recital. In Related Studies, students take units of study relating to languages for singers, in addition to working with singing teachers in a studio situation. Where appropriate, students also work with singers and producers in opera encounters and production as part of the ensemble program. For further information contact Sharolyn Kimmorley, Chair of Opera.

Tables 7.5 and 7.6 show the structures of the Graduate Diploma in Music (Performance) and the Master of Performance. Part-time students in the Graduate Diploma in Music (Performance) may take Principal Study (GradDip) 1A, IB, 2A, 2B in place of Principal Study (GradDip/MPerf) 1-2.

**Table 7.5: Graduate Diploma in Music (Performance)**

Semester 1		Semester 2	
Principal Study 1 (GradDip/MPerf)	12	Principal Study 2 (GradDip/MPerf)	12
Ensemble 1	4	Ensemble 2	4
Related Studies Seminar 1	4	Related Studies Seminar 3	4
Related Studies Seminar 2	4	Related Studies Seminar 4	4
24		24	

**Table 7.6: Master of Performance (MPerf)**

Semester 1		Semester 2	
Principal Study 1 (GradDip/MPerf)	12	Principal Study 2 (GradDip/MPerf)	12
Ensemble 1	4	Ensemble 2	4
Related Studies Seminar 1	4	Related Studies Seminar 3	4
Related Studies Seminar 2	4	Related Studies Seminar 4 (Intro to Performance Portfolio)	4
24		24	
Semester 3		Semester 4	
Principal Study 3 (GradDip/MPerf)	12	Principal Study (GradDip/MPerf)	12
Ensemble 3	4	Ensemble 4	4
Performance Portfolio 1	8	Performance Portfolio 2	8
24		24	

**Graduate Diploma in Music (Opera) and Master of Performance (Opera), GradDipMus(Opera) and MPerf(Opera)**

The study of opera within the Graduate Diploma and the Master of Performance is designed to meet the needs of graduate opera students who wish to extend their technical knowledge of the repertoire and performance practice. It is intended for graduates and professional singers who wish to enhance those skills required on the opera and music theatre stage.

- Admission is determined on the basis of:
- successful completion of a relevant undergraduate program. Applicants who do not have a recognised tertiary award but who demonstrate an equivalent musical ability and maturity at the audition and interview, and who can

- show considerable performing experience may be admitted; and
- (b) an audition; and
- (c) an interview.

Candidates should note that this program is only available for March semester entry.

**Audition requirements**

Candidates should be prepared to present a varied program of at least four arias at an advanced level of difficulty and to a high standard of excellence. In an interview following the performance, the student will outline a proposed plan of study.

**Course structure**

The course aims to develop and refine the technical and interpretive qualities of the student's voice as an operatic instrument with emphasis on developing self-sufficiency in role selection, concert repertoire and program building.

It includes a focus on text related matters in various kinds of vocal music to foster the development of skills as an interpreter in all the major operatic languages. Candidates also study language structure, poetry, and operatic text within a cultural and historical context and will focus on increasing awareness of the word/music relationship. 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.

Both the Graduate Diploma and the Masters include a series of encounters, conversations, ensemble rehearsals, workshops and concert and/or staged performances to develop skills as an operatic performer, with particular emphasis on character and role building, movement and gesture, the understanding of emotional context and general communication skills.

The Opera Performance Portfolio in the Masters course requires selection of a particular aspect of operatic specialisation for an extensive exploration. This investigation may focus on the historical, cultural, and political contexts of the operas or could explore unifying thematic or stylistic elements of selected roles. The final presentation of all the roles studied is accompanied by a written reflective element.

Tables 7.7 and 7.8 show the structures of the Graduate Diploma of Music (Opera) and the Master of Performance (Opera). Study for the Graduate Diploma may be undertaken on a full-time or a part-time basis. The Master of Performance is only available for full-time study.

Students enrolled in the Graduate Diploma of Music (Opera) may apply for admission to the Master of Performance (Opera) at the end of Semester 2 if they wish to continue and do not take out the Graduate Diploma.

**Table 7.7: Graduate Diploma in Music (Opera)**

Semester 1		Semester 2	
Principal Study (Opera) 1	8	Principal Study (Opera) 2	8
Language and Interpretation 1	4	Language and Interpretation 2	4
Production (Graduate) 1	8	Production (Graduate) 2	8
Opera Performance Repertoire 1	4	Opera Performance Repertoire 2	4
24		24	

**Table 7.8: Master of Performance (Opera)**

Semester 1		Semester 2	
Principal Study (Opera) 1	8	Principal Study (Opera) 2	8
Language and Interpretation 1	4	Language and Interpretation 2	4
Production (Graduate) 1	8	Production (Graduate) 2	8
Opera Performance Repertoire 1	4	Opera Performance Repertoire 2	4
24		24	
Semester 3		Semester 4	
Principal Study (Opera) 3	8	Principal Study (Opera) 4	8
Language and Interpretation 3	4	Language and Interpretation 4	4
Production (Graduate) 3	8	Production (Graduate) 4	8
Opera Performance Portfolio 1	4	Opera Performance Portfolio 2	4
24		24	

## Graduate Diploma in Music (Accompaniment), GradDipMus (Accompan)

The Graduate Diploma in Music (Accompaniment) is designed to provide high quality experience in accompaniment for those students who have begun to work towards a career as an accompanist during an undergraduate course. This award is normally completed in one year of full-time study.

At the audition and interview, applicants will be required to demonstrate:

- (a) ability and experience in the areas of accompanying and active participation in ensemble playing;
- (b) proficiency in sight reading;
- (c) general instrumental facility;
- (d) some familiarity with standard literature of keyboard and instrumental ensemble.

Each candidate should:

- present (whole or in part) two major solo works from the standard keyboard repertoire;
- present two prepared programs of 10-15 minutes' duration, one with a singer and one with an instrumentalist:
  - the program with a vocalist should contain two or three works written for voice and piano
  - the program with an instrumentalist should contain only original works written for the piano and one other instrument;
- play and sing at sight a song from the classical or romantic repertoire;
- rehearse and perform (within 10-15 minutes) an unseen work in front of the audition panel (instrumental partner provided); and
- attend an interview.

**Table 7.9: Graduate Diploma in Music (Accompaniment)**

Semester 1		Semester 2	
Instrumental Study 1	6	Instrumental Study 2	6
Accompaniment (Graduate) 1	6	Accompaniment (Graduate) 2	6
Studio Experience	4	Studio Experience	4
Vocal and Instrumental Literature 1	4	Vocal and Instrumental Literature 1	4
Music Craft 1	4	Music Craft 2	4
	24		24

### Public examination recitals (graduate)

All instrumental and voice students are required to present public performance examination recitals as part of their course. Examination recitals normally take place in June and October/November each year.

*Master of Music (Performance), Master of Performance, and Graduate Diploma in Music (Performance)*

- 50 minute recital at the end of each semester;
- students enrolled in Performance Portfolio present performances related to their portfolio during Semester 2.

*Master of Performance (Opera) and Graduate Diploma in Music (Opera)*

- a recital not exceeding 20 minutes overall in Semesters 1 and 3;
- a recital of 25-30 minutes in Semesters 2 and 4;
- students enrolled in Performance Portfolio present performances related to their portfolio during Semester 2.

*Graduate Diploma in Music (Accompaniment)*

- 50 minute recital at the end of each semester.





## CHAPTER 8

# Postgraduate units of study

### ENSE 5000 Accompaniment (Graduate) 1

6 credit points. GDipM(Acc)  
D. Miller (Ensemble Studies)

**Offered:** February. **Classes:** One 1 hr individual lesson and regular masterclasses or performance workshops plus concert practices.

**Assessment:** Accompanist for professional soloists in one vocal or one instrumental recital (minimum 50min) (100%) [Students are expected to have accompanied one vocal and one instrumental recital by the end of the course].

An advanced study of the keyboard player working in ensemble. Students will gain experience in chamber music, instrumental duo, vocal accompaniment, choral accompaniment and orchestral keyboard. A wide range of repertoire will be studied. Students will be expected to undertake a variety of learning experiences, each of which will be analysed and evaluated. For further information contact D. Miller (Ensemble Studies).

### ENSE 5001 Accompaniment (Graduate) 2

6 credit points. GDipM(Acc)  
D. Miller (Ensemble Studies)

**Prerequisite:** Accompaniment (Graduate) 1. **Offered:** July. **Classes:** One 1hr individual lesson and regular masterclasses or performance workshops plus concert practices. **Assessment:** Accompanist for professional soloists in one vocal or one instrumental recital (minimum 50min) (100%) [Students are expected to have accompanied one vocal and one instrumental recital by the end of the course].

Consolidation and continuation of concepts and skills introduced in Accompaniment (Graduate) 1.

### CMPN 5000 Australian Music 1

8 credit points. MMus(Comp)  
Dr T. Pearce (Composition)

**Offered:** February. **Classes:** One 2hr lec or seminar/wk. **Assessment:** Seminar paper(s) (100%).

A general overview of Australian music will be provided. Students will choose a topic of their own choice and research it thoroughly. Topics might include: the music of a particular Australian composer or the music of an ethnic group. While focussing on concert, electronic and computer music of this century the unit will also cover historical, cultural and sociological aspects of Australian music. For further information contact Dr T. Pearce (Composition).

### CMPN 6000 Australian Music 2

4 credit points. MMus(Comp)  
M. Smetanin (Composition)

**Prerequisite:** Australian Music 1. **Offered:** July. **Classes:** One 2hr lec and seminar/wk. **Assessment:** Seminar paper(s) (100%). Please refer to Australian Music 1. For further information contact M. Smetanin (Composition).

### MCGY 5003 Bibliography and Research Methods

16 credit points. MMus(Musicol)  
Dr K. Nelson (Musicology)

**Offered:** February. **Classes:** One 2hr seminar plus attendance at Musicology Workshop 2hr seminar/wk. **Assessment:** Annotated bibliography and bibliographic essay, written research proposal (100%).

This course addresses the technical basis for research in western historical musicology, including music information literacy. It 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 efficient use of libraries and Internet resources, levels of information (primary, secondary and ter-

tiary sources) and access to these, survey and assessment of literature, preparation of an annotated bibliography and bibliographic essay, research topic selection and definition, stages of research, different approaches to research, writing and referencing skills, preparation of a research proposal, and aspects of the history of the discipline of musicology and of music historiography.

For further information contact Dr K. Nelson (Musicology).  
*Textbooks*

Turabian KL. A manual for writers of term papers, theses, and dissertations. 6th ed. Chicago: University of Chicago Press, 1996

### CMPN 6002 Composition Thesis

8 credit points. MMus(Comp)  
Dr B. Kos (Composition)

**Offered:** July. **Classes:** To be advised. **Assessment:** 15000w (minimum) thesis (or some other form of presentation of original research) on a topic, usually associated with the student's composition work (100%).

For further information contact Dr B. Kos (Composition).

## Ensemble

GDipM(Perf)/MPerf

Students participate in chamber music ensembles or in other approved ensemble activities. The subject comprises participation in rehearsals and performances of a relevant ensemble. Students wishing to participate in an ensemble other than chamber music should make a request to the Assistant Principal, detailing the proposed unit of ensemble study, the objectives of the planned course of activities, and the outcomes. Refer to the appropriate unit descriptions for details concerning contact hours and assessment procedures.

### ENSE 5010 Ensemble 1

4 credit points. GDipM(Perf)/MPerf  
D. Miller (Ensemble Studies)

**Offered:** February. **Classes:** Ten 1 hr tutorials plus one seminar performance/sem. **Assessment:** A final grade will be compiled from continual assessment of ensemble skills demonstrated during rehearsals, tutorials and seminars (60%) plus one major performance (40%).

Please see the description under 'Ensemble'. For further information contact D. Miller (Ensemble Studies).

### ENSE 5011 Ensemble 2

4 credit points. GDipM(Perf)/MPerf  
D. Miller (Ensemble Studies)

**Prerequisite:** Ensemble 1. **Offered:** July. **Classes:** Ten 1 hr tutorials plus one seminar performance/sem. **Assessment:** 35min senior recital with a vocalist; 40min senior recital with an instrumentalist; at least two concert practice performances; preparation of lesson material; performance in vocal studies.

Please see the description under 'Ensemble'. For further information contact D. Miller (Ensemble Studies).

### ENSE 6000 Ensemble 3

4 credit points. MPerf  
D. Miller (Ensemble Studies)

**Prerequisite:** Ensemble 2. **Offered:** February. **Classes:** Ten 1hr tutorials plus one seminar performance/sem. **Assessment:** 35min senior recital with a vocalist; 40min senior recital with an instrumentalist; at least two concert practice performances; preparation of lesson material; performance in vocal studies. Please see the description under 'Ensemble'. For further information contact D. Miller (Ensemble Studies).

### ENSE 6001 Ensemble 4

4 credit points. MPerf  
D. Miller (Ensemble Studies)

**Prerequisite:** Ensemble 3. **Offered:** July. **Classes:** Ten 1 hr tutorials plus one seminar performance/sem. **Assessment:** 35min senior recital with a vocalist; 40min senior recital with an instrumentalist; at least two concert practice performances; preparation of lesson material; performance in vocal studies.

Please see the description under 'Ensemble'. For further information contact D. Miller (Ensemble Studies).

### MUED 5001 Foundations of Music Education

16 credit points. MMus(MusEd)

Dr P. Dunbar-Hall (Music Education)

Offered: February. Classes: 2hr seminar/wk. Assessment:

Reading and discussion on weekly prescribed topics; assignments: independent study on an approved topic; two seminar papers.

To research music education in depth, it is necessary to have clarified what music education is, how it can be conceptualised, and how 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 aesthetics and sociology of music education, relationships between psychology and music education, aspects of teacher training for music education, and significant theories of music teaching and learning. For further information contact Dr P. Dunbar-Hall (Music Education).

#### Textbooks

Abeles H, Hoffer C, Klotman R. Foundations of music education. New York: Schirmer, 1984

### ENSE 5002 Instrumental Study 1

6 credit points. GDipM(Acc)

D. Miller (Ensemble Studies)

Offered: February. Classes: One 1 hr individual lesson and one 2hr grad seminar/wk. 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. GDipM(Acc)

D. Miller (Ensemble Studies)

**Prerequisite:** Instrumental Study 1. **Corequisite:** Instrumental Study 1. **Offered:** July. **Classes:** One 1 hr individual lesson and one 2hr grad seminar/wk. **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).

### MCGY 5000 Introduction to Research Method

8 credit points. MMus(Perf)/MMus(Comp)

Ft.Toop (Musicology)

Offered: February. Classes: One 2hr seminar/wk. Assessment: Presentation of a number of short papers.

Provides students with the knowledge and practical skills necessary to undertake private research into virtually any aspect of the musical repertoire, and to present the results of this research in a succinct and coherent manner. Basic elements of the unit include the use of library resources, bibliographical method, and consideration of scholarly criteria for the presentation of reports, essays and papers. After some introductory classes, students will be required to present short papers on a variety of topics, thus demonstrating their ability to apply basic methods. Depending on the number of students, the class may be divided into 2 sections. For further information contact R. Toop (Musicology).

## Language and Interpretation

GDipM(Op)/MPerf(Op)

Language and Interpretation will focus on text-related matters in various kinds of vocal music in order to develop skills as an interpreter in all the major operatic languages. Knowledge of language structure, poetry, and operatic text will be developed within a cultural and historical context. Emphasis is on a heightened awareness of the word/music relationship and the development of confidence enabling students to become autonomous interpretive artists through the study of lyric diction and syntax.

### VSAO 5030 Language and Interpretation 1

4 credit points. GDipM(Op)/MPerf(Op)

B. Holleman (Vocal Studies and Opera)

Offered: February. Classes: One 1 hr tut; one 1 hr language workshop/wk. Assessment: Written and oral examination at end of semester.

Each semester will have a tutorial devoted to one language: English, Italian, German and French, as well as a workshop on repertoire in any given language. At the end of four semesters each student will have completed all four different components.

### VSAO 5031 Language and Interpretation 2

4 credit points. GDipM(Op)/MPerf(Op)

B. Holleman (Vocal Studies and Opera)

**Prerequisite:** Language and Interpretation 1. **Offered:** July.

**Classes:** One 1 hr tut; one 1hr language workshop/wk.

**Assessment:** Written and oral examination at end of semester.

A continuation of work begun in Semester 1.

### VSAO 6004 Language and interpretation 3

4 credit points. MPerf(Op)

B. Holleman (Vocal Studies and Opera)

**Prerequisite:** Language and Interpretation 2. **Offered:** February.

**Classes:** One 1 hr tut; one 1hr language workshop/wk.

**Assessment:** Written and oral examination at end of semester.

A continuation from Semester 2.

### VSAO 6005 Language and Interpretation 4

4 credit points. MPerf(Op)

B. Holleman (Vocal Studies and Opera)

**Prerequisite:** Language and Interpretation 3. **Offered:** July.

**Classes:** One 1 hr tut; one 1 hr language workshop/wk.

**Assessment:** Written and oral examination at end of semester.

At the end of this semester, students will have completed all four components of Language and Interpretation.

### MCGY 5007 Music Analysis

4 credit points. MMus(Musicol)

Associate Professor P. McCallum (Musicology)

Offered: February. Classes: One 2hr seminar/wk. Assessment:

Short weekly papers and/or term paper.

It is assumed that students will have at least an introductory knowledge of current methodologies such as Schenkerian analysis, set theory, semiotics, proportional analysis, style analysis and so on. The unit extends and deepens this knowledge with the accent both on critical discussion and on developing analytical skills. In addition the unit will look at the musical ethical and epistemological issues involved in applying particular methodologies to particular repertoires.

The topic chosen for study will be based on recent trends and will therefore change from year to year. These may include audible and non-audible pitch structures in atonal music, the semiological perspective, the application of Schenkerian theory pre- and post-tonal music, the analysis of composers' sketches, the use of Western models of analysis for non-Western music and other topics.

For further information contact R. Toop (Musicology).

### MCGY 5001 Music Analysis Today

4 credit points. MMus(Perf)

Associate Professor P. McCallum (Musicology)

Offered: July. Classes: One 50min 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. For further information contact R. Toop (Musicology).

**ENSE5004 Music Craft 1**

4 credit points. GDipM(Acc)  
D. Miller (Ensemble Studies)

**Offered:** February. **Classes:** One 1 hr tut and discussion/2wk.

**Assessment:** 1 hr prac and viva voce exam (100%).

Students will study sight reading, transposition, improvisation and keyboard harmony. Rehearsal and performance techniques will be analysed and evaluated. Particular attention will be paid to the philosophy of communication both between music colleagues and between performers and their audience. For further information contact D. Miller (Ensemble Studies).

**ENSE5005 Music Craft 2**

4 credit points. GDipM(Acc)  
D. Miller (Ensemble Studies)

**Prerequisite:** Music Craft 1. **Offered:** July. **Classes:** One 1 hr tut and discussion/2wk. **Assessment:** 1 hr prac and viva voce exam including 10min demonstration of vocal coaching.

Consolidation and extension of concepts and skills introduced in Music Craft 1.

**MUED 5008 Music Education Research Methods**

16 credit points. MMus(MusEd)  
Dr K. Marsh (Music Education)

**Offered:** July. **Classes:** 2hr seminar/wk. **Assessment:** Continual assessment and individual task assessment.

The aims of this subject are to understand the music education research process, and to identify research methods suitable for individual student's research topics. It examines a range of music education research paradigms which can broadly be categorised as quantitative or qualitative, and introduces students to research strategies applicable to each. Examination of the ethical issues which arise from music education research is an adjunct area of study in this unit. The outcome of this unit is: (1) the submission of a detailed Research Proposal in which the topic, justification, methodology, relevant literature and supporting documentation of a student's research topic are presented, and (2) completion and submission of all documentation through which relevant ethical, legal and processual matters will be addressed. For further information contact Dr P. Dunbar-Hall or Dr K. Marsh (Music Education).

*Textbooks*

Colwell R, ed. Handbook of research on music teaching and learning. New York: Schirmer, 1992

Rainbow E, Froehlich H. Research in music education. New York: Schirmer, 1987

**MUED 5010 Music Education Thesis 1**

16 credit points. MMus(MusEd)  
Dr P. Dunbar-Hall (Music Education)

**Offered:** February. **Classes:** 1 hr supervision/wk. **Assessment:**

Continual assessment on progress; presentation of regular progress reports; submission of documentation as required by supervisor.

In this unit students work on their individual research topics under the guidance of a supervisor. Regular attendance at seminars at which students report on the progress of their research is a requirement of this unit. These seminars give students the opportunity to discuss their work with their peers and with staff members. For further information contact Dr P. Dunbar-Hall (Music Education).

**MUED 6005 Music Education Thesis 2**

16 credit points. MMus(MusEd)  
Dr P. Dunbar-Hall (Music Education)

**Offered:** July. **Classes:** 1 hr supervision/wk. **Assessment:** Continual assessment on progress; presentation of regular progress reports; submission of documentation as required by supervisor plus submission of a thesis.

In this unit students complete and submit 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.

**Musicology Seminar**

MMus(Musicol)

**Offered:** February, July.

Musicology seminars change from time to time according to staff availability. Examples include 20th Century Sketch Studies and Archival Australian Music Research. 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 should seek approval.

Further information and Specific Seminar content details are available from R. Toop (Musicology).

**MCGY 5004 Musicology Seminar 1**

4 credit points. MMus(Musicol)

R.Toop (Musicology)

**Prerequisite:** Bibliography and Research Methods, and usually one or both of Music Analysis, Palaeography and Source Studies.

**Offered:** July. **Classes:** One 2hr seminar/wk. **Assessment:** Assessment dependent on specific course may include: reading assignments, seminar report and/or presentation, 3000-4000W paper.

**MCGY 5005 Musicology Seminar 2**

4 credit points. MMus(Musicol)

Dr K. Nelson (Musicology)

**Prerequisite:** Bibliography and Research Methods, and usually one or both of Music Analysis, Palaeography and Source Studies.

**Offered:** July. **Classes:** One 2hr seminar/wk. **Assessment:** Assessment dependent on specific course may include: reading assignments, seminar report and/or presentation, 3000-4000W paper.

**Musicology Thesis**

MMus(Musicol)

**Offered:** February, July.

The candidate will write a research thesis on an approved topic. The thesis length should normally be approximately 40,000 words.

In addition to attendance at regular meetings with the research supervisor, the candidate will attend Musicology Workshop. In the Musicology Workshop the candidate will present regular reports on the progress of the research, the Workshop providing a forum for discussion of ideas and feedback. For further information on Musicology Workshop contact Dr K. Nelson (Musicology).

**MCGY 5009 Musicology Thesis 1**

16 credit points. MMus(Musicol)

R.Toop (Musicology)

**Prerequisite:** Music Analysis; Bibliography and Research Methods; Paleography and Source Studies. **Offered:** July. **Classes:** 1hr supervision/wk plus attendance at Musicology Workshop.

Please refer to Musicology Thesis 1-3. For further information contact R. Toop (Musicology).

**MCGY 6005 Musicology Thesis 2**

24 credit points. MMus(Musicol)

R.Toop (Musicology)

**Prerequisite:** Musicology Thesis 1. **Offered:** February. **Classes:** 1 hr supervision/wk plus attendance at Musicology Workshop.

Please refer to Musicology Thesis 1-3. For further information contact R. Toop (Musicology).

**MCGY 6006 Musicology Thesis 3**

24 credit points. MMus(Musicol)

R.Toop (Musicology)

**Prerequisite:** Musicology Thesis 2. **Offered:** July. **Classes:** 1hr supervision/wk plus attendance at Musicology Workshop.

Please refer to Musicology Thesis 1-3. For further information contact R. Toop (Musicology).

## Opera Performance Portfolio

GDipM(Op)/MPerf(Op)

These units are devoted to an extensive exploration of a particular aspect of a student's operatic specialisation. It will usually take the form of a more intensive exploration of operatic roles chosen in consultation with teacher and supervisor.

### VSAO 6006 Opera Performance Portfolio 1

4 credit points. MPerf(Op)

B. Holleman (Vocal Studies and Opera)

**Offered:** February. **Classes:** One 1 hr class/wk with a coach and meetings (as required) with the supervisor. **Assessment:** Oral presentation of work-in-progress.

Extensive exploration of the role(s) chosen which could include aspects of performance theory and performance practice. This investigation may focus on the historical, cultural and political contexts of the operas, or could explore unifying thematic or stylistic elements of the roles to be studied. A short study of research method will form part of the semester's activities.

### VSAO 6007 Opera Performance Portfolio 2

4 credit points. MPerf(Op)

B. Holleman (Vocal Studies and Opera)

**Prerequisite:** Opera Performance Portfolio 1. **Offered:** July.

**Classes:** One 1 hr class/wk with a coach and meetings (as required) with the supervisor. **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

GDipM(Op)/MPerf(Op)

Over the span of four semesters in Opera Performance Repertoire 1-2 and Opera Performance Portfolio 1-2, the student, in consultation with their voice teacher and coach, will choose and study a variety of operatic roles appropriate for their particular voice type. Opera Performance Repertoire 1-2 will also serve as an introduction to the more intensive and deeper study to be undertaken in Opera Performance Portfolio 1-2.

### VSAO 5004 Opera Performance Repertoire 1

4 credit points. GDipM(Op)/MPerf(Op)

B. Holleman (Vocal Studies and Opera)

**Offered:** February. **Classes:** 1 hr coaching/wk. **Assessment:** Performance of selected excerpts from the role(s) chosen before a panel.

Preparation with coach of role(s) chosen by student and teacher.

### VSAO 5005 Opera Performance Repertoire 2

4 credit points. GDipM(Op)/MPerf(Op)

B. Holleman (Vocal Studies and Opera)

**Prerequisite:** Opera Performance Repertoire 1. **Offered:** July.

**Classes:** 1 hr coaching/wk. **Assessment:** Performance of selected excerpts from the role(s) chosen before a panel.

Preparation with coach of role(s) chosen by student and teacher.

### MCGY 5008 Palaeography and Source Studies

4 credit points. MMus(Musicol)

R.Toop (Musicology)

**Offered:** February. **Classes:** One 2hr seminar/wk. **Assessment:** Portfolio of transcriptions, seminar presentation and written semester paper.

An introduction to the principles and practice of transcription and editing of a variety of primary music sources. It includes theory and practice of manuscript studies, and important issues of editing which may include the principles of edition making, employment of *musica ficta*, text underlay, or the problems of working with composers' sketches and autographs. Working

from fax or other photographic reproductions of original sources, students will learn to make transcriptions from a variety of medieval and renaissance music manuscripts or early printed sources beginning with early chant notations. A visit to a special collections library with holdings of original early sources is likely. The course content emphasises medieval and renaissance sources but also aims to present a diversity of experience by ranging through a selection of later materials up to the early 19th century. Content will reflect the research experience of the lecturers available.

For further information contact Dr K. Nelson (Musicology).

## Performance Portfolio

MPerf

Study is devoted to an intensive exploration of a particular aspect of the student's specialisation. This could be in areas of the repertoire such as Orchestra, Chamber Music, Early Music, Contemporary Music, Vocal Music, or Opera and will be an area of study distinct from repertoire studied as part of the normal requirements of Principal Study and will be supervised by someone other than the Principal Study teacher. The Portfolio will take the form of a written record of the student's activities during the final two semesters of the course. The documentation may also include other media such as audio and video recordings and CD-ROM. There will be fortnightly seminars to monitor progress. The Performance Portfolio is intended to offer students creative flexibility in the selection of topic areas. However, aU projects must expand the creative discipline through such means as the exploration of new repertoire, performance techniques, stylistic approaches, conceptual frameworks or the use of new technology. Students will be expected to document their portfolio in such a way as to articulate the aims and objectives, the contribution to the candidate's discipline area and the outcomes and conclusions of the project, and to demonstrate a capacity for reflection on the performance process.

### PERF 5015 Performance Portfolio 1

8 credit points. MPerf

Dr M. Halliwell (Graduate Course Convener) and/or D. Miller (Ensemble Studies)

**Offered:** February. **Classes:** One seminar/2wk. **Assessment:** Supervisor assessment and presentation.

This unit is devoted to an extensive exploration of a particular aspect of a student's specialisation and will be in area of study distinct from repertoire studied as part of the normal requirements of Principal Study. It could be in areas such as Orchestra, Chamber Music, Early Music, Contemporary Music, Vocal Music, or Opera. The Portfolio could take the form of a sound/video record of the student's activities. The student will be expected to develop an original perspective on an area of performance such as repertoire, performing techniques, modes of performance etc., and the Portfolio will contain a written, reflective component.

### PERF 5016 Performance Portfolio 2

8 credit points. MPerf

Dr M. Halliwell (Graduate Course Convener) and/or D. Miller (Ensemble Studies)

**Offered:** July. **Classes:** One seminar/2wk. **Assessment:** Presentation of performance and written work.

This unit is devoted to an extensive exploration of a particular aspect of a student's specialisation and will be in area of study distinct from repertoire studied as part of the normal requirements of Principal Study. It could be in areas such as Orchestra, Chamber Music, Early Music, Contemporary Music, Vocal Music, or Opera. The Portfolio could take the form of a sound/video record of the student's activities. The student will be expected to develop an original perspective on an area of performance such as repertoire, performing techniques, modes of performance etc., and the Portfolio will contain a written, reflective component.

## Principal Study (Composition)

MMus(Comp)

This series of 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.

### CMPN 5001 Principal Study (Composition) 1

16 credit points. MMus(Comp)

Dr B. Kos (Composition)

Offered: February. Classes: One 1 hr individual lesson/wk.

Assessment: No assessment at the end of the first three semesters; at the end of the 4th semester: folio of composition (100%).

Please see under Principal Study (Composition). For further information contact Dr B. Kos (Composition).

### CMPN 5002 Principal Study (Composition) 2

16 credit points. MMus(Comp)

Dr B. Kos (Composition)

Prerequisite: Principal Study (Composition) 1. Offered: July.

Classes: One 1hr individual lesson/wk. Assessment: No assessment at the end of the first three semesters.

Please see under the heading 'Principal Study (Composition)'. For further information contact Dr B. Kos (Composition).

### CMPN 6003 Principal Study (Composition) 3

16 credit points. MMus(Comp)

Dr B. Kos (Composition)

Prerequisite: Principal Study (Composition) 2. Offered: February.

Classes: One 1 hr individual lesson/wk. Assessment: No assessment at the end of the first three semesters.

Please see under the heading 'Principal Study (Composition)'. For further information contact Dr B. Kos (Composition).

### CMPN 6004 Principal Study (Composition) 4

16 credit points. MMus(Comp)

Dr B. Kos (Composition)

Prerequisite: Principal Study (Composition) 3. Offered: July.

Classes: One 1hr individual lesson/wk. Assessment: Submission of a folio of compositions (100%).

Please see under the heading 'Principal Study (Composition)'. For further information contact Dr B. Kos (Composition).

### PERF 5007 Principal Study (GradDip) 1A

6 credit points. GDipM(Perf)

Dr M. Halliwell (Graduate Course Convener)

Offered: February. Classes: One 0.5hr individual lesson; 1 hr masterclass or performance workshop plus concert practice/wk. Assessment: 30min jury recital (100%).

To be arranged in consultation with the lecturer. This subject is available for part-time Graduate Diploma candidates only. For further information contact Dr M. Halliwell (Graduate Course Coordinator).

### PERF 5008 Principal Study (GradDip) 1B

6 credit points. GDipM(Perf)

Dr M. Halliwell (Graduate Course Convener)

Prerequisite: Principal Study (GradDip) 1A. Offered: July. Classes: One 0.5hr individual lesson; 1 hr masterclass or performance workshop plus concert practice/wk. Assessment: 50min solo public recital or equivalent (100%).

To be arranged in consultation with the lecturer. This subject is available for part-time Graduate Diploma candidates only. For further information contact Dr M. Halliwell (Graduate Course Coordinator).

### PERF 5009 Principal Study (GradDip) 2A

6 credit points. GDipM(Perf)

Dr M. Halliwell (Graduate Course Convener)

Prerequisite: Principal Study (GradDip) 1B. Offered: February.

Classes: One 0.5hr individual lesson; 1 hr masterclass or performance workshop plus concert practice/wk. Assessment: 30min jury recital (100%).

To be arranged in consultation with the lecturer. This subject is available for part-time Graduate Diploma candidates only. For further information contact Dr M. Halliwell (Graduate Course Coordinator).

### PERF 5010 Principal Study (GradDip) 2B

6 credit points. GDipM(Perf)

Dr M. Halliwell (Graduate Course Convener)

Prerequisite: Principal Study (GradDip) 2B. Offered: July. Classes:

One 0.5hr individual lesson; 1 hr masterclass or performance workshop plus concert practice/wk. Assessment: 50min solo public recital or equivalent (100%).

To be arranged in consultation with the lecturer. This subject is available for part-time Graduate Diploma candidates only. For further information contact Dr M. Halliwell (Graduate Course Coordinator).

### PERF 5005 Principal Study (GradDip/MPerf) 1

12 credit points. GDipM(Perf)/MPerf

Dr M. Halliwell (Graduate Course Convener)

Offered: February. Classes: One 1 hr individual lesson; 1-2hrs masterclass or performance workshop plus concert practice/wk.

Assessment: 50min solo public recital or equivalent (100%).

To be arranged in consultation with the lecturer. For further information contact Dr M. Halliwell (Graduate Course Coordinator).

### PERF 5006 Principal Study (GradDip/MPerf) 2

12 credit points. GDipM(Perf)/MPerf

Dr M. Halliwell (Graduate Course Convener)

Prerequisite: Principal Study GradDip/MPerf 2. Offered: July.

Classes: One 1hr individual lesson; 1-2hrs masterclass or performance workshop plus concert practice/wk. Assessment: 50min solo public recital or equivalent (100%).

To be arranged in consultation with the lecturer. For further information contact Dr M. Halliwell (Graduate Course Coordinator).

### PERF 5019 Principal Study (GradDip/MPerf) 3

12 credit points. MPerf

Dr M. Halliwell (Graduate Course Convener) and/or D. Miller (Ensemble Studies)

Prerequisite: Principal Study GradDip/MPerf 2. Offered: February.

Classes: One 1hr individual lesson; 1-2hrs masterclass or performance workshop plus concert practice/wk. Assessment: 50min recital or equivalent.

To be arranged in consultation with the lecturer.

### PERF 5020 Principal Study (GradDip/MPerf) 4

12 credit points. MPerf

Dr M. Halliwell (Graduate Course Convener) and/or D. Miller (Ensemble Studies)

Prerequisite: Principal Study GradDip/MPerf 3. Offered: July.

Classes: One 1 hr individual lesson; 1-2hrs masterclass or performance workshop plus concert practice/wk. Assessment: 50min recital or equivalent.

To be arranged in consultation with the lecturer.

### PERF 5001 **Principal Study (MMus) 1**

16 credit points. MMus(Perf)

Dr M. Halliwell (Graduate Course Convener)

Offered: February. Classes: Individual lessons 19hrs/sem plus 2hrs grad seminar/wk. Assessment: 50min recital or equivalent, two performances at graduate seminar (100%).

Learning objectives and unit content will be devised and approved in consultation between individual students and the appropriate Chair of Unit. For further information contact Dr M. Halliwell (Graduate Course Coordinator).

### PERF 5002 **Principal Study (MMus) 2**

16 credit points. MMus(Perf)

Dr M. Halliwell (Graduate Course Convener)

**Prerequisite:** Principal Study MMus(Perf) 1. **Offered:** July. **Classes:** Individual lessons 19hrs/sem plus 2hrs grad seminar/wk.

**Assessment:** 50min recital or equivalent, two performances at graduate seminar (100%).

Learning objectives and unit content will be devised and approved in consultation between individual students and the appropriate Chair of Unit. For further information contact Dr M. Halliwell (Graduate Course Coordinator).

### PERF 6000 **Principal Study (MMus) 3**

16 credit points. MMus(Perf)

Dr M. Halliwell (Graduate Course Convener)

**Prerequisite:** Principal Study MMus(Perf) 2. **Offered:** February. **Classes:** Individual lessons 19hrs/sem plus 2hrs grad seminar/wk.

**Assessment:** 50min recital or equivalent, two performances at graduate seminar (100%).

Learning objectives and unit content will be devised and approved in consultation between individual students and the appropriate Chair of Unit. For further information contact Dr M. Halliwell (Graduate Course Coordinator).

### PERF 6001 **Principal Study (MMus) 4**

16 credit points. MMus(Perf)

Dr M. Halliwell (Graduate Course Convener)

**Prerequisite:** Principal Study MMus(Perf) 3. **Offered:** July. **Classes:** Individual lessons 19hrs/sem plus 2hrs grad seminar/wk.

**Assessment:** 50min recital or equivalent, two performances at graduate seminar (100%).

Learning objectives and unit content will be devised and approved in consultation between individual students and the appropriate Chair of Unit. For further information contact Dr M. Halliwell (Graduate Course Coordinator).

## Principal Study (Opera)

GDipM(Op)/MPerf(Op)

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 program building.

### VSAO 5006 **Principal Study (Opera) 1**

8 credit points. GDipM(Op)/MPerf(Op)

B. Holleman (Vocal Studies and Opera)

**Offered:** February. **Classes:** 1 hr voice lesson; 1 hr coaching; 1hr vocal masterclass; 2hr graduate seminar; 2hr concert practice/wk. **Assessment:** One 20min recital (combination of opera aria and art song).

Vocal Masterclass is a forum for all graduate voice students to work with vocal lecturers on technical and interpretive aspects of vocal performance. Graduate Seminar offers the opportunity for the exchanging of ideas and for presenting performances by graduate students, staff, guest and visiting artists. Students will be expected to present two performance demonstrations each semester and will be assigned peer group and stage management duties. In Concert Practice all opera students are expected to sing at least twice in each semester as well as perform stage management duties.

### VSAO 5007 **Principal Study (Opera) 2**

8 credit points. GDipM(Op)/MPerf(Op)

B. Holleman (Vocal Studies and Opera)

**Prerequisite:** Principal Study Opera 1. **Offered:** July. **Classes:** 1 hr voice lesson; 1 hr coaching; 1 hr vocal masterclass; 2hr graduate seminar; 2hr concert practice/wk. **Assessment:** One 25-30min recital (combination of opera aria and art song).

This unit will build on and consolidate technical and artistic aspects of vocal development begun in Principal Study Opera 1.

### VSAO 6000 **Principal Study (Opera) 3**

8 credit points. MPerf(Op)

B. Holleman (Vocal Studies and Opera)

**Prerequisite:** Principal Study Opera 2. **Offered:** February. **Classes:** 1 hr voice lesson; 1 hr coaching; 1 hr vocal masterclass; 2hr graduate seminar; 2hr concert practice/wk. **Assessment:** One 20min recital (combination of opera aria and art song).

This unit will build on and consolidate technical and artistic aspects of vocal development begun in Principal Study Opera 2.

### VSAO 6001 **Principal Study (Opera) 4**

8 credit points. MPerf(Op)

B. Holleman (Vocal Studies and Opera)

**Prerequisite:** Principal Study Opera 3. **Offered:** July. **Classes:** 1hr voice lesson; 1 hr coaching; 1 hr vocal masterclass; 2hr graduate seminar; 2hr concert practice/wk. **Assessment:** One 25-30min recital (combination of opera aria and art song).

This unit will be the culmination of technical and artistic aspects of vocal development studied over the four semesters.

## Production (Graduate)

GDipM(Op)/MPerf(Op)

To explore with students the processes involved in bringing operatic scenes to life, and to encourage a process of inner development in order to build the skills and knowledge of the personal resources necessary for confident and skilled performance.

### VSAO 5008 **Production (Graduate) 1**

8 credit points. GDipM(Op)/MPerf(Op)

B. Holleman (Vocal Studies and Opera)

**Offered:** February. **Classes:** 60-70hrs/sem consisting of encounters, conversations, ensemble rehearsals, workshops and concert and/or staged performances. **Assessment:** Progressive assessment based on workshop/performance activities.

To develop skills as an operatic performer, with particular emphasis on character and role building, movement and gesture, the understanding of emotional context, and general communication skills. As this is a workshop/production-based unit, students must understand that additional hours may be necessary.

### VSAO 5009 **Production (Graduate) 2**

8 credit points. GDipM(Op)/MPerf(Op)

B. Holleman (Vocal Studies and Opera)

**Prerequisite:** Production (Graduate) 1. **Offered:** July. **Classes:** 60-70hrs/sem consisting of encounters, conversations, ensemble rehearsals, workshops and concert and/or staged performances. **Assessment:** Progressive assessment based on workshop/performance activities.

The further development and refinement of skills studied in Production (Graduate) 1.

### VSAO 6002 **Production (Graduate) 3**

8 credit points. MPerf(Op)

B. Holleman (Vocal Studies and Opera)

**Prerequisite:** Production (Graduate) 2. **Offered:** February. **Classes:** 60-70hrs/sem consisting of encounters, conversations, ensemble rehearsals, workshops and concert and/or staged performances. **Assessment:** Progressive assessment based on workshop/performance activities.

As in Production (Graduate)2, with increasing emphasis on self-discovery and personal interpretation.

**VSAO 6003 Production (Graduate) 4**

8 credit points. MPerf(Op)

B. Holleman (Vocal Studies and Opera)

**Prerequisite:** Production (Graduate) 3. **Offered:** July. **Classes:** 60-70hrs/sem consisting of encounters, conversations, ensemble rehearsals, workshops and concert and/or staged performances.**Assessment:** Progressive assessment based on workshop/performance activities.

The further development and refinement of skills studied in Production (Graduate) 3.

**Related Studies Seminar**

GDipM(Perf)/MPerf

This sequence of units enables students to undertake a range of electives (2 per semester, or 1 per semester for part-time enrolments), primarily with the Musicology Unit. In so far as enrolment numbers and financial resources permit, special seminars are offered. These include Postgraduate Aural Training. Students may also request approval to take specified postgraduate electives in other faculties of the University. Students who wish to take subjects in other faculties should make a written application, specifying the proposed unit of study, its objectives and its relationship to their musical program within their award. With the exception of Postgraduate Aural Training (2 hours per week), each unit involves a weekly seminar lasting 1 hour. Graduate Diploma students may also, by special arrangement, elect to take a course from the Master of Music seminar program. In this case, they will be expected to conform to the same study and assessment conditions as Master of Music students.

**GRAD 5000 Related Studies Seminar 1**

4 credit points. GDipM(Perf)/MPerf

R.Toop (Musicology)

**Offered:** February. **Classes:** Normally one 1hr seminar/wk.**Assessment:** To be advised.

Please see under the heading 'Related Studies Seminar'. For further information contact the Chair (Musicology).

**GRAD 5001 Related Studies Seminar 2**

4 credit points. GDipM(Perf)/MPerf

R.Toop (Musicology)

**Offered:** February. **Classes:** Normally one 1 hr seminar/wk.**Assessment:** To be advised.

Please see under the heading 'Related Studies Seminar'. For further information contact the Chair (Musicology).

**GRAD 5002 Related Studies Seminar 3**

4 credit points. GDipM(Perf)/MPerf

R.Toop (Musicology)

**Offered:** July. **Classes:** Normally one 1 hr seminar/wk. **Assessment:** To be advised.

Please see under the heading 'Related Studies Seminar'. For further information contact the Chair (Musicology).

**GRAD 5003 Related Studies Seminar 4**

4 credit points. GDipM(Perf)/MPerf

R.Toop (Musicology)

**Offered:** July. **Classes:** Normally one 1 hr seminar/wk. **Assessment:** To be advised.

Please see under the heading 'Related Studies Seminar'. Students intending to proceed to the second year of the Master of Performance must take 'Introduction to Performance Portfolio' as the Related Studies Seminar 4. For further information contact the Chair (Musicology).

Students intending to complete the Masters program will be obliged, in semester two, to take this unit which will assist them in defining the range and focus of their performance activities during the final two semesters.

**MCGY 5002 Seminar Elective 1**

4 credit points. MMus(Perf)

R.Toop (Musicology)

**Offered:** July. **Classes:** One 1 hr seminar/wk. **Assessment:** To be advised.

Students will take a postgraduate seminar, normally drawn from existing postgraduate units within the Master of Music (Musicology), (Composition) and (Music Education) strands. Subject to approval, units in other faculties may also be taken. For further information contact the Chair (Musicology).

Jazz Performance students take Jazz Analysis and Transcription - a discussion and application of techniques for analysing the form, rhythm, harmony and style of jazz solos and compositions to better understand the complex symbiosis of the intellectual and intuitive processes of jazz improvisation and the presentation of same in a publishable format. For further information contact D. Montz (Jazz).

**MCGY 6000 Seminar Elective 2**

4 credit points. MMus(Perf)

R.Toop (Musicology)

**Offered:** February. **Classes:** One 1 hr seminar/wk. **Assessment:** To be advised.

Students will take a postgraduate seminar, normally drawn from existing postgraduate units within the Master of Music (Musicology), (Composition) and (Music Education) strands. Subject to approval, units in other faculties may also be taken. For further information contact the Chair (Musicology).

Jazz Performance students take Jazz History and Analysis - students learn to consolidate the techniques involved in doing new research in jazz performance. In addition, the transcriptions and analysis completed are intended to help the student to develop a greater depth of understanding of their own creative processes. For further information contact D. Montz (Jazz).

**Seminar in Music Education**

MMus(MusEd)

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.

Data Analysis for Music Education: Presents methods of quantitative research suitable for use in music education studies. The principal aim of the course is to acquaint students with the variety and function of statistical measurement devices, ways of drawing inferences from statistical data, and designing, administering and interpreting questionnaires and survey instruments.

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.

For further information contact Dr P. Dunbar-Hall (Music Education).

**MUED 5012 Seminar in Music Education 1**

8 credit points. MMus(MusEd)

Dr P. Dunbar-Hall (Music Education)

**Offered:** February, July. **Classes:** 1hrseminar/wk. **Assessment:** Continual assessment and individual task assessment. Please see under the heading 'Seminar in Music Education'.

**MUED 5013 Seminar in Music Education 2**

8 credit points. MMus(MusEd)

Dr P. Dunbar-Hall (Music Education)

**Offered:** February, July. **Classes:** 2hr seminar/wk. **Assessment:** Continual assessment and individual task assessment. Please see under the heading 'Seminar in Music Education'.

**MUED 5014 Seminar in Music Education 3**

8 credit points. MMus(MusEd)

Dr P. Dunbar-Hall (Music Education)

**Offered:** February, July. **Classes:** 1 hr seminar/wk. **Assessment:** Continual assessment and individual task assessment. Please see under the heading 'Seminar in Music Education'.

**MUED 5015 Seminar in Music Education 4**

8 credit points. MMus(MusEd)

Dr P. Dunbar-Hall (Music Education)

**Offered:** February, July. **Classes:** By arrangement with supervising lecturer. **Assessment:** Continual assessment and individual task assessment. Please see under the heading 'Seminar in Music Education'.

**MCGY 6001 Special Project (Pro-Seminar)**

4 credit points. MMus(Perf)

Dr. K. Nelson (Musicology)

**Prerequisite:** Introduction to Research Method. **Offered:** February. **Classes:** One 1 hr class/wk. **Assessment:** Interim written report (30%) special project proposal (70%).

The Special Project (Pro-seminar) focuses on the production of the essay which will be presented at the conclusion of Special Project Seminar. In the middle of the semester students will submit an interim written report on the progress of their research for the essay, and at the end of the Pro-seminar students will present a detailed proposal for the essay. Pro-seminar gives students the opportunity to present and discuss 'work-in-progress' in the light of experience gained in the elective seminars and the required units introduction to Research Methods and Music Analysis Today. For further information contact Dr K. Nelson (Musicology).

**MCGY 6002 Special Project Seminar**

8 credit points. MMus(Perf)

R.Toop (Musicology)

**Prerequisite:** Special Project (Pro-Seminar). **Offered:** July. **Classes:** One 1 hr individual lesson/wk. **Assessment:** 10,000w essay (100%).

Special Project Seminar is the culmination of the academic component in the Master's program. The student will present a long essay of around 10,000 words on a topic of the student's choice (with particular relevance to their own performance interests), selected after consultation with a tutor from the Musicology Unit. For further information contact R. Toop (Musicology).

**ENSE 5006 Studio Experience 1**

4 credit points. GDipM(Acc)

D. Miller (Ensemble Studies)

**Offered:** February. **Classes:** Participation in 3hr vocal studio and Vocal Repertoire 1 classes. **Assessment:** Two term progress reports (50% each).

The aim of the unit is to expand the student's knowledge of vocal teaching techniques, vocal repertoire and the special demands placed on the vocal accompanist. Students will study the rudiments of vocal coaching and undertake some basic tuition in languages as required. Attendance will include three hours each week in a vocal studio and participation in the Vocal Repertoire 1 class. For further information contact D. Miller (Ensemble Studies).

**ENSE 5007 Studio Experience 2**

4 credit points. GDipM(Acc)

D. Miller (Ensemble Studies)

**Prerequisite:** Studio Experience 1. **Offered:** July. **Classes:** Participation in 3hr vocal studio and Vocal Repertoire 1 classes. **Assessment:** Two term progress reports (50% each). Attendance will include three hours each week in a vocal studio and participation in the Vocal Repertoire 2 class. For further information contact D. Miller (Ensemble Studies).

**ENSE 5008 Vocal and Instrumental Literature 1**

4 credit points. GDipM(Acc)

D. Miller (Ensemble Studies)

**Offered:** February. **Classes:** One 1 hr seminar/2wk. **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 Tuition 2. For further information contact D. Miller (Ensemble Studies).

**ENSE 5009 Vocal and Instrumental Literature 2**

4 credit points. GDipM(Acc)

D. Miller (Ensemble Studies)

**Prerequisite:** Vocal and Instrumental Literature 1. **Offered:** July. **Classes:** One 1hrseminar/2wk. **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 Tuition 1. For further information contact D. Miller (Ensemble Studies).



# Associated bodies and supporters

## **Conservatorium High School**

The Conservatorium High School was established to provide general education for a limited number of students possessing high musical aptitude. The Conservatorium High School curriculum is based on the requirements for the NSW School Certificate and Higher School Certificate examinations. All students engage in specially designed musical activities provided by Conservatorium staff including individual tuition, orchestra, ensembles and chamber music.

Entry to the School is by audition and interview. In the first instance enquiries should be directed to Ms Barbara Macrae, Principal, Conservatorium High School, Australian Technology Park, Garden Street, Eveleigh, NSW 1430 (phone 9351 1353).

## **Sydney Conservatorium of Music Foundation**

The Sydney Conservatorium of Music Foundation was established in 1987. The Foundation supports the programs of the Conservatorium by providing financial and other assistance. This adds an extra dimension to the facilities presently available for students and staff and enables the Conservatorium to continue as the finest institution for music education and performance training in Australia.

Foundation members not only receive a wide range of benefits but can also play a part in decision making processes which guide the Foundation's activities.

For more information on becoming a member of the Sydney Conservatorium of Music Foundation please contact the Development Manager, phone 9351 1298.

### ***Foundation Council***

Mr Ken Nielsen (President)

Professor Sharman Pretty (Executive Director)

## **The Conservatorium Association**

The Conservatorium Association aims to develop communication between the Conservatorium and the community through its membership of former students and friends of the Conservatorium.

The work of the Association includes:

- promotion of concerts and other fund-raising activities to assist talented students who are in financial need
- organising The Scarf Foundation Awards each year which provide five awards for student excellence
- organising the Alan Bellhouse Memorial Conducting Scholarship and the Don Banks Scholarship for original musical composition by a student of the Conservatorium.

Membership of the Association is open to those who enjoy helping musical students attain their goals. For further information and details of Annual Membership and Life Membership contact the Conservatorium Association at the Sydney Conservatorium of Music, The University of Sydney, NSW 2006 (phone 9351 1285).

## **Scholarships and bequests**

For over 70 years the Conservatorium's advancement has been supported by far-sighted individuals and companies. In particular, many needy and talented students have been assisted towards professional careers as a result of such bequests.

The increasing costs of music education and training affect the capacity of some students and their families to participate in Conservatorium courses. Efforts to augment the support provided by existing scholarships are greatly appreciated and

donations and bequests are managed to maximise the benefits available to students. The University of Sydney and the Sydney Conservatorium of Music administer funds according to the wishes of the donor and preserve the capital through conservative management and investment.

Bequests and donations by private individuals or organisations are eligible deductions for income tax purposes under the provision of Section 78 of the Income Tax Assessment Act. Further information may be obtained from the Development Office (A14), The University of Sydney or the Manager - Administration at the Sydney Conservatorium of Music.

A number of scholarships and prizes are provided for students in various categories. These are generally awarded on the basis of merit with some also awarded on the basis of financial need and equity criteria. Details are available from the Student Administration Office.



# General University information

See also the Glossary for administrative information relating to particular terms.

## Admissions Office

Student Centre  
Ground Floor, Carslaw Building, F07  
The University of Sydney  
NSW 2006 Australia  
Phone: +61 2 9351 4117 or +61 2 9351 4118  
Fax: +61 2 9351 4869  
Email: [admissions@records.usyd.edu.au](mailto:admissions@records.usyd.edu.au)  
The Admissions Office is responsible for overseeing the distribution of offers of admission and can advise prospective local undergraduate students regarding admission requirements. Postgraduate students should contact the appropriate faculty. If you are an Australian citizen or a permanent resident but have qualifications from a non-Australian institution, phone +61 2 9351 3611 for more information. For enquiries regarding Special Admissions (including Mature-Age Entry), phone +61 2 9351 3615. Applicants without Australian citizenship or permanent residency should contact the International Office.

## Applying for a course

Prospective (intending) students must lodge an application form with the Universities Admissions Centre (UAC) by the last working day of September of the year before enrolment. Note that some faculties, such as Dentistry, the Sydney Conservatorium of Music and Sydney College of the Arts, have additional application procedures.

## Assessment

For matters regarding assessment, refer to the relevant Department.

## Careers information

Courses and Careers Unit  
Ground Floor, Mackie Building, KO1  
The University of Sydney  
NSW 2006 Australia  
Phone: +61 2 9351 3481  
Fax: +61 2 9351 5134  
Email: [info@careers.usyd.edu.au](mailto:info@careers.usyd.edu.au)  
<http://www.careers.usyd.edu.au>  
Provides careers information and advice, and help in finding course-related employment both while you're studying and when you commence your career.

## Continuing Education

Centre for Continuing Education  
Mackie Building, KO1  
The University of Sydney  
NSW 2006 Australia  
Phone: +61 2 9351 2585  
Fax: +61 2 9351 5022  
Email: [info@cce.usyd.edu.au](mailto:info@cce.usyd.edu.au)  
<http://www.usyd.edu.au/cce>  
Bridging courses; Study skills courses; essay writing courses.

## Co-op Bookshop

Sydney University Sports and Aquatic Centre, G09  
The University of Sydney  
NSW 2006 Australia

Phone: +61 2 9351 3705 or +61 2 9351 2807

Fax: +61 2 9660 5256

Email: [sydu@mail.coop-bookshop.com.au](mailto:sydu@mail.coop-bookshop.com.au)

<http://www.coop-bookshop.com.au>

Sells textbooks, reference books, general books and software. Special order services available.

## Enrolment and pre-enrolment

### Students entering first year

Details of the enrolment procedures will be sent with the UAC Offer of Enrolment. Enrolment takes place at a specific time and date, depending on your surname and the Faculty in which you are enrolling, but is usually within the last week of January. You must attend the University in person or else nominate, in writing, somebody to act on your behalf. On the enrolment day, you pay the compulsory fees for joining the Student Union, the Students' Representative Council and sporting bodies. You also choose your first-year units of study, so it's important to consult the Handbook before enrolling.

### All other students

A pre-enrolment package is sent to all enrolled students in late September, and contains instructions on the procedure for pre-enrolment.

## Examinations

Examinations and Exclusions Office  
Student Centre  
Level 1, Carslaw Building, F07  
The University of Sydney  
NSW 2006 Australia  
Phone: +61 2 9351 4005 or +61 2 9351 4006  
Fax: +61 2 9351 7330  
Email: [exams.office@exams.usyd.edu.au](mailto:exams.office@exams.usyd.edu.au)

The Examinations and Exclusions Office looks after the majority of exam papers, timetables and exclusions. Some faculties, such as the Sydney Conservatorium of Music, make all examination arrangements for the units of study they offer.

## Fees

Fees Office  
Margaret Telfer Building, K07  
The University of Sydney  
NSW 2006 Australia  
Phone: +61 2 9351 5222  
Fax: +61 2 9351 4202  
For information on how to pay, where to pay, and if payments have been received.

## Graduations

Student Centre  
Ground Floor, Carslaw Building, F07  
The University of Sydney  
NSW 2006 Australia  
Phone: +61 2 9351 3199, +61 2 9351 4009  
Protocol +61 2 9351 4612  
Fax: +61 2 9351 5072  
Email: [k.fizzell@records.usyd.edu.au](mailto:k.fizzell@records.usyd.edu.au)

## (Grievances) Appeals

Many decisions about academic and non-academic matters are made each year and you may consider that a particular decision affecting your candidature for a degree or other activities at the University may not have taken into account all the relevant matters. In some cases the by-laws or resolutions of the Senate (see Calendar Volume 1) specifically provide for a right of appeal against particular decisions; for example, there is provision for appeal against academic decisions, disciplinary decisions and exclusion after failure.

A document outlining the current procedures for appeals against academic decisions is available at the Student Centre, at the SRC, and on the University's web site at <http://www.usyd.edu.au/su/planning/policy/index.htm>.

## General university information

If you wish to seek assistance or advice regarding an appeal, contact: SRC, Level 1, Wentworth Building, G01, The University of Sydney, NSW 2006. Phone +61 2 9660 5222. Parking appeals should be addressed to the Manager, Campus Services.

### Health Services

Provides full general practitioner services and emergency medical care to *the* University community.

Email: [Director@unihealth.usyd.edu.au](mailto:Director@unihealth.usyd.edu.au)  
<http://www.unihealth.usyd.edu.au/>

#### **University Health Centre (Wentworth)**

Level 3, Wentworth Building, G01  
The University of Sydney  
NSW 2006 Australia  
Phone: +61 2 9351 3484  
Fax: +61 2 9351 4110

#### **University Health Centre (Holme)**

Ground Floor, Holme Building, A09  
The University of Sydney  
NSW 2006 Australia  
Phone: +61 2 9351 4095  
Fax: +61 2 9351 4338

### HECS

#### Student Centre

Ground Floor, Carlaw Building, F07  
The University of Sydney  
NSW 2006 Australia  
Phone: +61 2 9351 2086, +61 2 9351 5659, +61 2 9351 5062  
Fax: +61 2 9351 5081

### International Student Centre

#### **International Office**

Level 2, Margaret Telfer Building, K07  
The University of Sydney  
NSW 2006 Australia  
Phone: +61 2 9351 4161, +61 2 9351 4079  
Fax: +61 2 9351 4013

Email: [info@io.usyd.edu.au](mailto:info@io.usyd.edu.au), [reception@io.usyd.edu.au](mailto:reception@io.usyd.edu.au)

[http://www.usyd.edu.au/homepage/exterel/internat/int\\_student\\_centre.html](http://www.usyd.edu.au/homepage/exterel/internat/int_student_centre.html)

Provides assistance with application, admission and enrolment procedures for international students.

#### **International Student Services Unit**

Level 2, Margaret Telfer Building  
The University of Sydney, K07  
NSW 2006 Australia  
Phone: +61 2 9351 4749  
Fax: +61 2 9351 4013

Email: [info@issu.usyd.edu.au](mailto:info@issu.usyd.edu.au)

<http://www.usyd.edu.au/su/issu/>

Provides an advisory and counselling service to international students.

### Koori Centre

Ground Floor, A22 Old Teachers' College  
The University of Sydney  
NSW 2006 Australia  
Phone: +61 2 9351 2046 General Enquiries  
+61 2 9351 7003 Liaison Officer  
+61 2 9351 7073 Student Counsellor  
Fax: +61 2 9351 6923

Email: [adminoff@koori.usyd.edu.au](mailto:adminoff@koori.usyd.edu.au)

<http://www.koori.usyd.edu.au/>

Tutorial assistance: access to computers, Indigenous counsellor, Aboriginal Studies library study rooms, Orientation program at the beginning of the year, and assistance in study and learning skills. Education Unit: courses in Educations for ATSI students. Indigenous Studies Unit: aims to increase the awareness of Indigenous Australian issues through courses across the University.

### Language Centre

Level 2, Christopher Brennan Building, A18  
The University of Sydney  
NSW 2006 Australia  
Phone: +61 2 9351 2371  
Fax: +61 2 9351 4724

Email: [Langcent.enquiries@language.usyd.edu.au](mailto:Langcent.enquiries@language.usyd.edu.au)  
<http://www.arts.usyd.edu.au/langcent>

Provides self-access course materials in over 100 languages; beginners and intermediate courses in Spanish language and Culture; beginners and advanced courses in Celtic languages and cultures.

### Library

Fisher Library, F03  
The University of Sydney  
NSW 2006 Australia  
Phone: +61 2 9351 2993 Enquiries/Information Desk  
+61 2 9351 3711 Library Hours  
+61 2 9351 7273 Borrowers' Cards  
+61 2 9351 6692 Holds Enquiries  
+61 2 9351 7277 Inter-library Loans  
+612 9351 2265 Loans, overdues enquiries  
Fax: +61 2 9351 2890 Administration  
+61 2 9351 7278 Renewals

Email: [fishinf@hbrary.usyd.edu.au](mailto:fishinf@hbrary.usyd.edu.au) (gen enquiries)

[loanenq@library.usyd.edu.au](mailto:loanenq@library.usyd.edu.au) (loan enquiries)

[reqill@library.usyd.edu.au](mailto:reqill@library.usyd.edu.au) (inter-library loans)

<http://www.library.usyd.edu.au>

In addition to Fisher Library, there are over 20 branch and departmental libraries. Branch and departmental libraries should be contacted direct.

### Mathematics Learning Centre

Fourth floor, Room 455, Carlaw, F07  
The University of Sydney  
NSW 2006 Australia  
Phone: +61 2 9351 4061  
Fax: +61 2 9351 5797

Email: [MLC@mail.usyd.edu.au](mailto:MLC@mail.usyd.edu.au)

<http://www.usyd.edu.au/su/mlc/>

Runs bridging courses in Mathematics at the beginning of the academic year (fees apply), and provides on-going support during the year through individual assistance and small group tutorials.

### Part-time, full-time

Students are normally considered as full-time if they have a HECS weighting of at least 0.375 each semester. Anything under this amount is considered a part-time study load. Note that some faculties have minimum study load requirements for satisfactory progress.

### Privacy and Freedom of Information

The NSW Freedom of Information (FOI) Act 1989 provides the public with a legally enforceable right of access to University documents, subject to particular exemptions. The Act also enables individuals to ensure that information held about them is accurate, up-to-date, and complete. The University has a number of policies permitting access by individuals to information about themselves without recourse to the Freedom of Information Act.

The University necessarily accumulates a great deal of information on individuals; within the University, access to this is restricted to staff who need the information to carry out their duties. As regards external requests for personal information, it is current policy that the University will disclose information to a third party if the subject of the information has consented in writing to the disclosure, or if the University has a legal obligation to respond to a request, including a subpoena, and the request is in the appropriate written form.

The University's Privacy Policy is to be reviewed in the light of the recent NSW Privacy and Personal Information Protection Act. Enquiries should be directed to the: Freedom of Information Coordinator and Privacy Officer c/o— Archives, Main Quadrangle, A14  
 Phone: +61 2 9351 4263  
 Fax: +61 2 9351 7304  
 Email: [trobinso@mail.usyd.edu.au](mailto:trobinso@mail.usyd.edu.au)  
<http://www.usyd.edu.au/su/foi>

### Scholarships

Research and Scholarships Office  
 Room K4.01, Main Quadrangle, A14  
 The University of Sydney  
 NSW 2006 Australia  
 Phone: +61 2 9351 3250  
 Fax: +61 2 9351 3256  
 Email: [scholars@reschols.usyd.edu.au](mailto:scholars@reschols.usyd.edu.au)  
<http://www.usyd.edu.au/su/reschols/scholarships>  
 The Sydney Conservatorium of Music administers all awards designated exclusively for Conservatorium students.

### Student Centre

Ground Floor, Carslaw Building, F07  
 The University of Sydney  
 NSW 2006 Australia  
 Phone: +61 2 9351 3023 General Enquiries  
 +61 2 9351 4109 Academic Records  
 +61 2 9351 3023 Discontinuation of Enrolment  
 +61 2 9351 5057 Handbooks  
 +61 2 9351 5060 Prizes  
 Fax: +61 2 9351 5081; +61 2 9351 5350 Academic Records

### Student identification cards

In 1999 the University incorporated a photograph into the student identification card. This means that all students have to provide a colour, passport-sized, head and shoulders photograph when they attend on campus sites to have their student ID card laminated. University student ID cards also function as transport concession cards for eligible students, thus eliminating the need for a separate concession card. The endorsement for concession travel will take the form of a hologram sticker attached to the front of the student ID card.

### Student organisations

*Students' Representative Council*  
 Level 1, Wentworth Building, G01  
 The University of Sydney  
 NSW 2006 Australia  
 Phone: +61 2 9660 5222  
 +61 2 9660 4756 Secondhand Bookshop  
 Fax: +61 2 9660 4260  
 Email: [postmaster@src.usyd.edu.au](mailto:postmaster@src.usyd.edu.au)  
<http://www.sec.usyd.edu.au>  
*University of Sydney Union*  
 Box 500, Holme Building, A09  
 The University of Sydney  
 NSW 2006 Australia  
 Phone: +61 2 9563 6000 Switchboard/Enquiries  
 Fax: +61 2 9563 6239  
 Email: [email@usu.usyd.edu.au](mailto:email@usu.usyd.edu.au)  
<http://www.usu.usyd.edu.au/>  
 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.  
*Sydney University Sports Union*  
 University Sports and Aquatic Centre, G09  
 The University of Sydney  
 NSW 2006 Australia

Phone: +61 2 9351 4960  
 Fax: +61 2 9351 4962  
 Email: [sports\\_union@susu.usyd.edu.au](mailto:sports_union@susu.usyd.edu.au)  
 Services, facilities and clubs for sport, recreation and fitness.

*Women's Sports Association*  
 Sports Centre, A30  
 The University of Sydney  
 NSW 2006 Australia  
 Phone: +61 2 9660 6355, +61 2 9351 2057  
 Fax: +61 2 9660 0921  
 Email: [secretary@suwsa.usyd.edu.au](mailto:secretary@suwsa.usyd.edu.au)  
<http://www.usyd.edu.au/su/suwsa/welcome.html>

Provides for students, predominantly women, to participate in sport and recreation through the provision of facilities, courses and personnel.

### Student Services

<http://www.usyd.edu.au/su/stuserv/>  
*Accommodation Service*  
 Level 7, Education Building, A35  
 The University of Sydney  
 NSW 2006 Australia  
 Phone: +61 2 9351 3312  
 Fax: +61 2 9351 8262  
 Email: [accomm@stuserv.usyd.edu.au](mailto:accomm@stuserv.usyd.edu.au)  
<http://www.usyd.edu.au/su/accomm/>

*Casual Employment Service*  
 Level 4, Holme Building, A09  
 The University of Sydney  
 NSW 2006 Australia  
 Phone: +61 2 9552 2589  
 Fax: +61 2 9552 4713

Email: [ces@stuserv.usyd.edu.au](mailto:ces@stuserv.usyd.edu.au)  
[http://www.usyd.edu.au/su/cas\\_emp/](http://www.usyd.edu.au/su/cas_emp/)  
*Counselling Service*  
 Level 7, Education Building, A35  
 The University of Sydney  
 NSW 2006 Australia  
 Phone: +61 2 9351 2228  
 Fax: +61 2 9351 7055  
 Email: [lpoerio@mail.usyd.edu.au](mailto:lpoerio@mail.usyd.edu.au)  
[www.usyd.edu.au/su/counsel/](http://www.usyd.edu.au/su/counsel/)

*Disability and Welfare Services*  
 Level 7, Education Building, A35  
 The University of Sydney  
 NSW 2006 Australia  
 Phone: +61 2 9351 4554  
 Fax: +61 2 9351 7055  
 Email: [cstuckin@mail.usyd.edu.au](mailto:cstuckin@mail.usyd.edu.au)  
<http://www.usyd.edu.au/su/disability/>

*Financial Assistance*  
 Level 7, Education Building, A35  
 The University of Sydney  
 NSW 2006 Australia  
 Phone: +61 2 9351 2416  
 Fax: +61 2 9351 7055  
 Email: [psweet@mail.usyd.edu.au](mailto:psweet@mail.usyd.edu.au)  
[http://www.usyd.edu.au/su/fin\\_assist](http://www.usyd.edu.au/su/fin_assist)

*Learning Assistance Centre*  
 Level 7, Education Building, A35  
 The University of Sydney  
 NSW 2006 Australia  
 Phone: +61 2 9351 3853  
 Fax: +61 2 9351 4865  
 Email: [lac@stuserv.usyd.edu.au](mailto:lac@stuserv.usyd.edu.au)  
<http://www.usyd.edu.au/su/lac/>  
 Holds free workshops to assist undergraduate and postgraduate students wanting to improve their academic writing and communication skills at university.

# Glossary

This glossary both defines terms in common use in the University and gives some useful administrative information.

## Enrolment and general terms

### *Academic year*

The period during which teaching takes place, from March to November. The academic year is divided into two semesters.

### *Advanced standing*

(See also: Credit) Recognition of previous experience or studies, meaning that the candidate has satisfied the entry requirements for a unit. Advanced standing does not reduce the number of credit points required to complete the degree course.

### *Associate Diploma*

The undergraduate award granted following successful completion of Associate Diploma course requirements. An Associate Diploma course usually requires less study than a Diploma course.

### *Assumed knowledge*

The level of knowledge expected for entry to a Unit of Study. Unlike prerequisites, levels of assumed knowledge are not compulsory for entry to a Unit. Students who do not have the assumed knowledge may, however, be at a considerable disadvantage and may consider completing a bridging course prior to enrolment. Contact the Learning Assistance Centre, Mathematics Learning Centre, Language Centre or Centre for Continuing Education for further information.

### *Bachelor's degree*

The highest undergraduate award offered at the University of Sydney (other undergraduate awards are Associate Diploma and Diploma). A Bachelor's degree course normally requires three or four years of full-time study (or the part-time equivalent).

### *Campus*

The grounds on which the University is situated. There are eleven campuses of the University of Sydney: Burren Street (Australian Graduate School of Management), Camperdown and Darlington ('Main campus'), Camden (Agriculture and Veterinary Science), Conservatorium (Sydney Conservatorium of Music), Cumberland (Health Sciences and Nursing), Mallett Street (Nursing), Orange Agricultural College, Rozelle (Sydney College of the Arts), St James (Law) and Surry Hills (Dentistry).

### *Chancellor*

(See also: Vice-Chancellor) The non-resident head of the University.

### *Combined degree course*

A program consisting of two degree courses taken together, which usually requires less time than if the courses were taken separately.

### *Core*

(See also: Elective/Option) A Unit of Study that is compulsory for the course or subject area.

### *Corequisite*

A Unit of Study that must be taken with a given Unit. If a corequisite is not successfully completed, it becomes a prerequisite for further study in that subject area.

### *Course*

A complete degree or diploma program.

### *Credit*

(See also: Advanced standing) Recognition of previous studies or studies completed at another institution. If credit is granted then the number of credit points required for completion of the degree course is reduced.

### *Creditpoint*

A measure of value indicating the contribution each Unit of Study provides towards meeting course completion requirements stated as total credit point value.

### *Dean*

The head of a faculty.

### *Deferment of enrolment*

People who have not previously attended a recognised tertiary institution are normally able to defer commencement of their candidature for one year. Applications are handled by the Admissions Office of the University. Application for deferment must be made during the UAC enrolment week at the 'Deferment' desk in MacLaurin Hall and be accompanied by the 'offer of enrolment' card.

### *Degree*

The award conferred following successful completion of a degree course (for example Bachelor's degree or Master's degree).

### *Department/School*

The academic unit responsible for teaching in a given subject area.

### *Diploma*

The award granted following successful completion of Diploma course requirements. A Diploma course usually requires less study than a degree course. Graduate Diploma courses are for graduates only.

### *Doctorate*

(See also: PhD) The Doctorate and the PhD are the highest awards available at the University of Sydney. A Doctorate course normally involves research and coursework; the candidate submits a thesis that is an original contribution to the field of study. Entry to a Doctorate course often requires completion of a Master's degree course. Note that the Doctorate course is not available in all Departments of the University of Sydney.

### *Elective/Option*

(See also: Core) A Unit of Study that may be taken towards, but is not compulsory for, a course or subject area.

### *Enrolment*

The process whereby an applicant officially accepts the offer of a place in a particular course. If UAC application is successful, an 'offer of enrolment' card is mailed to the applicant, along with instructions for enrolment. In most cases, the applicant must attend the University on a particular enrolment day or, if unable to attend, must appoint somebody to enrol on his or her behalf. Units of Study (for March Semester or whole of First Year) must be nominated on enrolment day. Academic records and HECS liability calculations are based on the enrolment details, so students must ensure that the Faculty holds correct enrolment information (see also: Variation of enrolment).

### *Entry requirement*

The level of knowledge and/or experience required for entry to a particular Unit of Study.

### *Faculty*

The administrative unit responsible for overseeing satisfactory progress during a degree or diploma course.

### *Full-time*

A study load usually defined in terms of HECS weighting of at least 0.375 each semester.

### *Intermediate*

Faculty of Science: Second-year level.

### *Junior*

First-year level.

*Laboratory practical*

See: Practical.

*Lecture*

(See also: Tutorial) A class given to a large group of students, during which the lecturer speaks or presents audiovisual material and students take notes.

*Major*

The subject area(s) in which a student specialises at Senior level. Students usually specialise in one (single major) or two (double major) subject areas. The major is usually recorded on the testamur.

*Master's degree*

A postgraduate award. Master's degree courses may be offered by coursework, research only or a combination of coursework and research. Entry to the course often requires completion of an Honours year at undergraduate level.

*Mature age*

A category of Special Admission applicants who are 21 years or older on 1 March of the year in which they want to study and who do not have the high school qualifications normally required for entry into a course.

*Minor*

Subject areas in which a student studies, but does not specialise at Senior level.

*Orientation period*

'O Week' takes place during the week prior to lectures in March semester. During O Week, students can join various clubs, societies and organisations, register for courses with Departments and take part in activities provided by the University of Sydney Union.

*Part-time*

A study load usually defined in terms of HECS weighting of less than 0.375 each semester.

*PhD*

(See also: Doctorate) The Doctor of Philosophy (PhD) and other Doctorate awards are the highest awards available at the University of Sydney. A PhD course is normally purely research-based; the candidate submits a thesis that is an original contribution to the field of study. Entry to a PhD course often requires completion of a Master's degree course. Note that the PhD course is available in most Departments of the University of Sydney.

*Postgraduate*

The term used to describe a course leading to an award such as Graduate Diploma, Master's degree or PhD, which usually requires prior completion of a relevant undergraduate degree (or diploma) course. A 'postgraduate' is a student enrolled in such a course.

*Practical*

Similar to a tutorial, during which experiments or other relevant applied activities are carried out.

*Prerequisite*

A Unit of Study that must be taken prior to entry to a given Unit.

*Prohibition*

A Unit of Study that cannot be taken with a given Unit.

*Recommended reading*

Reading material that is suggested but not compulsory for a Unit of Study.

*Registrar*

The head of the administrative divisions of the University.

*Registration*

In addition to enrolling (with the Faculty) in Units of Study, students must register with the Department responsible for teaching each Unit. This is normally done during the Orientation period (O' Week). Note that unlike enrolment, registration is not a formal record of Units attempted by the student.

*Resolutions of Senate*

Regulations determined by the Senate of the University of Sydney that pertain to degree and diploma course requirements and other academic matters.

*School*

Similar to a large Department, otherwise a grouping of Departments.

*Semester*

A period of 14 weeks during which teaching takes place. There are two semesters each year for most faculties. Semesters are named by the month in which they start, typically 'March' and 'July'

*Senior*

Second-year level or higher.

Faculty of Science: third-year level.

*Special Admission*

Certain categories of applicants, such as mature-age applicants, students who have experienced educational disadvantage or Aboriginal or Torres Strait Islander applicants, may apply for admission to the University under one of several Special Admission schemes. Contact the Special Admissions office for further information.

*Subject area*

One or more Units of Study that comprise a particular field of study (eg Japanese or Chemistry).

*Textbook*

Reading material that the student is expected to own.

*Tutorial*

(See also: Lecture) A small class consisting of a tutor and up to about 25 students, during which concepts raised in lectures are discussed in detail and may be supplemented with readings, demonstrations and presentations.

*UAI*

The University Admissions Index (UAI) is the numerical expression of a student's performance in the NSW Higher School Certificate (HSC), which takes into account both assessment and examination results.

*UAI cut-off*

The UAI of the last student admitted to a course. Some courses have a minimum UAI as an entry requirement.

*Undergraduate*

The term used to describe a course leading to a diploma or Bachelor's degree. An 'undergraduate' is a student enrolled in such a course.

*Unit of Study*

A stand-alone component of a degree or diploma course that is recordable on the academic transcript.

*Universities Admissions Centre (UAC)*

The organisation that processes applications for most NSW undergraduate university and TAFE courses.

*Variation of enrolment*

The process whereby students officially notify the Faculty of changes regarding the Units of Study they are attending. This must be done by a certain deadline in each semester, to avoid penalties such as 'discontinued' results on the academic transcript (see: Results) or unnecessary HECS charges.

*Vice-Chancellor*

(See also: Chancellor) The administrative head of the whole University, including academic and administrative divisions.

**Costs***Bursary*

A sum given to a student who has limited resources or is experiencing financial hardship, ranging from \$100 to \$1000.

*Fees (full-fee undergraduate/postgraduate)*

Tuition, examination or other fees payable to the University by an enrolled or enrolling student in connection with a course of study or attendance at the University and includes fees payable in respect of the granting of a degree, diploma, associate diploma or other award. It does not include annual

subscription to organisations such as the Union or SRC, or fees payable in respect of residential accommodation.

**HECS**

All Australian undergraduate students are currently required to contribute to the cost of tertiary education through the Higher Education Contribution Scheme (HECS), which is administered under the Higher Education Funding Act 1988. Under HECS students pay for part of the cost of their higher education and the Commonwealth pays the rest. The amount payable is determined by the units of study a student chooses to undertake in the case of coursework awards, or the attendance (full-time or part-time) in the case of research students.

**Prize**

Matriculation, undergraduate and postgraduate funding automatically awarded on academic results in courses, yearly examinations or on the recommendation of the Head of Department. There are also prizes for essay writing and composition by anonymous application. Prize values range from \$100 to \$6250.

**Scholarship**

Matriculation and undergraduate funding by application awarded on UAI results for students enrolling in the first year of a degree course. Postgraduate funding for full-time candidates enrolled in a research degree course with scholarship conditions and benefits varying according to specific awards. The intention is to encourage and support scholarship at the University in general or in targeted areas.

**Assessment, Examination, Satisfactory Progress and Graduation**

**Academic transcript/record**

The official record of results for each student (see: Results).

**Appeal**

The process whereby a student may raise objections regarding results, Faculty decisions or other academic matters.

**Assessment**

(See also: Examination) The appraisal of a student's ability throughout the semester, by various means such as essays, practical reports or presentations, which counts towards the final mark or grade.

**Candidate**

Someone studying for a degree or diploma. The term may also be used to describe someone sitting for an examination.

**Examination**

(See also: Assessment) The appraisal of a student's ability, usually at the end of semester. Most examinations take place on campus under strictly supervised conditions but some Units make use of take-home or open-book examinations.

**Exclusion**

A ruling by the Faculty, which declares the student ineligible for further enrolment for reasons such as lack of satisfactory progress. Students who wish to re-enrol must show good cause why they should be allowed to re-enrol (see: Show cause and Satisfactory progress).

**Grievances**

See Appeals.

**Grade**

A category into which a student's final mark falls (see: Results).

**Graduand**

A person who has fulfilled the requirements of a degree but is yet to graduate.

**Graduate**

(See also: Postgraduate) A person who has graduated. Also a term used to describe a course leading to an award such as Master's degree or PhD or a student enrolled in such as course.

**Graduation**

The ceremony during which degrees are conferred and diplomas awarded.

**Honours degree**

A Bachelor's degree for which extra work (course work and/or thesis) has been completed, usually requiring an extra year of study.

**Mark**

(See also: Grade) The numerical result of assessments and/or examinations for a Unit of Study, which may be converted to a grade.

**Pass degree**

A Bachelor's degree.

**Re-enrolment**

The process by which continuing students enrol in Units of Study.

**Results**

The official statement of the student's performance in each Unit of Study attempted, as recorded on the academic transcript, usually expressed as a grade:

**High Distinction**

A mark of 85% and above

**Distinction**

A mark of 75-84%

**Credit**

A mark of 65-74%

**Pass**

A mark of 50-64%

**Pass (Concessional)**

A mark of 46-49%. The student is deemed to have completed unit requirements but may not necessarily proceed to the next level.

**Fail**

A mark of less than 50%

**Withdrawn**

This is the same as if the candidate had not enrolled in the course concerned. Although the University has a record of the withdrawal, the course and result will not appear on the official academic transcript. There is no HECS liability either. In order to have a course recorded as 'withdrawn', notice must be given by the candidate to the Faculty office on or before the deadline. Refer to the section on degree regulations.

**Discontinued with Permission**

This does not count as an attempt at the particular course, but does appear on the candidate's academic record. A candidate may have enrolment recorded as 'discontinued with permission' where: (1) notice is given to the faculty office on or before the deadline or; (2) after the deadline, evidence is produced of serious illness or misadventure. Refer to the section on degree regulations for deadlines. Discontinuation with permission does not mean that the student's progress is considered to be satisfactory.

**Discontinued**

This counts as an unsuccessful attempt at the course concerned and appears on the candidate's academic record. Where notice is given after the deadline for 'discontinued with permission' but before the last day of lectures for the course, the result is 'Disc.'. Refer to the section on degree regulations for deadlines.

**Absent Fail**

If the candidate misses the deadline for 'discontinued' and does not sit the final exam, the result is 'absent fail'.

**Satisfactory progress**

A minimum standard of performance required for continuation of enrolment. Senate resolutions rule that if a student fails or discontinues a year of candidature or a Unit of Study more than once then he or she is ineligible for re-enrolment (see: Exclusion and Show cause). Note that some faculties may have alternative or additional requirements for satisfactory progress.

**Show cause**

The Faculty may require a student to show good cause why he or she may be allowed to continue in the degree or diploma



course, where requirements for satisfactory progress have not been met (see: Exclusion and Satisfactory progress).

***Special consideration***

The process whereby enrolled students who have experienced significant educational disadvantage may have their assessment deadlines or grades revised.

***Study Vacation (Stuvac)***

The week prior to the examination period in each semester, during which no classes are held.

***Supplementary examination***

An extra or alternative examination taken by a student who has experienced significant educational disadvantage during semester or the examination period. Note that some faculties do not offer supplementary examinations (see also: Special consideration).

***Suspension of candidature***

A complete break in the studies of an enrolled student, usually for a period of one year. Applications are handled by the Faculty office. (Those wishing to postpone commencement of a course need to apply for deferment, see: Deferment of enrolment).

***Testamur***

The document given to the graduand at graduation.

***Thesis***

A substantial piece of written work (sometimes called a dissertation) by a student, normally a candidate for an Honours degree or a higher award (such as Master's degree or PhD).

***Weighted Average Mark (WAM)***

A numerical expression of a student's performance throughout his or her degree program, usually assigning more 'weight' to Senior or Honours years. Note that the WAM calculation may differ for purposes such as eligibility for various scholarships and will vary from faculty to faculty.

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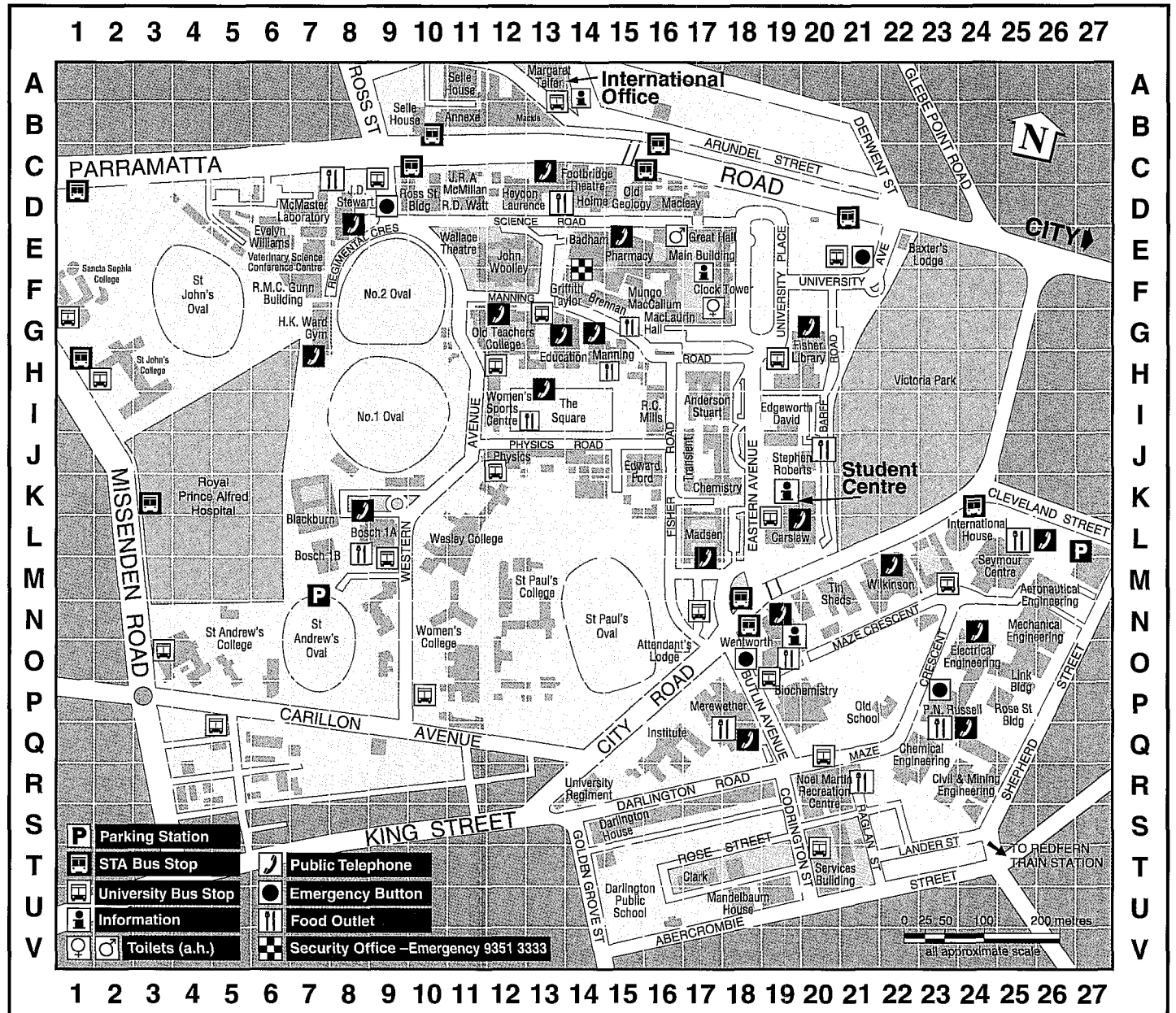
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