

**The University of Sydney**



**Sydney Conservatorium  
of Music**

Handbook 1997

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*Editor*  
Cynthia Haynes

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

**CONSERVATORIUM DIRECTORY**

**Greenway Building**

**PRINCIPAL**

**ASSISTANT PRINCIPAL**

**MANAGER—ADMINISTRATION**

**STUDENT ADMINISTRATION**

BRASS

ENSEMBLE STUDIES

JAZZ STUDIES

KEYBOARD

ORGAN

PERCUSSION

STRINGS

VOCAL STUDIES AND OPERA

WOODWIND

**109 Pitt Street**

COMPOSITION

GENERAL STUDIES

MUSIC EDUCATION

MUSICOLOGY

**CONSERVATORIUM ACCESS CENTRE**

**ELECTRONIC MUSIC STUDIO**

**PIANO LABORATORY**

**AURAL LABORATORY**

**COMPUTER LABORATORY**

**LECTURE THEATRES**

**CONSERVATORIUM STUDENTS ASSOCIATION**

**FINANCE UNIT**

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# Calendar for 1997

Enrolments: 29 & 30 January

## Semester One

Week	Beginning	All Awards (except BMusEd)	BMusEd (Year 1)	BMusEd (Years 2-4)
1	17 February	Individual lessons commence		
2	24 February	Academic classes and Ensemble activities commence		
3	03 March			
4	10 March			
5	17 March	<b>*SPECIAL PROJECTS WEEK</b>		
6	24 March			
	31 March	<b>EASTER RECESS</b> HECS Census Date (31 March)	<b>EASTER RECESS</b> HECS Census Date (31 March)	<b>EASTER RECESS</b> HECS Census Date (31 March)
7	07 April	<b>Teaching recommences</b>		
8	14 April			
9	21 April			
10	28 April			
11	05 May			
12	12 May	Graduation Ceremony (16 May)	Graduation Ceremony (16 May)	Graduation Ceremony (16 May)
13	19 May			
14	26 May	Academic classes and Ensemble activities conclude	Individual lessons, Academic classes and Ensemble activities conclude	Individual lessons, Academic classes and Ensemble activities conclude
15	02 June	Study week Individual lessons conclude	Study week	Study week Practical examinations
16	09 June	Practical examinations	Practical examinations	Written examinations
17	16 June	Written examinations	Written examinations	Practicum
18	23 June	<b>*SPECIAL PROJECTS WEEK</b>		Practicum
	30 June to 20 July	<b>RECESS</b>	<b>RECESS</b>	<b>RECESS</b>
		12 Weeks Academic 14 hours Individual lessons 12 Weeks Ensemble	12 Weeks Academic 13 hours Individual lessons 12 Weeks Ensemble	12 Weeks Academic 13 hours Individual lessons 12 Weeks Ensembles

\*During each 'Special Projects Week' there will be a cessation of normal lessons and classes

Semester Two

Week	Beginning	All Awards (except BMusEd)	BMusEd (Year 1)	BMusEd (Years 2-4)
1	21 July	Individual lessons recommence		Practicum
2	28 July	Academic classes and Ensemble activities recommence		Practicum-
3	04 August	Practicum		
4	11 August	<b>'SPECIAL PROJECTS WEEK'</b>		
5	18 August	HECS Census Date (31 Aug) Courses & Careers Day (30 August)	HECS Census Date (31 Aug) Courses & Careers Day (30 August) Monday Practicum begins	HECS Census Date (31 Aug) Courses & Careers Day (30 August) Classes recommence
6	25 August			
7	01 September			
8	08 September			
9	15 September			
10	22 September			
	29 Sept to 05 October	<b>RECESS</b>	<b>RECESS</b>	<b>RECESS</b>
11	06 October	<b>Lessons and Classes recommence</b>		
12	13 October			
13	20 October			
14	27 October	Recitals begin Academic classes and Ensemble activities conclude	Individual lessons conclude Academic classes and Ensemble activities conclude	Ensembles activities conclude
15	03 November	CHS level exams begin Individual lessons conclude Study week	Practicum	
16	10 November	Practical exams	Practicum	Academic classes conclude
17	17 November	Written examinations Study week	Practical examinations	Practical examinations Individual lessons conclude Study week
18	24 November		Written examinations	Written examinations
		<b>12 Weeks Academic 14 hours Individual Practical lessons 12 Weeks Ensemble</b>	<b>12 Weeks Academic 13 hours Individual Practical lessons 12 Weeks Ensemble</b>	<b>12 Weeks Academic 13 hours Individual Practical lessons 12 Weeks Ensemble</b>

**\*During each 'Special Projects Week' there will be a cessation of normal lessons and classes**



# The Conservatorium—A Profile

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

## Objectives

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

To achieve this objective emphasis is placed on the following:

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

## Award programs

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

- Associate Diploma in Jazz Studies (ADJS) Two years full-time
- Bachelor of Music (BMus) Four years full-time
- Bachelor of Music Education (BMusEd) Four years full-time
- Diploma of Music (DipMus) Three years full-time
- Diploma of Opera (DipOp) Three years full-time
- Graduate Diploma in Music (Accompaniment) (GDipM) One year full-time

- Graduate Diploma in Music (Performance) (GDipM) One year full-time
- Graduate Diploma in Music (Repetiteur) (GDipM) One year full-time
- Graduate Diploma in Music (Opera) (GDipM) One year full-time
- Master of Music (Composition) (MMus) Two years full-time
- Master of Music (Music Education) (MMus) Two years full-time
- Master of Music (Musicology) (MMus) Two years full-time
- Master of Music (Performance) (MMus) Two years full-time
- Doctor Of Philosophy (PhD) Three years full-time

## Disclaimer

The award and course descriptions are correct as at publication. Should the College Board make amendments to any award or course within an award, after publication of this Handbook, such changes are notified on the official noticeboards in the front foyer of the Sydney Conservatorium of Music, Greenway Building and at 109 Pitt Street, Sydney. It is the responsibility of individual students to ensure they remain informed about such changes.

# Message from the Principal



On behalf of all staff of the Sydney Conservatorium of Music I extend to you a very warm welcome to the 1997 academic year, and to the many exciting opportunities, challenges and possibilities that study at this institution offers. I am certain that you will very quickly realise that your decision to choose to study at the Conservatorium was the best decision that you could have made if a serious career as a performer, composer, musicologist or music educator is what you hope and intend to achieve.

The Sydney Conservatorium of Music, located in the heart of Sydney adjacent to the Botanical Gardens, and within easy reach of the Opera House, the Sydney Town Hall and other important music venues, has a rich and important history as one of Australia's leading cultural institutions. Its contribution to the musical life of Sydney, New South Wales, Australia and the world has been, and continues to be, very significant.

From its inception in 1916, the Conservatorium has been responsible for the musical education of many fine artists, of whom Richard Bonyngue, Simone Young, Roger Woodward, Richard Tognetti, John Harding and Nathan Waks are but a few.

In 1990 the Conservatorium was amalgamated with The University of Sydney and, following an extensive review in 1993-94, has developed many new directions in its courses and in the opportunities available to students. The ongoing programs are under the direction of exceptional residential teaching staff comprising specialist performers, composers, musicologists and educators, together with visiting staff from the major professional organisations such as the Sydney

Symphony Orchestra, The Australian Opera, and The Australian Opera and Ballet Orchestra.

The appointment in 1995 of the Conservatorium's first Artistic Director, Wolfram Christ, Principal Viola of the Berlin Philharmonic Orchestra, typifies the Conservatorium's commitment to excellence and its determination to ensure that all courses and programs align to the highest and most rigorous international standards.

Additionally, the Conservatorium has now built important links with the major national and state-based professional organisations, in some cases through formal programs such as the Opera Encounters Program available to all enrolled students of opera in association with The Australian Opera, and in other cases, less formal, such as the arrangement for the Australian Chamber Orchestra to offer open rehearsals to students at the Conservatorium from time to time. All of these links provide students with the opportunity to meet leading Australian professional performers and to observe their work at firsthand.

The Conservatorium's tertiary profile and programs 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 awards and courses available in the tertiary area and the regulations which govern progress through those awards and courses. More detailed information is available through the Units, and the Conservatorium Office also has staff available at all times to assist you with planning your studies, and with any difficulties that you might encounter along the way.

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

I wish you every success for your studies in 1997.

Sharman Pretty  
*Principal*

## Message from the Artistic Director

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At the time of my appointment as Artistic Director of the Sydney Conservatorium of Music in September 1995, I was already familiar with the Conservatorium through the many visits I had made to Australia over more than 15 years as a soloist for ABC Concerts and the ABC Orchestras, as a member of the String Soloists of the Berlin Philharmonic Orchestra and as a member of the Reger Trio touring for Musica Viva.

I had always been impressed by the Sydney Conservatorium of Music, not only because of its breathtaking location on one of the most spectacular sites in Australia, but more importantly because of the quality of the students which it has taught over several generations, many of whom now occupy key positions in the musical life of their community or State, and in the international music profession.

It was therefore with great pleasure and excitement that I agreed to become an integral part of the Conservatorium's future, as it moves towards the new millennium. Through the amount of touring that I undertake as a soloist and chamber musician, I am constantly reminded that the Australian music community is rapidly becoming a major player in the international arena. My key aim is to assist in ensuring that graduates of the Conservatorium are well prepared for, and well connected to, the challenges which the profession offers at an international level. As the premier tertiary music institution in Australia, such international presence is essential to our students.

I look forward to meeting you as you progress with your studies in 1997, and to working with you to achieve your career goals and aspirations.

Welcome to the Sydney Conservatorium of Music.

A handwritten signature in black ink that reads "Wolfram Christ". The signature is written in a cursive, flowing style.

Professor Wolfram Christ  
*Artistic Director*



# 1 Staff profile

## **Principal**

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

## **Artistic Director**

Wolfram Christ, Reifeprüfung *Freiburg-im-Breisgau*

## **Assistant Principal**

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

## **Brass Unit**

### **Chair/Lecturer**

Anthony Buddie (Horn)

### **Part-time staff**

Campbell Barnes (Horn), BA *Macq.*

Geoffrey Collinson (Horn)

James Blunt (Trumpet)

Lewisson Campbell (Trumpet)

Paul Goodchild (Trumpet)

Anthony Heinrichs (Trumpet), BMus, AMusA

Bruce Hellmers (Trumpet), AMusA

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

Christopher Harris (Trombone)

Alan Mewett (Trombone), AMusA

Ronald Pressing (Trombone), DipMusEd, AMusA

Gregory Van Der Struik (Trombone), ASCM

Steve Rosse (Tuba)

## **Composition Unit**

### **Chair/Senior Lecturer**

Bozidar Kos, MMus *Adel.*

### **Senior Lecturer**

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

### **Lecturer**

Gregory Schiemer, BMus

### **Part-time staff**

Claire Jordan

Trevor Pearce

Gillian Whitehead

## **Conducting**

Roderick Brydon

John Hopkins, OA OBE

Henry Pisarek

David Porcelijn

Robert Busan

## **Ensemble Studies Unit**

### **Chair/Senior Lecturer**

David Miller (Piano/Accompanist), AM, BA LMus

### **Senior Lecturer**

Christopher Kimber (Strings)

### **Lecturers**

Josef Hanic (Woodwind), DipMus *Brat.*

Gerard Willems (Piano), DSCM

## **Associate Lecturers**

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

Anthony Baldwin (Accompaniment), AMusA DSCM

David Howie (Accompaniment), BMus GDipMAcc

## **General Studies Unit**

### **Chair/Lecturer**

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

### **Lecturers**

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

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

Gjyn O'Toole, BA (Edu&Psch) *Macq. DipOT Cumb. TESOL DipTEFL*

### **Part-time staff**

Esna-BoilaTd, BA DipEd

Genevieve Burnett

Marianne Delaney

Michael Huxley

Patricia Lewis

Dorothee Schifter, BA DipEd *Macq.*

## **Jazz Studies Unit**

### **Chair/Senior Lecturer**

Richard Montz, BS MusEd *III., MMus*

### **Lecturer**

Gordon Brisker, MA *Calif.*

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

### **Part-time staff**

Judy Bailey (Piano), ATCL

Dave Colton (Guitar), DipT

Roger Frampton (Piano)

Colin Loughnan (Saxophone)

Paul McNamara (Piano)

Mike Nock (Piano)

Ron Philpott (Bass-Electric)

Julie Spithill (Piano), DSCM BA MusEd

Barry Stewart (Drums)

Joy Yates (Voice)

## **Keyboard Unit**

### **Chair/Senior Lecturer**

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

### **Lecturers**

Nikolai Evrov (Piano), Dip *State Academy of Music, Sofia*

Daniel Herscovitch (Piano), LMusA DSCM Dip *W.Germany*

Gerard Willems (Piano), DSCM LMusA

### **Part-time staff**

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

Lyall Duke (Piano), LMusA

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

Neta Maughan (Piano), LMusA

Stephanie McCallum (Piano), DSCM ARCM LRAM

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. LRSM*

Alexandra Vinbkurov (Piano), Dip *Moscow State Cons.*  
Katie Zhukov (Piano) *MMusJuillard N.Y. BMusAdeL, LMusA*

## Music Education Unit

### Chair/Senior Lecturer

Philomena Brennan, AMus TCL MMus PhD, MACE

### Lecturers

Peter Dunbar-Hall, BA DipEd MMus PhD *U.N.S.W.*  
David Russell, BMusEd  
Neal Winter, BMusEd MEd *Carib.*, AMusA MACE

### Part-time staff

George Ellis  
Lisa Gardner, MMusEd  
John Puskas, BMusEd MMus(MusEd)  
Margaret Smith, DipTBE(Prim) ECECert MMus(MusEd)  
Michael Stanley, BMus MMus(MusEd)  
Michael Watkin, AMusA BMusEd MMus

## Music Technology

### Chair/Reader

Richard Toop, BAMus *Hull*

### Senior Lecturer

Jane Hardie, MMus *Melb.* PhD *Mich.* MSLS(LibScience)  
*Wayne*  
Rod Johnson, BA PhD

### Lecturers

Lewis Cornwell, BMus  
Karen Lemon, DaICert DalLic CMLT. BMusEd BMus  
Peter McCallum, DSCM BMus *Dunelm* MMus *Land.* PhD  
Kathleen Nelson, MMus PhD *Mel.*  
Deborah Priest, BMus, LMusA LTCL

### Associate Lecturer

Robert Gibson, BMus *Syd.Con.* BMus

### Part-time staff

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

Belinda Montgomery, BMusEd, BMus  
Brett Mullins, BMus  
Michael Smetanin, BMus  
Michael Spencer, BMusEd MMus

## Organ Unit

### Chair/Senior Lecturer

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

### Part-time staff

Rosemary Blake (Organ), DSCM PetKonzertdiplom *Vienna*  
*Cert Kodaly Inst., Hungary*  
Phillip Swanton (Organ), DSCM, Dip fur alte Music *Basel*

## Percussion Unit

### Chair/Lecturer

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

### Part-time staff

Richard Miller  
Iain Scotland, BMus

## Strings Unit

### Acting Chair

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

### Senior Lecturers

Christopher Kimber (Violin)  
Georg Pedersen (Violoncello), *Deuxieme Prix Paris Cons.*  
Alexandra Todicescu (Viola and Violin), MDip *Buck.*  
SpecDip *Brus.*

### Lecturers

Susan Blake (Violoncello), Solisten Diplom *Basile*, DSCM  
Perf  
Gregory Pikler (Guitar)

### Part-time staff

Raffaele Agostino (Guitar), LMus  
Peter Andrews (Guitar)  
Ken Burns (Guitar), DipMus *Madrid Cons.*  
Guy Strazzullo (Guitar), ADJS

Evan Davies (Harp), MA PhD *U.N.S.W.*  
Louise Johnson (Harp)  
June Loney (Harp), PhD, FTCL LMusA  
Marshall McGuire (Harp), BA(Mus), ARCM

Gordon Bennett (Violin)

Susan Collins (Violin)

Janet Davies (Violin), DSCM

Susan Dobbie (Violin), BMus *Juilliard N.Y.* DSCM LMusA  
AMusA

Maria Durek (Violin), MA BMus *Katowice*

Charmian Gadd (Violin), DSCM

Semyon Kobets (Violin), MMus PhD(Perf) *Kiev*  
PostGradStudy *Moscow*

Faina Krel (Violin), MMus *Novosibirsk*

Mark Lakirovich (Violin), DipMus *Baku* GradMus *Tel Aviv*  
PostGradPerf *Lucern*

Phillipa Paige (Violin), BMus, LRAM

Goetz Richter (Violin), DipMus *Munich*

Ronald Thomas (Violin)

Peter (Shi-Xiang) Zhang (Violin)

Jane Hazelwood (Viola), DSCM Abschiifprüfung *Berlin*,  
ASCM LMusA

Deborah Lander (Viola), DSCM

Peter Pfuhl (Viola)

Esther Van Stralen (Viola)

Lois Simpson (Violoncello)

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

Barbara Woolley (Violoncello)

Brett Berthold (Double Bass)

Kees Boersma (Double Bass)

Robert Nairn (Double Bass), BMus *Canb.* DipMus *Berlin*

## Vocal Studies and Opera Unit

### Chair/Senior Lecturer

Brenda Holleman, MMus *III.*

### Lecturers

David Anglin, MArts PhD *S.Calif.* MFA *Calif.* BMus  
*S.F.Cons.Mus.* DipPiano and Music History *Marseille*  
*Conservatoire National*

Michael Dale, AGSM *Lond.*

Nicole Dorigo (Italian), BA

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

### Part-time staff

Cynthia Johnston (Stagecraft)

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

Mary-Leigh Hand (Voice)

Ronald Maconaghie (Voice), AM

Neta Maughan (Piano), LMus  
 Stephanie McCallum (Piano), DSCM ARCM LRAM  
 Paul Rickard-Ford (Piano), BMus PGCAS *London*, ARCM  
 LTCLLMusA  
 Natalia Sheludiakova (Piano), MMus *Moscow*  
 Phillip Shovk (Piano), MA *Moscow*, ASCM  
 Joshua Tsai (Piano), BMus *Johns H. Balt. USA.*, LRSM  
 Alexandra Vinokurov (Piano), Dip *Moscow State Cons.*  
 Katie Zhukov (Piano) MMus *Juillard N.Y.*, BMus(Hons)AM,  
 LMusA

### Music Education Unit

#### Chair/Senior Lecturer

Philomena Brennan, AMus TCL MMus PhD LTW, MACE

#### Senior Lecturer

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

#### Lecturers

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 Neal Winter, BMusEd, MEd *Canb.*, AMusA MACE

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 Lisa Gardner, MMusEd, BMusEd  
 John Puskas, BMusEd MMus(MusEd)  
 Margaret Smith, DipTBE(Prim), ECECert MMus(MusEd)  
 Michael Stanley, BMus(Hons), MMus(MusEd)  
 Michael Watkin, BMusEd

### Musicology

#### Acting Chair/Senior Lecturer

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

#### Reader

Richard Toop, BAMus *Hull*

#### Lecturers

Peter McCallum, DSCM BMus *Dnnelm* MMus *London*. PhD  
 Kathleen Nelson, MMus PhD *Adel.*  
 Deborah Priest, BMus(Hons), LMusA, LTCL.  
 Rod Johnson BA(Hons), PhD.

#### Associate Lecturers

Robert Gibson, BMus *Syd. Con.* BMus  
 Lewis Comwell, BMus  
 Karen Lemon, DalCert., DalCert *C.M.U.* DalLic *C.M.U.*  
 BMusEd, BMus(Hons)

#### Part-time staff

Michael Black MMus *U.N.S.W.* GradDipAcc BMusEd,  
 AMusA.  
 Kathy Hill BMus, MMus.  
 Belinda Montgomery BMusEd, BMus(Hons).  
 Brett Mullins, BMus  
 Michael Smetanin, BMus  
 Michael Spencer BMusEd, MMus.

### Organ Unit

#### Chair/Senior Lecturer

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

#### Part-time staff

Rosemary Blake (Organ), DSCM PetKonzertdiplom *Vienna*  
 Cert *Kodaly Inst., Hungary*  
 Phillip Swanton (Organ), DSCM, Dip für alte Music *Basel*

### Percussion Unit

#### Chair/Lecturer

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#### Part-time staff

Kevin Mann, BMus (Hons), AMusA  
 Richard Miller  
 Iain Scotland, BMus

### Strings Unit

#### Acting Chair

Goetz Richter (Violin), DipMus *Munich*

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 Georg Pedersen (Violoncello), Deuxieme Prix *Paris Cons.*  
 Alexandru Todicescu (Viola and Violin), MDip *Buch.*  
 SpecDip *Brus.*

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 Perf.  
 Gregory Pikler (Guitar)

#### Part-time staff

Raffaele Agostino (Guitar)  
 Peter Andrews (Guitar)  
 Ken Burns (Guitar), DipMus(Hons) *Madrid Cons.*  
 Guy Strazzullo (Guitar)

Evan Davies (Harp) MA, PhD *U.N.S.W.*  
 Louise Johnson (Harp) Principal Harp *SSO*  
 June Loney (Harp) PhD, FTCL, LMusA.  
 Marshall McGuire (Harp), BA(Mus), ARCM

Gordon Bennett (Violin)

Susan Collins (Violin)

Janet Davies (Violin), DSCM

Susan Dobbie (Violin), BMus *Juillard N.Y.* DSCM *RotL*,  
 LMusA AMusA

Maria Durek (Violin), MA BMus *Katowice*

Charmian Gadd (Violin), DSCM

Semyon Kobets (Violin), MMus PhD(Perf) *Kiev*  
 PostGradStudy *Moscow*

Faina Krel (Violin), MMus *Novosibirsk*

Mark Lakirovich (Violin), DipMus *Baku* GradMus *Tel Aviv*  
 PostGradPerf *Lucern*

Phillipa Paige (Violin), BMus, LRAM

Ronald Thomas (Violin) Winner Carl Flesch International  
 Violin Competition

Peter (Shi-Xiang) Zhang (Violin)

Jane Hazelwood (Viola), Abschufprüfung *Berlin*, ASCM  
 LMusA DSCM

Deborah Lander (Viola), DSCM

Peter Pfuhl (Viola) Principal Violist

Esther Van Stralen (Viola) Principal Violist *SSO*

Lois Simpson (Violoncello)

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

Barbara Woolley (Violoncello)

Brett Berthold (Double Bass)

Kees Boersma (Double Bass)

Robert Nairn (Double Bass) BMus *Canb.* DipMus *Berlin*.



Helen McKinnon (Voice), BA LTCL AMusA(Perf) Singing,  
LTCL AMusA(Perf) Violin, AASA Speech  
Maree Ryan (Voice), DSCM LMus  
Gillian Sullivan (Voice), BA *Adel*.  
Ingrid Sakurovs(Voice-Repetiteur), AMusA LMusA LTCL  
ADMT, BAComm GradDipMus rep  
Pamela French (Opera Movement)  
Steve Matthews (Acting), MA *U.N.S.W.* DipT *N.Z.*  
Tim Robins (Production)  
Marina Shine (German), MA DipEd(German)

## Conservatorium Access Centre

*Director*  
Susanne James, BMusEd  
*Programs Manager*  
Pierre St Just

## Woodwind Unit

### *Chair/Lecturer*

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

### *Senior Lecturer*

Michael Scott (Flute), Premier Prix *Paris Cons.*

### *Lecturers*

Josef Hank (Woodwind), DCSM MMus *Brat.*

Gordon Skinner (Bassoon), DipMus *Auck.*

### *Part-time staff*

Francesco Celata (Clarinet)

Roslyn Dunlop (Clarinet), BMus

Peter Jenkin (Clarinet), BMus *Adel*.

Sue Newsome (Clarinet), BMus GradDip *Rotterdam*

John Cran (Bassoon)

Douglas Eyre (Bassoon)

Geoffrey Collins (Flute)

Amanda Hollins (Flute), ATCM LTCL LRSM

James Kortum (Hute), BMus *Depaul Uni. Chic.*

Noelene Poole (Hute), BArtsMus *Canb.Sch.Music*

Janet Webb (Hute)

Simon Blount (Oboe)

Linda Walsh (Oboe), BA BMus DipEd

Howard Oberg (Recorder/ Baroque Hute)

Christina Leonard (Saxophone), BMus, AMusA LTCL LMus  
PGSMD *Lond.*

James Nightingale (Saxophone), BMus AMusA LMusA

Margery Smith (Saxophone/Clarinet), DME(Sax)

## Library

### *Librarian-in-Charge*

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

## Administration

### *Manager Administration*

Prudence Castleden, BSc *N.E.* DipEd *Riverina C.A.E.*  
DipLabRelations and the Law

### *Ensembles Manager*

David Ward, BA *Melb.*

### *Manager Student Administration*

Patricia Svilicich

### *Computing and Technical Services Officer*

James Easton, DSCM

### *Finance Officer*

Tony Cousins

### *Piano Technician*

Geoffrey Pollard, Cert(Piano Tuning) *Syd.Con.*

## 2 Student information directory

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### 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 required to abide by all reasonable requests made by staff of the Conservatorium.

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

### Accommodation

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

### 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 bound by the University of Sydney Anti-Discrimination Policy and in addition has approved a policy and guidelines on the Resolution of Sexual Harassment in One-to-One Situations. Further information can be obtained from the Student Counsellor in the first instance.

### Change of address

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

Appropriate forms are available at the Enquiries Counter.

### Concert practice

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

### Conservatorium Library

The Library is located on Level 1 at 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 Sydney University or through

the UNILINC network. 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 students and the rest of the University of Sydney.

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

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

A representative of the Sydney University Students' Union visits the Conservatorium each Thursday afternoon to advise students on Union matters.

The Students' Association awards an annual prize for composition in memory of Raymond Hanson and a prize for the BMusEd Student of the Year.

### Enrolment dates

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

All commencing postgraduate students and re-enrolling students who did not complete successful pre-enrolment will enrol at the Conservatorium on 29 January 1997.

All commencing undergraduate students will enrol at the Conservatorium on 30 January 1996.

All students enrolling in January must be prepared to pay all compulsory subscriptions, and HECS where they are electing to pay this up front, by credit card, cash 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 Student Administration (Greenway), or the Student Centre (Sydney University). By completing one of these forms the student authorises someone else (in most cases a parent, partner or friend) to enrol for them. The proxy must produce the authorisation form signed by the enrolling student at the time of enrolment and may need to quote the student's tax file number if they are deferring their HECS liability. The student should also supply their proxy with complete and correct information regarding the courses in which they wish to enrol.

## Fees for non-award courses

Tuition fees are payable by students enrolled in non-award courses. 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 award programs 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 ceremony

The graduation ceremony will be held on Friday, 16 May 1997 at 4.00 pm, as approved by the Senate of the University of Sydney. A graduation ceremony invitation package, including details about the ceremony, guest tickets and academic dress will be sent to the student's permanent address about three weeks prior to the ceremony. It is the student's responsibility to ensure that the University has the correct address to which the graduation invitation should be sent. Three guest tickets will be included in the invitation package. Unfortunately no extra tickets will be available.

## Graduation checks

All fourth year students in the BMus and BMusEd award programs are strongly advised to request a graduation check from Student Administration (Greenway) 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.

## Graduand debtors

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

## Graduating *in absentia*

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

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

## Handbook fee

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

## Higher Education Contribution Scheme (HECS)

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

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

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

If a student elects to meet their second semester liability with an up-front payment, the payment must be submitted to the University by *31 August 1997*. The payment notice for second semester will be posted to students in early August 1997.

## Higher Education Contribution Scheme (HECS) exemption scholarships

The categories for award of HECS Exemption Scholarships are currently under review. It is expected that students in the following categories will qualify for a HECS Exemption Scholarship in 1997:

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

## Hiring of instruments

Students may apply for a loan of a musical instrument by completing a form available from the Enquiry Counter and paying a refundable deposit of \$50 (for instruments whose value is less than \$5000) and a hiring fee of \$100 (for instruments whose value is greater than \$5000). The student must be enrolled in a current Award Course at the Conservatorium. As well, the form must be signed by the student's teacher, the Chair of Division, and a guarantor who is not a student or employee of the Conservatorium. Hirers are liable for the cost of lost or damaged instruments, as well as incidental items such as strings, reeds and the like.

## Late fee

A late fee of \$100, determined by Senate, may be payable by students who fail to enrol in award programs at the prescribed date and time. If a student cannot enrol at the scheduled enrolment session they should contact Student Administration (Greenway) 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 award program and year of candidature.

## Noticeboards

The official Conservatorium noticeboards are located in the Greenway building near the Main Entrance and at 109 Pitt St on the 4th and 5th floors near the lifts. It is the students' responsibility to be acquainted with the contents of those announcements.

## Official correspondence

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

## Practice facilities

There is a limited number of studios available as practice rooms. Studios can be booked for one hour and extended if re-booked within that hour. Rooms are booked at the Front Desk (Greenway) between 8.30 am and 5.00 pm Monday to Friday during semester time and 9.00 am to 4.30 pm Monday to Friday during vacations. Rooms may be available during weekends and public holidays if the Greenway Building is open (check with the attendant on duty or at the enquiry counter). There are seven practice rooms at 109 Pitt Street located on the second floor, all of which have pianos. Access to these practice rooms is determined by availability. Students using these facilities must vacate the premises by 5.30 pm.

Rehearsals in any of the Conservatorium halls must be booked at the Front Desk.

## 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 (Greenway) and must be lodged at least four weeks in advance.

## Scholarships

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

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

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

A more detailed brochure which contains information about the major scholarships available for tertiary students, including an indication of the value and the area of study, where applicable, is available from the Student Administration Unit.

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

## Student counsellor

The Student Counsellor is located in the Greenway Building (ph. 9230 1286) and can assist students with personal problems such as: performance anxiety, depression or relationship difficulties. The appropriate Chair of Unit should be contacted concerning academic problems in the first instance.

## Student enquiries

The Student Administration Enquiry Counter in the foyer of the Greenway Building is the initial point of contact for all administrative enquiries. Students can obtain forms relating to change of enrolment, change of address, examination application, concert practice, scholarships, leave of absence and other student related matters. Practice rooms are to be booked at the Front Desk.

## Student files

All students have a personal file, which is maintained in Student Administration (Greenway). Students are advised to consult their files for concert practice reports (also available at the Enquiry Counter), 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 by staff, 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 in the Greenway and Pitt Street buildings are available for rent which are allocated on a first come first served basis. 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 academic year.

## **Tertiary scholarships/awards**

Application forms and guidelines are available from the Manager (Student Administration).

# 3 Rules of the Sydney Conservatorium of Music

## Definitions

### Admission

Approved enrolment of a person in an Award Program conducted by the Conservatorium. All applicants are required to lodge an application for admission to an award program with the Student Administration Office as well as the U.A.C. Postgraduate applicants are also requested to provide a certified copy of their full record (photocopies cannot be accepted unless they are clear copies and officially signed and certified as to their accuracy).

### Admission restrictions

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

### Advanced standing

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

Advanced standing is normally applied for and determined at commencing enrolment in an award program. Application forms are available from the Enquiry Counter (Greenway).

### Award

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

### Award weight

Regardless of the total number of required units 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 HECS payment option must be made so that HECS liability can be finalised for that semester. The two census dates are 31 March and 31 August.

### Concurrent enrolments

A student enrolled in an award program at the Conservatorium cannot be concurrently enrolled in another award program at the Conservatorium or in another tertiary institution without the approval of the Board.

### Conservatorium

The Sydney Conservatorium of Music.

### Corequisite

A course which must be undertaken concurrently with another prescribed course.

### Course

A subject or component of an award program. Each course is of one semester duration.

### Enrolment

Enrolment is the nomination by a student of the courses to be studied in a specified semester or year of an award program. Enrolment comprises completion of the official Conservatorium enrolment form and payment of all prescribed fees, including those in respect of the Higher Education Contribution Scheme.

### Full-time student

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

### Major study

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

### Part-time student

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

### Prerequisite

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

### Program transfer

Students wishing to transfer from one award program to another must apply in writing to the Chair, Undergraduate Studies Committee through the Manager, Student Administration. In the case of postgraduate award programs the application must be received within four weeks of the commencement of the program.

## Progress in a postgraduate award program

If a student's progress in the prescribed award program is unsatisfactory, the Board may terminate the student's program of study or take other such action as it considers appropriate.

## Unit

The value assigned to a course as specified in the schedule for the award program and indicative of the relative weight of the course in the award program. Each award program is expressed as a minimum total number of units. Students earn an approved number of units for each course which is successfully completed.

## 1. Admission

### 1.1 Admission to undergraduate award programs

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

- (a) *Admission on the basis of successful completion of secondary school studies.* Applicants from New South Wales:
  - (i) An applicant may be admitted if the applicant's Tertiary Entrance Score (TER) meets the minimum aggregate determined from time to time by the Board.  
Applicants from interstate:
  - (ii) An applicant may be admitted if the equivalent of the minimum Tertiary Entrance Score (TER) determined by the Board under (i) is achieved by the applicant.
- (b) *Admission on the basis of equivalent qualifications.* An applicant may be admitted if the Board determines that the level of education attained is deemed to be equivalent to the level required for satisfactory performance in the NSW Higher School Certificate examination as stated under (a).
- (c) *Admission on the basis of having undertaken other tertiary studies.* An applicant who has successfully completed another undergraduate award program or at least one full-time year of study (or its equivalent) in such an award program may be admitted, and such applicant may be granted advanced standing in the award program 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 award program and has the aptitude required for undertaking the program.

- (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 award program 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 award program.

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 an award program is an essential requirement for admission to a program.

### 1.2 Admission to postgraduate award programs

1.2.1 An applicant may be admitted to a graduate award program:

- (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 program 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 program; 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 award program.

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,
- (b) submitted compositions,
- (c) submitted musicology papers, and
- (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 award program 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 an award program is an essential requirement for admission to a program.

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 award program.

1.2.7 Advanced standing will not be granted in a postgraduate award program.

### 1.3 Transfers from one award program to another

1.3.1 A student may apply to transfer from one Conservatorium award program 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.

### 1.4 Admission with advanced standing

1.4.1 An applicant may be admitted to an award program with advanced standing and may be granted exemption from one or more courses.

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

- four-year degree programs: a maximum of four semesters
- three-year diploma programs: a maximum of two semesters
- two-year associate diploma programs: a maximum of two semesters.

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 course outlines for the courses for which exemption is being sought.

1.4.5 An applicant for advanced standing shall present for an appropriate placement audition.

1.4.6 Advanced standing shall not normally be approved for courses completed more than seven years prior to the year for which enrolment is sought.

1.4.7 The Board shall determine:

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

### 1.5 Admission of international applicants

From 1 January 1990 all new international students who undertake award programs in Australia do so on a full fee paying basis. The Conservatorium will consider international applications for all award programs 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 award program following:

- (a) acceptance of an offer of admission;
- (b) completion of the appropriate enrolment form;
- (c) payment of the prescribed fees.

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

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

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

3.1.5 A student shall remain an enrolled student of the Conservatorium until the period specified by the Conservatorium for re-enrolment unless the student:

- (a) completes the award program; or
- (b) withdraws from the award program; or
- (c) is excluded from the award program; or
- (d) is deemed to have abandoned enrolment in the award program.

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 not be permitted.

### 3.2 Registration

3.2.1 A student will not be considered registered in a course and will not receive a result in that course unless the following requirements are met:

- (a) nomination on the required form of the courses to be studied in the year or the semester;
- (b) the written approval of the Board's nominee; and
- (c) 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 course to be undertaken in a given semester or year of an award program as specified in the requirements for that award program.

3.2.3 It shall be the responsibility of an enrolled student who wishes to vary the schedule of courses specified for an award program to gain written approval of the Board's nominee before registering in those courses.

3.2.4 Permission to add new courses shall not normally be granted following the conclusion of the third week of the semester in which the course is offered.

3.2.5 A student who changes from one course 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 course abandoned and shall not be awarded a result in a course substituted.

3.2.6 A student shall be ineligible to register in a course where a published prerequisite for the course has not been met.

3.2.7 A student who registers in a course shall also register in any corequisite for that course unless the Board, for exceptional reasons, approves exemption.

## 4. Progression

### 4.1 Preamble

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

- (a) comply with all applicable Conservatorium rules; and
- (b) successfully complete the prescribed award program as detailed in the schedule of the award program.

### 4.2 Normal progression

Under normal progression, a student shall undertake all courses prescribed each semester for the award program in the award program 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 courses prescribed for an award program 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 an award program on a part-time basis shall make application to the Board. A student who is granted approval to undertake an award program on a part-time basis shall undertake those courses 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 courses 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 course, or has a continuing record of unpunctuality in attendance at lectures, tutorials or performance-related activities prescribed for a course may:

- (a) have the result in the course lowered; or

- (b) be required to show cause why the student should be allowed to continue in the course; or
- (c) be deemed by the Board to have abandoned the course and may be awarded a 'discontinued with failure' result for that course.

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 course.

### 4.5 Leave of absence

#### 4.5.1 Notification of absence

A student who is absent for any reason must notify the Assistant Principal 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 student must complete an Application for Special Leave.

- (a) An Application for Special Leave of four-weeks' duration or less may be approved by the Assistant Principal.
- (b) An Application for Special Leave of more than four weeks' duration shall be submitted to the Board for consideration.
- (c) A student who is granted Special Leave of four weeks' duration or less shall be required to meet all requirements for assignments, activities and examinations for the 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 form 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 award program.

- (a) An Application for Professional Activity Leave shall be submitted by the student

to the Assistant Principal 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 Assistant Principal 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 an award program.
- (d) Extended Leave of Absence shall only be granted to a student enrolled in the second year or later of an award program 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 an award program after Extended Leave of Absence shall be subject to the award program 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 an award program or course**

4.6.1 A student may withdraw without penalty from an award program or a course up to 31 March (Semester 1) or 31 August (Semester 2).

4.6.2 A student who withdraws from an award program after these dates shall be awarded the grade 'discontinued with failure' for all courses of the program 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 award program shall be deemed to have abandoned the award program and shall cease to be an enrolled student, in terms of rule 3.1.5, from the expiration of the 14th day.

4.6.4 A student who is deemed to have abandoned an award program shall be awarded the grade of 'discontinued with failure' for all courses of the award program 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 an award program or course 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 an award program or a course 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 an award program 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 rules and program rules;
- (b) successfully complete a prescribed award program as detailed in the schedule of the award program within a specified period from the date of initial enrolment, as stated in rule 6 and in the award program rules; and
- (c) maintain a satisfactory standard of attendance and participation in all prescribed activities associated with the award program.

### 5.2 **Award programs 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 award program.

5.2.2 Student achievement in a course 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 course;
- (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 award program 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 codes below.

#### 5.3.2 *Supplementary examinations*

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

- (a) illness or misadventure on the day of the examination; or
- (b) illness or misadventure in the period leading up to the examination; or
- (c) where a student has failed the examination but has a good record in other assessments in a course which is based on cumulative assessment. In such a case the student will be awarded a grade no higher than a 'Pass' as a final result in the course.

5.3.3. The majority of supplementary examinations must be completed by 10 March 1995.

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 Sydney University does not apply to the Conservatorium students.

### 5.4 Examination performance adversely affected

5.4.1 A student who considers that his or her performance at an examination will be adversely affected by a serious illness during the semester or year or by some other occurrence beyond control and who wishes such to be taken into account, shall submit an application in writing, supported by a medical certificate, or a recommendation provided by the Conservatorium or University Student Counsellor or some other appropriate professional person or a statutory declaration, as the case may require, to the Assistant Principal 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 Assistant Principal within 48 hours of the examination.

### Grading codes

<i>Grade</i>	<i>Definition</i>	<i>Marks</i>	<i>Explanation</i>
HD	Higher Distinction	85-100	Outstanding level of achievement.
D	Distinction	75-84	High level of achievement.
CR	Credit	65-74	Above average level of achievement.
P	Pass	50-64	Required level of achievement.
R	Satisfied requirements		Result used in non-graded courses.
PCON	Concessional Pass <sup>1</sup>		Level of achievement is below the required level but is deemed sufficient for progression.
T	Terminating Pass		Level of achievement is deemed not sufficient for progression.
XX	Fail		Failure to attain the required level of achievement.
AXX	Absent Fail		Failure due to non-attendance at examination.

### Status notation codes

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

Notes:

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

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

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 Assistant Principal 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 in the foyer of the Greenway Building and in the Main Quadrangle (Sydney University), in Student Identification Number order within award code. Students' names will not appear on these lists. Examination result notices will be mailed to students shortly thereafter. Result notices will be mailed to the student's semester postal address (or to the long vacation address if it has been provided).

The proposed schedule of dates for the display of results is 21 December 1997. The proposed schedule for result notices being posted from the University is 22 December 1997. Students are advised to keep their Result Notices because they are an academic record. Complete Transcripts of Academic Records (two copies) are issued free at graduation. At any other time a request for a transcript should be made to Student Administration (Greenway) and a \$10 charge applies. Replacement Result Notices may be obtained from Student Administration for a charge of \$5.

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

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

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

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 award if, in both semesters of a particular year of candidature, any of the following have been awarded:

- (a) A Failure in a major study course or major component of any award program such as Practice Teaching in the Bachelor of Music Education; or
- (b) Failure in ten or more courses (not inclusive of Major Study) or <
- (c) Failure for a second time in a course:

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 course in any one semester may be called upon to show cause why he/she should not be deemed to have failed to complete that course. A student who fails to show sufficient cause for absence shall be deemed not to have completed that course.

5.8.3 A student who is required to show cause why he/she should be allowed to re-enrol in the award program shall be notified by the Administrative Officer (Student Administration) 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 within 14 days of the date of mailing of the letter of notification, 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 award program, 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 an award program, in terms of rule 5.8.4. These are:

- (a) medical circumstances;
- (b) family circumstances, in respect of the student's immediate family (eg. in other/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 an award program, the Board shall consult with the Assistant Principal.

### 5.9 Exclusion

5.9.1 The rules which govern Exclusion from an Award Program 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 award program, shall be excluded from the award program.
- (b) A student who fails to submit a reply in accordance with rule 5.8.4 shall automatically be excluded from the award program.



- (c) A student who is excluded from an award program shall not be eligible for re-admission to that award program for a period of two years.
- (d) A student who is excluded from an award program may be admitted to another award program during the period of exclusion.
- (e) A student who is unable to complete an award program in the prescribed time shall be automatically excluded from the award program.
- (f) A student who applies for re-admission to an award program 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 award program.
- (g) Except with the express approval of the Board, a student excluded from a course or an award program who is re-admitted 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 courses 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 an award program shall be notified of such exclusion at the time of notification of assessment results for the award program as prescribed in rule 5.6.1.
- (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 Administrative Officer (Student Administration).

#### 5.10 Letter of warning

A student who in the First Semester fails six units 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 award program by the Board may appeal to the Senate.

##### 5.11.1 Status of a Student Awaiting the Outcome of an Appeal.

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

#### 6. Maximum time for completion of an award program

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

6.2 The ten year maximum time allowed for completion of an award program shall include approved leave of absence and/or periods of exclusion from the program. The maximum time or completion of Major Study shall not include such periods of leave or exclusion.

#### 7. Eligibility for an award

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

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

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 or Merit

8.1 The Bachelor of Music and Bachelor of Music Education degrees may be conferred with Honours. Requirements for the Honours degrees are included in the award program outlines.

8.2 Awards of the Conservatorium other than the degrees referred to in 8.1 may be conferred 'with merit'.

8.2.1 An award 'with merit' may be conferred on a student who has a record of outstanding achievement throughout the award program in which the student is enrolled.

## 4 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 N.S.W. 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.

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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, Macquarie Street, Sydney, N.S.W. 2000 (tel. 9247 2763).

## 5 Sydney Conservatorium of Music Foundation

The Sydney Conservatorium of Music Foundation was established in February 1987 and officially launched by its Vice-Regal patron, Sir James Rowland, AC KBE DFC AFC, Governor of New South Wales at Government House on Friday 29 May 1987.

### Object of the Foundation

The object of the Foundation is to foster the development and improvement of, and to provide for, education in music, and in particular to:

- attract and retain for the Conservatorium the interest and financial support of the community generally;
- raise finance for the Conservatorium and to solicit donations, gifts, bequests and other forms of financial assistance;
- purchase or hire equipment, instruments, scores, library accessions and material, installations and music support material of all kinds;
- support the organising and conduct of public performances, exhibitions, conferences, lectures, demonstrations and like activities and to promote the publication of books, magazines, papers and journals relating to music and the Conservatorium;
- commission composers;
- support with grants, scholarships, training schemes or other assistance, musicians, teachers and music students, in or connected with the Conservatorium; and
- encourage the setting up of benefactions in whatever form in aid of the work of the Conservatorium, its staff and students.

The Foundation Office is located at Sydney Conservatorium of Music, Macquarie Street, Sydney, N.S.W. 2000.

## 6 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 provides five awards for student excellence; and
- the Association also organises the Alan Bellhouse Memorial Conducting Scholarship and the Don Banks Scholarship for original musical composition by a student of the Conservatorium.

Membership of the Association is open to those who enjoy helping musical students attain their goals. For further information or for details of Annual and Life Memberships contact the Conservatorium Association at the Sydney Conservatorium of Music, Macquarie Street, Sydney, N.S.W. 2000 (tel.9230 1285).

## 7 Scholarships and bequests

For over 70 years the Conservatorium's advancement has been supported by the benefactions of far-sighted individuals and companies. In particular, many needy and talented students have been assisted towards professional careers as a result of such bequests. Funds are still needed to increase the amount of support available to such students.

The University of Sydney and Conservatorium of Music have a responsibility to administer funds according to the wish of the donor and to protect the capital through investment in approved securities.

Bequests and donations by private individuals or organisations are eligible deductions for income tax purposes by the donors under the provision of Section 78 of the Income Tax Assessment Act. Further information may be obtained from the Development Office (A14), The University of Sydney or the Administration Manager at the Conservatorium of Music.

A number of scholarships and prizes are provided for students in various categories. Details are available from the Manager, Student Administration, (also refer to Scholarships in the Student Information Directory listed in this handbook).

## 8 Specific audition requirements

### Associate Diploma in Jazz Studies (ADJS)

#### *Instrumental, arranging and vocal majors*

- all major and minor scales, plus their chords or arpeggios and relevant dominant 7ths;
- sight reading ability;
- performance of the Blues at both slow and fast tempos;
- performance of a jazz standard of your own choosing with improvisation;
- response to pitch, intervals and chord-type recognition;
- jazz aptitude test;

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

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

#### *Additional Audition Requirements for Arranging Majors*

- submission of examples of any available work, for example, scores, compositions, tapes etc;
- a second study instrumental ability is required and applicants will be asked to perform at the audition.

### Bachelor of Music (Jazz) (Bmus)

- all major and minor scales, plus their chords or arpeggios and relevant dominant 7ths;
- sight reading ability;
- performance of the Blues at both slow and fast tempos;
- performance of a jazz standard of your own choosing with improvisation;
- response to pitch, intervals and chord-type recognition;
- jazz aptitude test;

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

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

### Bachelor of Music (BMus)

#### *Brass major*

1. Technical requirements:
  - all major and minor scales and arpeggios.
2. Prepared program:
  - two contrasting works with piano (one at least to be from a concerto or sonata);
  - two advanced Etudes.
3. Sight reading ability may be examined.

#### *Composition major*

1. Applicant's own compositions:
  - applicants will be required to submit at least three compositions (in different performance media) which should represent their present level of achievement as composers.
2. An interview:
  - Upon acceptance of these compositions, the applicant will be invited to attend an interview.

#### *Musicology major*

1. Submission of recent written work.
2. Personal interview.

#### *Organ majors*

1. Prepared program.

Candidates will be required to play three works.

- a substantial work from the Baroque (not Bach);
- a Prelude and Fugue by Bach (or ascribed to him);
- a 19th or 20th century work of about 5 minutes duration.

Applicants should come prepared to discuss their musical background, their reasons for wishing to continue their organ studies and their particular interests relating to the organ in church, or concert hall.

#### *Opera major*

(See Voice Major below).

#### *Percussion major*

1. Technical requirements:
  - Snare drum—demonstrate from the 40 P.A.S. International Drum Rudiments:
    - single, multi-bounce and double stroke rolls;
    - diddle combinations;
    - flam combinations;
    - drag combinations.
  - Timpani—demonstrated by:
    - long roll (P,F, <, >);
    - tune 2 timpani in 4ths or 5ths from a given A;
    - damping techniques.
  - Xylophone, Marimba or Vibraphone—demonstrated by:
    - demonstrate all major and minor scales and triad arpeggios (2 octaves).
2. Prepared program.
  - One short work or movement from a work for each of the following:
    - snare drum;
    - timpani;
    - xylophone, marimba or vibraphone.
    - snare drum, xylophone, marimba and/or vibraphone.
  - At least one work to be accompanied by piano or tape.
3. Sight reading.

#### *Keyboard major*

##### *Harpsichord*

Candidates intending to take the Bachelor of Music degree must own a harpsichord or show that they are

in the process of obtaining or building an instrument. They cannot rely for practice on the availability of one of the Conservatorium instruments.

1. Prepared program:

- two movements by Chambonnières, Louis Couperin or Francois Couperin;
- a toccata by Frescobaldi or Froberg;
- two movements from the French suites by J.S; Bach;
- any sonata by Domenico Scarlatti.

Piano

1. Technical requirements:

- all scales—major and minor (both forms) in thirds, sixths (four octaves); and double octaves (two octaves);
- all contrary motion scales;
- major and harmonic minor (two octaves);
- all arpeggios major and minor plus their inversions (four octaves);
- all dominant seventh arpeggios plus their inversions (four octaves);
- chromatic scales of C and E flat in minor thirds and major sixths (four octaves);
- any chromatic scale in minor double thirds—hands separately (two octaves).

2. A program of five works:

- J.S. Bach: A Prelude and Fugue from the 48 Preludes & Fugues;
- a complete sonata by Haydn, Mozart, Beethoven or Schubert;
- a composition by Chopin, Schumann, Liszt (or similar romantic) or impressionist composer;
- a composition by a major 20th Century composer (excluding Debussy and Ravel);
- one Chopin Etude excluding Op. 10 No. 6 and Op. 25 No. 7.

3. Sight reading:

- Works or part thereof will be selected by the examination panel. At least three compositions are to be played from memory.

*Pianoforte accompaniment major*

Transfer to the accompaniment major may be effected following successful completion of the Junior Recital.

*String major*

Violin, Viola, Violoncello

1. Technical requirements<sup>^</sup>

- the applicant may be asked to demonstrate different bowings in any three octave scale of their choice;
- one study to demonstrate technical ability, for example:  
Violin—Kreutzer, Fiorillo, Rode, Dont Opus 35, or any more difficult study  
Viola—As above or a study by Campagnoli  
Violoncello—Piatti, Popper or Grutzmacher.

2. Prepared program:

- two contrasting movements of a Bach solo work;
- a fast and slow movement of a concerto from the standard repertoire;
- one short 20th century work—either a piece, or a movement of a sonata.

Double Bass

1. Technical requirements:

- the applicant may be requested to demonstrate

different bowings in any two octave scale of their choice;

- one study which demonstrates technical ability.

2. Prepared program:

- a fast and slow movement from a baroque sonata, for example, Corelli, Eccles or Vivaldi;
- two short pieces, of which one should be a 20th century work.

Guitar

1. Technical requirements:

- all major and melodic minor scales and arpeggios in three octaves with all standard right-hand fingerings;
- two contrasting studies, for example: Villa Lobos; Sor 12, 16 or 20; Dodgson 4 or 10.

2. Prepared program:

- three contrasting pieces, including one 20th century work.

Harp

1. Technical requirements:

- major and minor keys over four octaves including common chords, dominant sevenths and their inversions performed as:  
scales—both hands;  
arpeggios—both hands;  
extended arpeggios;  
flat, broken chords—both hands.
- one study such as 'Mirage' *Modern Study of the Harp* by Carlos Salzedo (Schirmer 1948), 'Premiere Etude' *Exercices et Etudes* no. 36 by (Ed) La Riviere Alphonse Leduc (or equivalent).

2. Prepared program:

- two solos of contrasting style such as Bach *Bourree*, Corelli *Gigue*, Salzedo *Quietude*, Thomas *A Native's Farewell*, Ibert *Scheretto*, Salzedo *Gavotte* from *Suite of Eight Dances*, Britten *Interlude* from *A Ceremony of Carols* or other of an equivalent standard.

*Voice major*

1. Prepared program:

- one vocal study (Concone, Marchesi, Hanschel, Keel, Abt or Diack);
- a 17th or 18th Century Italian song;
- a Lied (Schubert or Schumann);
- a song of the candidate's own choice.

*Woodwind major*

1. Technical requirements:

- all major and minor scales and arpeggios in various articulations.

2. Prepared program:

- one complete major concerto or sonata;
- two contrasting shorter works of which one should be a 20th century work;
- ten excerpts (approximately three lines each) from the standard ensemble and / or orchestral literature.

3. Sight reading.

## Bachelor of Music Education (BMusEd)

Applicants will be required to undertake:

1. A practical audition.
2. An interview.

The final decision for admission to the program will be made by the Conservatorium.

Applicants who have already successfully undertaken tertiary studies in music may apply for Credit or Advanced Standing.

#### Piano

1. Technical requirements:
  - all major and minor scales (both harmonic and melodic) in unison over four octaves;
  - contrary motion scales; major and harmonic minor (two octaves);
  - all major and minor arpeggios—root position only.
2. Prepared program:
  - three contrasting works (at the current level or standard of the candidate but should include a fast movement from a classical sonata).
3. Sight reading.

#### Organ

The entry audition shall consist of the performance of three contrasting pieces. At least two of these pieces should demonstrate a reasonable facility in pedal playing. The standard of difficulty for all pieces should at least be comparable with that of the 'Eight Short Preludes and Fugues' normally ascribed to J.S. Bach.

#### Woodwind

- all major and minor scales and arpeggios;
- two advanced studies;
- two contrasting pieces with piano accompaniment;
- sight reading.

#### Vocal studies

Four contrasting songs.

All works should be performed from memory.

#### Violin

1. Technical requirement:
  - two octave scales and arpeggios, and one three octave scale and arpeggio of the candidate's choice;
  - examples of different bowings will be required.
2. Prepared program:
  - two etudes, for example, Mazas, Dancla or Kreutzer;
  - two contrasting movements from any baroque, classical, or romantic sonata.
3. Sight reading.

#### Viola

1. Technical requirements:
  - all two octave scales and arpeggios with different bowing patterns.
2. Prepared program:
  - one study selected from Kreutzer, Wolfhart, Bruni or Campagnoli.
  - two contrasting pieces from the standard repertoire.

#### Violoncello

1. Technical requirements:
  - all two octave scales and arpeggios with examples of different bowing, that is, Legato 2,3,4,6,8 notes to a bow, spiccato - repeated 2, 3,4, notes etc.
2. Prepared program:
  - two studies, for example, early Book 11, Donatzauer 40 studies, and Duport;
  - two contrasting movements from any baroque, classical or romantic sonata.

#### Double Bass

- the level of entry with Double Bass as major instrument is AMEB 6th grade.

#### Guitar

1. Technical requirements:
  - all three octave scales and arpeggios up to G with all standard right hand fingerings.
2. Prepared program:
  - two studies, for example, Brouwer, Books 2,3 or 4; Sor, 6,7,10,11 or 13; Dodgson 1, 4 or 10.
  - two contrasting pieces from the standard repertoire.

#### Harp

1. Technical requirements:
  - major keys over three octaves including common chords, dominant sevenths and their inversions performed as:
    - scales—both hands;
    - arpeggios—both hands;
    - flat, broken chords—both hands.
  - one study such as 'Premiere Etude' *Exercices et Etudes* no.36 by (Ed) La Riviere Alphonse Leduc (or equivalent).
2. Prepared program:
  - one solo such as Salzedo *Quietude*, Thomas *A Native's Farewell*, Salzedo *Gavotte* from *Suite of Eight Dances*, Britten *Interlude* from *A Ceremony of Carols* or equivalent standard.

#### Brass

1. Technical requirements:
  - all major and minor scales and arpeggios.
2. Prepared program:
  - two advanced Etudes;
  - two contrasting works with piano accompaniment.
3. Sight reading ability may be examined.

#### Percussion

##### 1. Technical Requirements:

- Snare drum—demonstrate from the 40 P.A.S. International Drum Rudiments:
- single, multi-bounce and double stroke rolls;
  - diddle combinations;
  - flam combinations;
  - drag combinations.

##### Timpani—demonstrate:

- long roll (p, f, <, >);
- tune 2 timpani in 4ths and/or 5ths from a given A;
- damping techniques.

##### Xylophone, Marimba or Vibraphone

- demonstrate scales and triad arpeggios of A, D, G, C, F, B flat and E flat major and their relative minors in harmonic form (two octaves).

##### 2. Prepared program:

- one short work, movement, extensive study or substantial orchestral excerpt for each of the following:
  - a snare drum, drum kit or multi-percussion;
  - timpani;
  - xylophone, marimba or vibraphone.
 At least one of the above must be accompanied by piano or tape.
- 3. Sight reading:
  - snare drum, xylophone, marimba and/or vibraphone.

#### Interview

As part of the interview, applicants should be prepared to sing a short song, attempt a sight-singing test, and present available references.



## Diploma of Music (DipMus)

All applicants are individually considered at audition and the rules may be waived or modified if outstanding musical ability is demonstrated. Each major has specific entry requirements which include a practical examination and the successful completion of music theory and aptitude tests.

Audition requirements for the Diploma of Music are listed above as for Bachelor of Music (BMus). Please note that the following major studies are *not* offered in the Diploma of Music:

- organ;
- jazz studies;
- musicology;
- composition;
- opera;
- (pianoforte) accompaniment.

## Diploma of Opera

Admission is by audition and interview. Candidates should be prepared to sing three contrasting operatic arias. Audition by tape may be considered only as a preliminary to a personal audition at a later date.

## Graduate Diploma in Music (Accompaniment) (GDipM)

1. Candidates are eligible to apply for admission to the award program upon: successful completion of one of the Sydney Conservatorium of Music undergraduate tertiary award programs; or successful completion of an equivalent tertiary award program.

2. Applicants will be required to:
- present (in whole or part) two major solo works from the standard keyboard repertoire;
  - present two prepared programs of 10-15 minutes' duration one with a vocalist and one with an instrumentalist as follows:
    - The program with the vocalist should contain two or three works written for voice and piano;
    - The program with an instrumentalist should contain only original chamber music works written for the piano and one or more other instruments;
  - play and sing at sight a song from the classical or romantic repertoire;
  - prepare a performance of a section of a sonata with an instrumentalist given 15 minutes rehearsal and then perform it;
  - attend an interview.

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

Admission is by audition and interview. Candidates should be prepared to present a program of four arias at least two of which will be chosen by the auditioning panel. Audition by tape may be considered only as a preliminary to a personal audition at a later date.

## Graduate Diploma in Music (Performance) (GDipM)

1. Candidates who have successfully completed an undergraduate program in musical performance are eligible to apply. Applicants who demonstrate musical

ability and maturity at the audition and interview and who can confirm considerable performing experience but who do not have a recognised tertiary award may be admitted by the Graduate Studies Committee.

2. Candidates will be required to submit for an audition as follows:

- Piano majors should present a recital program, of 45 minutes duration, which will include a complete sonata or a major work—approximately 30 minutes of the program will be selected by the audition panel;
- other instrumentalists should present a recital program, of 30 minutes duration, comprising contrasting works which include a movement from a major sonata;
- singers will present a recital of contrasting works of 30 minutes duration.

3. An interview will follow the performance when the candidate will be required to outline a proposed plan of study. A second interview may be required.

## Graduate Diploma in Music (Repetiteur) (GDipM)

Candidates will choose and perform excerpts from the operatic vocal scores by at least two composers, one of whom must be Mozart. Other excerpts from these scores will be selected by the panel and be performed at sight by the candidate. The ability to follow a conductor's beat will also be assessed.

## Master of Music (Composition) (MMus)

Candidates must demonstrate both a high level of achievement in composition and the dedication and resourcefulness required to successfully complete the course. Candidates will be required to submit a folio of original compositions. They will also be invited to supply supporting documentation and to attend an interview.

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

Candidates will be asked to attend an interview and supply supporting documents.

## Master of Music (Musicology) (MMus)

Candidates are required to present a major piece of written work together with the initial application. In addition, candidates will present for an interview and a diagnostic examination to be administered by the Musicology unit.

## Master of Music (Performance-Conducting) (MMus)

All applicants will complete an application which will form the basis of the shortlisting process. Shortlisted applicants are invited to attend an audition at their own expense and will conduct symphonic works reduced for two pianos in the audition. For the 1996 audition (for admission into the 1997 program) the required works are: Beethoven: Symphony No 1 (complete); Stravinsky: Dumbarton Oaks (complete).

**Master of Music (Performance—  
Instrumental/Voice) (MMus)**

All Applicants will be invited to supply supporting documentation and to attend an interview. Candidates should be prepared to present a 50 minute recital of works at an advanced level of difficulty to a high standard of excellence at the audition. The audition panel retains the right to curtail the performance and select excerpts of the works presented as it sees fit. Admission is by audition and interview by academic staff.

## 9 Award descriptions

### Associate Diploma in Jazz Studies (ADJS)

Jazz music has been a significant creative force in the twentieth century, not only in art and dance music, but also in musical theatre, motion pictures, popular commercial music and to some degree many other world musics.

The aim of the award program is to educate students in an environment which models the professional workplace and to provide:

- expert individual instrumental and vocal instruction;
- frequent performance opportunities in a variety of combos and big bands;
- a range of academic courses: improvisation, arranging, jazz theory and history;
- electives designed to balance students' appreciation of and knowledge about jazz music.

At the end of the award students will have acquired musical values, knowledge and skills which will enable them to operate as independent, scholarly, career-minded jazz performers.

The Associate Diploma in Jazz Studies is minimally completed in two years of full-time study. Students enrol in either the Instrumental, Vocal or the Arranging majors. All students undertaking this award program should note that

- those who pass the ear-training proficiency test at entry may be exempt from Ear Training 1-2. Units for these courses will be credited to the total for the award and equivalent courses are not required;
- students who do not qualify for Big Band in first and second semester should enrol in the recommended elective courses to a total of 2 units in each semester. Students who successfully audition for Big Band do not take the optional electives in these semesters. In second year students who do not qualify for Big Band should enrol in elective courses to a total of 3 units each semester while Big Band members take only one elective course with a value of 1 unit each semester;
- some ADJS students may be advised to take Jazz Fundamentals instead of either Big Band or its equivalent in elective courses during first semester. Students who do not pass Jazz Fundamentals in first semester must repeat it in second semester and will be required to take an additional 2 units of electives in the final year of the award.

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### Award progression chart

Students should use the following charts as a guide to the acquisition of units by normal progression through the Associate Diploma in Jazz Studies award programs.

### Associate Diploma in Jazz Studies—Instrumental Major

Required course	Sem. 1	Sem. 2	Sem. 3	Sem. 4
Jazz Performance 1-4	4	4	4	4
Jazz Piano 1-4	1	1	1	1
Jazz Concert Practice 1-4	1	1	1	1
Improvisation 1-4	2	2	2	2
Jazz Ear Training 1-2	2	2		
Jazz Vocal Workshop 1-2			2	2
Jazz Small Ensemble 1-4 OR Advanced Small Ensemble 1-4	2	2	2	2
Big Band 1-4 OR Electives	2	2	2	2
Electives			1	2
Jazz History 1-4	2	2	2	2
Jazz Harmony and Arranging 1-4	2	2	2	2
<b>Total units per semester</b>	<b>18</b>	<b>18</b>	<b>19</b>	<b>19</b>
<b>Total units for the Award</b>				<b>74</b>
<b>NOTE:</b> Jazz Fundamentals 1-2	(2)	(2)		
Jazz Fundamentals 1-2, a remedial course, may be required.				

### Recommended electives

Elective Jazz Orchestra 2 units	Large Ensemble (Instrumental) 2 units
Jazz Counterpoint 2 units	Jazz Advanced Arranging 1 unit
Electronic Music and Studio Techniques	

**Associate Diploma in Jazz Studies—Major in Arranging**

Required course	Sem.1	Sem. 2	Sem. 3	Sem. 4
Jazz Principal Instrument 1-4	1	1	1	1
Jazz Piano 1-4	1	1	1	1
Jazz Concert Practice 1-4	1	1	1	1
Jazz Ear Training 1-2	2	2		
Jazz Vocal Workshop 1-2 OR Elective	2	2	2	2
Any Ensemble OR Elective	2	2	2	2
Jazz Composer Arranger Workshop 1-4	1	1	1	1
Jazz Conducting 1-2			2	2
Jazz Performance 1-4	4	4	4	4
Jazz History 1-4	2	2	2	2
Jazz Theory 1-4	2	2	2	2
Jazz Counterpoint 1-2	2	2		
Electronic Music and Studio Techniques 1-2	1	1		
<b>Total units per semester</b>	21	21	18	18
<b>Total units for the Award</b>				78
<b>NOTE:</b> Jazz Fundamentals 1-2	(2)	(2)		
Jazz Fundamentals 1-2, a remedial course, may be required				

**Recommended electives**

Elective Jazz Orchestra 2 units

Large Ensemble (Instrumental) 2 units

**Bachelor of Music (BMus)**

The aim of the Bachelor of Music (BMus) award program is to offer talented students an intellectual and artistic foundation for a professional career in music. The award program comprises a major study in one of instrumental or vocal performance, musicology or composition; core courses and electives in academic music and general studies subjects. The Bachelor of Music can be minimally completed in four years of full-time study.

Graduates from this course can anticipate acceptance into graduate programs of study here and abroad. The major study is arranged as a sequence of eight courses. Except where advanced standing has been granted, students are required to complete the major study in a minimum of 8 and a maximum of 10 semesters.

The degree has a basic course structure of 130 units. For specific details refer to the Award Progression charts which follow.

Major studies are offered in the following subjects:

- Voice;
- Opera;
- Pianoforte;
- Pianoforte Accompaniment;
- Harpsichord;
- Organ;
- Violin, Viola, Cello, Double Bass;
- Guitar;
- Harp;

- Flute, Oboe, Clarinet, Saxophone, Bassoon, Recorder, Baroque Flute;
- French Horn, Trumpet, Trombone, Tuba;
- Percussion;
- Jazz Studies;
- Composition.

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

**Electives***Academic electives:*

In each semester of years 3 and 4, and in some cases in some semesters of year 2, BMus students take two academic electives from a range of options offered by the Musicology and Composition Units; these are notified at the beginning of the year. The electives are primarily designed to permit students to pursue selected topics touched upon in core courses in greater depth. Subject to availability of places, BMus students may also select elective options from the BMusEd 4 'History and Analysis of Music' program. Each academic elective carries 1 unit point per semester, in both 3rd and 4th years.

In most cases, electives are designed as a 2-semester study program. However, since evaluation is semester-based, students may change one or both of their electives in 2nd semester, so long as the new course in question allows for this, and there are places available. This must be checked with the lecturer in charge of the relevant elective.

It is assumed that, in most cases, 4th-year students will take electives different to those they have undertaken in 3rd year. However, subject to approval by the lecturer in charge, there may be scope for continuing some electives into a second year.

The following electives are offered in most years (note, however, that depending on staff availability and student demand, some may not be offered, and others may be added):

- Advanced Aural;
- Advanced Harmony;
- Baroque Studies;
- Classical Studies;
- Composer-Performer Workshop;
- Contemporary Studies;
- Mahler's Vienna;
- Music Through Literature;
- Palaeography.

BMusEd electives ('History and Analysis of Music')

- Australian Music;
- Composition;
- Radical Rock.

#### *General Studies electives:*

The courses offered in the general Studies program are an important integrating element in Bachelor of Music and Bachelor of Music Education awards and are designed with the following aims in view:

- (i) To present a clear historical perspective of the political, social artistic and literary landmarks which have shaped the modern world;
- (ii) To promote an awareness of literature and art as an expression of the ideas, values and problems of the period in which they appeared;
- (iii) To provide some insight into the relationships among the arts and with other disciplines;
- (iv) To encourage an appreciation of the significance of literature and art in influencing and illuminating social and moral attitudes;
- (v) To help each student to develop a style of oral and written expression and an individual response to each aspect of the course; and
- (vi) In the case of Music Education students, to provide a second area of teaching content.

#### ***Bachelor of Music—Procedure through the award***

Students are required to take 12 units of General Studies over six semesters.

Semester 1 & 2

History of Civilisation 1 & 2 (71037-1,72126-2)

Semester 3-6

At the beginning of Semester 3 students elect to follow a four semester course in one of the following:

- (a) History 1-4
- (b) Literature 1-4
- (c) A language, German or Italian (German 3 & 4 or Italian 1 & 2 offered in 1997)

#### ***Exemptions from General Studies***

Students may be granted exemptions from General Studies under the following conditions:

1. Exemptions will be given only on the basis of completed tertiary level courses in courses other than music and students may not examine out of subjects on the basis of secondary school studies.
2. Exemptions from History of Civilisation A & B will be granted only on the basis of a student having completed very similar courses at another tertiary institution.

#### **Bachelor of Music—Honours (BMus Hons)**

Students who are eligible to undertake the Honours program will be invited in writing. Written acceptance of the offer must be received by the Conservatorium no later than 14 days before the date of enrolment.

##### *BMus (Composition) Honours*

To be eligible for admission students must normally have:

- achieved a Distinction in Composition 4;
- maintained a Credit average in all other graded courses in the first two years of enrolment.

The Honours program will commence at the beginning of the candidate's third year of full-time study.

The Honours program includes the same courses as the BMus Pass award and in addition:

- a major work, or folio of works, as approved by the supervisor will be submitted at the conclusion of Composition 8 (Honours) together with a minor thesis (minimum 5000 words) on an approved topic;
- candidates will take two separate or sequential courses offered by the Faculty of Arts or Faculty of Science in place of courses offered by the General Studies Unit.

A panel of at least four members of the Composition Unit chaired by the Chair of Unit (or his/her nominee) will assess the major work, or folio of works, at the conclusion of Composition 8 (Honours). A panel of at least two members of the Composition Unit will assess the minor thesis.

##### *BMus (Musicology) Honours*

To be eligible for admission students must normally have:

- achieved a Distinction in Musicology 3 and 4;
- maintained a Credit average in all other graded courses in the first two years of enrolment.

The Honours program will commence at the beginning of the candidate's third year of full-time study.

At the end of the Honours program students will have:

- presented a final thesis, of not less than 16 000 words, in two ways: a written paper of standard and length suitable for submission to a musicological journal (for example *Musicology Australia* or *Studies in Music*); and a public presentation of this paper, or parts of it, in a situation replicating the presentation of a conference paper;
- demonstrated ability to read scholarly articles in one European language other than English;

- successfully completed two separate or sequential year courses or four semester courses from those offered by the Faculty of Arts or another faculty approved by the Chair of Unit.

Assessment of the second part of the final thesis presentation, Musicology 8 (Honours), will be conducted by a panel of four members, chaired by the Chair of Unit, which includes one external professional musicologist.

In the other Honours courses students will be required to present one or more minor papers at the workshop sessions which will include a demonstration that the European language reading requirement has been achieved.

#### *BMus (Performance) Honours*

To be eligible for admission students must normally have:

- achieved a minimum of Distinction in the Junior Recital at the end of their fourth semester in the major study;
- maintained eligibility to enter the Honours program by achieving a minimum of Distinction in the sixth semester of the major study;
- maintained at least a Credit average in all other graded courses in the first three years of enrolment.

The Honours program will commence at the beginning of the candidate's fourth year of full-time study.

The curriculum for Honours students will focus on achieving an advanced standard of technical facility enabling performance of a wider and more comprehensive range of repertoire at a higher level of difficulty than could be achieved by Pass level students. Assessment of Honours recitals will be conducted by a panel of five members which will be chaired by the appropriate Chair of Unit or his/her nominee. Each panel will include a specialist external professional. Assessment will be conducted according to the following criteria:

- intonation (where appropriate);
- rhythmic accuracy;

- phrasing;
- tonal variety;
- emotional impact;
- stylistic appropriateness;
- communicative skills;
- stage presentation;
- ensemble;
- program notes (where appropriate).

#### **Program structure**

BMus Honours will be awarded in three grades as follows:

- First Class;
- Second Class, Division 1 and Division 2;
- Third Class.

The level of Honours will be awarded according to the fourth year results obtained on the following scale:

Class I	95-100
Class II, Division 1	80-94
Class II, Division 2	65-79
Class III	50-64

A student obtaining a result of below 50 in their fourth year Honours program may be considered eligible for the award of the Pass degree, provided the requirements for the Pass degree have been satisfactorily met.

Except with the permission of the Undergraduate Studies Committee all study at Honours level will be undertaken full-time.

The total units for BMus (Honours) will be the same as for the BMus (Pass) degree (130 units).

#### **Supervision of study**

Full-time academic staff will be appointed as supervisors for the BMus Honours candidates by the Assistant Principal.

#### **Award progression charts**

Students should use the following charts as a guide to the acquisition of units by normal progression through the Bachelor of Music (Pass) and (Honours) award programs.



**Bachelor of Music (Pass) Church Music Major**

Required course	Sem.1	Sem. 2	Sem. 3	Sem.4	Sem. 5	Sem. 6	Sem. 7	Sem. 8
Organ 1-8	4	4	4	4	4	4	4	4
Choral Repertoire 1-4	2	2	2	2				
Organ Repertoire 1-4					2	2	2	2
Organ/Church Music Seminar 1-8	1	1	1	1	1	1	1	1
Organ Resources 1-8	1	1	1	1	1	1	1	1
Organ Research Project 1-2							2	2
Large Ensemble (Choral)	2	2	2	2	2	2	2	2
Church Service Presentation 1-2				1				1
Aural Perception 1-4	2	2	2	2				1
Harmony 1-4	2	2	1	1				
Music History 1-4	2	2	2	2				
Contemporary Studies 1-2					1	1		
History of Civilisation 1-2	2	2						
Micro-computers in Music Ed A-B	1	1						
<b>Electives</b>								
Free Choice			2	2	4	4	2	
<b>Total units per semester</b>	<b>19</b>	<b>19</b>	<b>17</b>	<b>18</b>	<b>15</b>	<b>15</b>	<b>14</b>	<b>13</b>
<b>Total units for the Award</b>								<b>130</b>

**Bachelor of Music (Honours) Church Music Major**

Required course	Sem.1	Sem. 2	Sem. 3	Sem.4	Sem. 5	Sem. 6	Sem. 7	Sem. 8
Organ 7-8 (Honours)							4	4
BMus (Pass) courses							10	9
<b>Total units per semester</b>	<b>19</b>	<b>19</b>	<b>17</b>	<b>18</b>	<b>15</b>	<b>15</b>	<b>14</b>	<b>13</b>
Total units for the Award								130



**Bachelor of Music (Pass) Composition Major**

Required course	Sem.1	Sem. 2	Sem. 3	Sem. 4	Sem. 5	Sem. 6	Sem. 7	Sem. 8
Composition 1-8	4	4	4	4	4	4	4	4
Technical Studies 1-8	2	2	3	3	3	3	3	2
Electronic Music and Studio Techniques 1-8	1	1	1	1	1	1	1	1
Performance Practice 1-8	1	1	1	1	1	1	1	1
Composer/Performer Workshop 3-6					2	2	2	2
Australian Music Research 1-2	1	1						
Aural Perception 1-4	2	2	2	2				
Harmony 1-4	2	2	1	1				
Music History 1-4	2	2	2	2				
History of Civilisation 1-2	2	2						
Ethnomusicology 1-2					1	1		
Contemporary Studies 1-2					1	1		
Large Ensemble (Instrumental Choir OR Chorale)					2	2	2	2
Business and Management							1	
<b>Electives</b>								
General Studies			2	2	2	2		
Free Choice			2	2				
<b>Total units per semester</b>	<b>17</b>	<b>17</b>	<b>18</b>	<b>18</b>	<b>17</b>	<b>17</b>	<b>14</b>	<b>12</b>
<b>Total units for the Award</b>								<b>130</b>

**Bachelor of Music (Honours) Composition Major**

Required course	Sem.1	Sem. 2	Sem. 3	Sem. 4	Sem. 5	Sem. 6	Sem, 7	Sem. 8
Composition 5-8 (Honours)					4	4	4	4
Faculty Arts or Science courses					min. 2	min. 2		
BMus (Pass) courses (omit 2 General Studies electives)					11	11	10	8
<b>Total units per semester</b>	<b>17</b>	<b>17</b>	<b>18</b>	<b>18</b>	<b>17</b>	<b>17</b>	<b>14</b>	<b>12</b>
<b>Total units for the Award</b>								<b>130</b>



**Bachelor of Music (Pass) Harp Major**

Required course	Sem.1	Sem. 2	Sem. 3	Sem. 4	Sem. 5	Sem. 6	Sem. 7	Sem. 8	
Harp 1-8	4	4	4	4	4	4	4	4	
Keyboard Class 1-2 OR 3-4	1	1							
Large Ensemble (Instrumental)	2	2	2	2	2	2	2	2	
Chamber Music 1-7	2	2	2	2	2	2	2		
Composer/Performer Workshop 1-2							1	1	
Harp Maintenance	1								
Business and Management								1	
Aural Perception 1-4	2	2	2	2					
Harmony 1-4	2	2	1	1					
Music History 1-4	2	2	2	2			-		
History of Civilisation 1-2	2	2							
Analytic Techniques 1-2			1	1					
Contemporary Studies 1-2					1	1			
<b>Electives</b>									
Academic Studies					2	2	2	2	
General Studies			2	2	2	2			
Free Choice	2	2	2	2	2	2	2	2	
<b>Total units per semester</b>	<b>20</b>	<b>19</b>	<b>18</b>	<b>18</b>	<b>15</b>	<b>15</b>	<b>13</b>	<b>12</b>	
<b>Total units for the Award</b>								<b>130</b>	

**Bachelor of Music (Honours) Harp Major**

Required course	Sem.1	Sem. 2	Sem. 3	Sem. 4	Sem. 5	Sem. 6	Sem. 7	Sem. 8	
Harp 7-8 (Honours)							4	4	
BMus (Pass) courses							9	8	
<b>Total units per semester</b>	<b>20</b>	<b>19</b>	<b>18</b>	<b>18</b>	<b>15</b>	<b>15</b>	<b>13</b>	<b>12</b>	
<b>Total units for the Award</b>								<b>130</b>	



## Bachelor of Music—Jazz

Required course	Sem.1	Sem. 2	Sem. 3	Sem. 4	Sem. 5	Sem. 6	Sem. 7	Sem. 8
Jazz Performance 1-8	4	4	4	4	4	4	4	4
Jazz Piano 1-4	1	1	1	1				
Jazz Concert Practice 1-8	1	1	1	1	1	1	1	1
Improvisation 1-8	2	2	2	2	2	2	2	2
Jazz Ear Training 1-2	2	2						
Jazz Small Ensemble 1-6 OR								
Advanced Small Ensemble 1-6			2	2	2	2	2	2
Big Band 1-8 OR Electives (see below)	2	2	2	2	2	2	2	2
Business and Management								1
Performance elective (see below)							1	
Music History 1-2					2	2		
Jazz History 1-4	2	2	2	2				
Harmony 1-2					2	2		
Jazz Harmony and Arranging 1-4	2	2	2	2				
Sound Enhancement and Recording 1-2							2	2
History of Civilisation 1-2	2	2						
History 1-2 OR literature 1-2					2	2		
<b>Total units per semester</b>	<b>18</b>	<b>18</b>	<b>16</b>	<b>16</b>	<b>17</b>	<b>17</b>	<b>14</b>	<b>14</b>
<b>Total units for the Award</b>								<b>130</b>

**NOTE:** Jazz Fundamentals 1-2 (2) (2)  
Jazz Fundamentals 1-2, a remedial course, may be required by the Chair (Jazz Studies).

### Recommended electives

Elective Jazz Orchestra 1-8 2 units	Large Ensemble (Instrumental) 1-8 2 units
Jazz Vocal Workshop 1-2 2 units	Jazz Counterpoint:1-2 2 units
Jazz Advanced Arranging 3-4 1 unit	Electronic Music & Studio Techniques 1-8 1 unit

## Bachelor of Music (Honours) Jazz Studies Major

Required course	Sem.1	Sem. 2	Sem. 3	Sem. 4	Sem. 5	Sem. 6	Sem. 7	Sem. 8
Jazz Performance 7-8 (Honours)							4	4
BMus (Pass) courses							10	10
<b>Total units per semester</b>	<b>18</b>	<b>18</b>	<b>16</b>	<b>16</b>	<b>17</b>	<b>17</b>	<b>14</b>	<b>14</b>
<b>Total units for the Award</b>								<b>130</b>

### Admission Requirements

An applicant may gain admission to the **Bachelor of Music (Jazz)** program by satisfying requirements in each of the following:

1. The N.S.W. Higher School Certificate [HSC], or its interstate equivalent, at a level determined each year by the Sydney Conservatorium. Applicants are expected to have presented a minimum of two units of English for the HSC examination.

An applicant from overseas should have achieved a level of education deemed equivalent to the HSC by the Sydney Conservatorium of Music.

Mature age entry is appropriate for applicants who will have attained the age of 21 years by 1 March in the year of intended enrolment. Mature age applicants may be admitted if the Conservatorium determines that they have attained a standard of education and experience adequate for entry to the program, and have the capacity to successfully undertake study at the tertiary level.

2. A practical audition.
3. A Jazz aptitude test.

**Bachelor of Music (Pass) Musicology Major\***

Required course	Sem. 1	Sem. 2	Sem. 3	Sem. 4	Sem. 5	Sem. 6	Sem. 7	Sem. 8
Musicology 1-8	4	4	4	4	4	4	4	4
Musicology Workshop 1-8	2	2	2	2	3	3	3	3
Technical Studies 1-2	2	2						
Music history studies (see note below)					3	3	1	1
Aural Perception 1-4	2	2	2	2				
Harmony 1-4	2	2	1	1				
Music History 1-4	2	2	2	2				
Analytic Techniques 1-2			1	1				
Contemporary Studies 1-2					1	1		
Ethnomusicology 1-2					1	1		
History of Civilisation 1-2	2	2						
Second Study 1-4	1	1	1	1				
Keyboard Class 1-4	1	1	1	1				
Large Ensemble (Instrumental, Choir OR Chorale)	2	2	2	2				
Business and Management							1	
<b>Electives</b>								
General Studies					2	2	2	2
Free Choice					2	2	3	2
<b>Total units per semester</b>	<b>20</b>	<b>20</b>	<b>16</b>	<b>16</b>	<b>16</b>	<b>16</b>	<b>14</b>	<b>12</b>
<b>Total units for the Award</b>								<b>130</b>

**NOTE:** Music history studies are to be taken from the elective courses offered by the Musicology Unit

\*Students are required to take one elective in each of four different historical periods in consultation with the Chair (Musicology Unit).

**Bachelor of Music (Honours) Musicology Major**

Required course	Sem. 1	Sem. 2	Sem. 3	Sem. 4	Sem. 5	Sem. 6	Sem. 7	Sem. 8
Musicology 5-8 (Honours)					4	4	4	4
Faculty of Arts courses					min. 2	min. 2	min. 2	min. 2
BMus (Pass) courses (omit General Studies electives)					10	10	8	6
<b>Total units per semester</b>	<b>20</b>	<b>20</b>	<b>16</b>	<b>16</b>	<b>16</b>	<b>16</b>	<b>14</b>	<b>12</b>
<b>Total units for the Award</b>								<b>130</b>

**Bachelor of Music (Pass) Organ Major**

Required course	Sem.1	Sem. 2	Sem. 3	Sem. 4	Sem. 5	Sem. 6	Sem.7	Sem. 8	
Organ 1-8	4	4	4	4	4	4	4	4	
Organ Repertoire 1-4	2	2	2	2					
Organ Resources 1-8	1	1	1	1	1	1	1	1	
Organ/Church Music Seminar 1-8	1	1	1	1	1	1	1	1	
Organ Research Project 1-4						1	1	2	
Aural Perception 1-4	2	2	2	2					
Harmony 1-4	2	2	1	1					
Music History 1-4	2	2	2	2					
Contemporary Studies 1-2						1	1		
History of Civilisation 1-2	2	2							
Micro-computers in Music Ed A-B	1	1							
<b>Electives</b>									
Performance Studies					2	2	2	2	
Academic Studies					1	1	2		
Languages			2	2	2	2			
Free Choice	2	2	2	2	4	2	2	2	
<b>Total units per semester</b>	<b>19</b>	<b>19</b>	<b>17</b>	<b>17</b>	<b>17</b>	<b>15</b>	<b>14</b>	<b>12</b>	
<b>Total units for the Award</b>								<b>130</b>	

**Bachelor of Music (Honours) Organ Major**

Required course	Sem.1	Sem. 2	Sem. 3	Sem. 4	Sem. 5	Sem. 6	Sem.7	Sem. 8	
Organ 7-8 (Honours)							4	4	
BMus (Pass) courses							10	8	
<b>Total units per semester</b>	<b>19</b>	<b>19</b>	<b>17</b>	<b>17</b>	<b>17</b>	<b>15</b>	<b>14</b>	<b>12</b>	
<b>Total units for the Award</b>								<b>130</b>	

**Bachelor of Music (Pass) Opera Major**

Required course	Sem. 1	Sem. 2	Sem. 3	Sem. 4	Sem. 5	Sem. 6	Sem. 7	Sem. 8
Voice 1-2	4	4						
Opera Voice 1-6			4	4	4	4	4	4
Keyboard Class 1-4	1	1	1	1				
Voice Repertoire 1-4	1	1	1	1				
Opera Repertoire 1-4					2	2	2	2
Production 1-6			2	2	2	2	2	2
Opera Stagecraft 1-4					1	1	1	1
Opera Movement 1-6			1	1	1	1	1	1
Opera Italian 1-6	2	2	2	2	2	2		
Opera German 1-4			2	2	2	2		
Opera French 1-2							2	2
History of Opera 1-4					1	1	1	1
Aural Perception 1-4	2	2	2	2				
Harmony 1-4	2	2	1	1				
Music History 1-4	2	2	2	2				
History of Civilisation 1-2	2	2						
Contemporary Studies 1-2					1	1		
<b>Electives</b>								
Performance Studies						2		
Academic Studies					1	1		
<b>Total units per semester</b>	<b>16</b>	<b>16</b>	<b>18</b>	<b>18</b>	<b>17</b>	<b>19</b>	<b>13</b>	<b>13</b>
<b>Total units for the Award</b>								<b>130</b>



**Bachelor of Music (Pass) Percussion Major**

Required course	Sem. 1	Sem. 2	Sem. 3	Sem. 4	Sem. 5	Sem. 6	Sem. 7	Sem. 8
Percussion 1-8	4	4	4	4	4	4	4	4
Keyboard Class 1-4	1	1	1	1				
Chamber Music 1-7	2	2	2	2	2	2	2	
Large Ensemble (Instrumental) or (Orchestra Studies)1-8	2	2	2	2	2	2	2	2
Pedagogy Brass and Percussion 1-2					2	2		
Business and Management							1	
Aural Perception 1-4	2	2	2	2				
Harmony 1-4	2	2	1	1				
Music History 1-4	2	2	2	2				
History of Civilisation 1-2	2	2						
Analytic Techniques 1-2			1	1				
Contemporary Studies 1-2					1	1		
<b>Electives</b>								
Performance Studies					2	2	1	2
Academic Studies					2	2	2	2
General Studies			2	2	2	2		
Free Choice			2		2			2
<b>Total units per semester</b>	<b>17</b>	<b>17</b>	<b>19</b>	<b>17</b>	<b>19</b>	<b>17</b>	<b>12</b>	<b>12</b>
<b>Total units for the Award</b>								<b>130</b>

**Bachelor of Music (Honours) Percussion Major**

Required course	Sem. 1	Sem. 2	Sem. 3	Sem. 4	Sem. 5	Sem. 6	Sem. 7	Sem. 8
Instrumental major 7-8 (Honours)							4	4
BMus (Pass) courses							8	8
<b>Total units per semester</b>	<b>17</b>	<b>17</b>	<b>19</b>	<b>17</b>	<b>19</b>	<b>17</b>	<b>12</b>	<b>12</b>
Total units for the Award								130

**Bachelor of Music (Pass) Pianoforte Major**

Required course	Sem.1	Sem. 2	Sem. 3	Sem. 4	Sem. 5	Sem. 6	Sem. 7	Sem. 8	
Pianoforte 1-8	4	4	4	4	4	4	4	4	
Harpsichord Class 1-4	1	1	1	1					
Accompaniment 1-4	2	2	2	2					
Chamber Music 1-5			2	2	2	2	2		
Large Ensemble (Choir) OR (Chorale)	2	2	2	2					
Functional Keyboard 1-3	2	2	2						
Pedagogy Keyboard 1-2							2	2	
Business and Management						1		1	
Aural Perception 1-4	2	2	2	2					
Harmony 1-4	2	2	1	1					
Music History 1-4	2	2	2	2					
Analytic Techniques 1-2			1	1					
Contemporary Studies 1-2					1	1			
Ethnomusicology 1-2					1	1			
History of Civilisation 1-2	2	2							
<b>Electives</b>									
Performance Studies					2	2	2	2	
Academic Studies					2	2	2	2	
General Studies				2	4	2			
Free Choice								1	
<b>Total units per semester</b>	<b>19</b>	<b>19</b>	<b>19</b>	<b>19</b>	<b>16</b>	<b>14</b>	<b>12</b>	<b>12</b>	
<b>Total units for the Award</b>								<b>130</b>	

**Bachelor of Music (Honours) Pianoforte Major—Performance**

Required course	Sem. 1	Sem. 2	Sem. 3	Sem. 4	Sem. 5	Sem. 6	Sem. 7	Sem. 8	
Pianoforte 7-8 (Honours)							4	4	
BMus (Pass) courses							8	8	
<b>Total units per semester</b>	<b>19</b>	<b>19</b>	<b>19</b>	<b>19</b>	<b>16</b>	<b>14</b>	<b>12</b>	<b>12</b>	
Total units for the Award								130	

**Bachelor of Music (Pass) Pianoforte Accompaniment Major**

Required course	Sem.1	Sem. 2	Sem. 3	Sem. 4	Sem. 5	Sem. 6	Sem. 7	Sem. 8
Pianoforte 1-4	4	4	4	4				
Accompaniment 1-8	2	2	2	2	4	4	4	4
Accompaniment Performance 1-4					3	3	2	2
Harpsichord Class 1-4	1	1	1	1				
Chamber Music 1-5			2	2	2	2	2	
Large Ensemble (Choir) OR (Chorale)	2	2	2	2				
Functional Keyboard 1-3	2	2	2					
Conducting 1-2							2	2
Business and Management								1
Aural Perception 1-4	2	2	2	2				
Harmony 1-4	2	2	1	1				
Music History 1-4	2	2	2	2				
Analytic Techniques 1-2			1	1				
Contemporary Studies 1-2					1	1		
Ethnomusicology 1-2					1	1		
History of Civilisation 1-2	2	2						
<b>Electives</b>								
Academic Studies						2	2	2
General Studies			2	2	2	2		
Free Choice								,1
<b>Total units per semester</b>	<b>19</b>	<b>19</b>	<b>21</b>	<b>19</b>	<b>13</b>	<b>15</b>	<b>12</b>	<b>12</b>
<b>Total units for the Award</b>								<b>130</b>

**Bachelor of Music (Honours) Pianoforte Accompaniment Major**

Required course	Sem. 1	Sem. 2	Sem. 3	Sem. 4	Sem. 5	Sem. 6	Sem. 7	Sem. 8
Accompaniment 1-8 (Honours)							4	4
BMus (Pass) courses							8	8
<b>Total units per semester</b>	<b>19</b>	<b>19</b>	<b>21</b>	<b>19</b>	<b>13</b>	<b>15</b>	<b>12</b>	<b>12</b>
<b>Total units for the Award</b>								<b>130</b>

**Bachelor of Music (Pass) Strings Majors: Violin, Viola, Violoncello, Double Bass**

Required course	Sem.1	Sem. 2	Sem. 3	Sem. 4	Sem. 5	Sem. 6	Sem. 7	Sem. 8	
Instrumental major 1-8	4	4	4	4	4	4	4	4	
Keyboard Class 1-2 OR 3-4	1	1							
Strings Performance Class 1-5						1	1	1	
Chamber Music 1-7	2	2	2	2	2	2	2		
Large Ensemble (Orchestral Studies) 1-8	2	2	2	2	2	2	2	2	
Conducting 1			2						
Pedagogy Strings 1-2					2	2			
Business and Management								1	
Aural Perception 1-4	2	2	2	2					
Harmony 1-4	2	2	1	1					
Music History 1-4	2	2	2	2					
History of Civilisation 1-2	2	2							
Analytic Techniques 1-2			1	1					
Contemporary Studies 1-2					1	1			
Ethnomusicology 1-2					1	1			
<b>Electives</b>									
Academic Studies					2	2	2	2	
General Studies			2	2	2	2			
Free Choice			2		2		2	2	
<b>Total units per semester</b>	<b>17</b>	<b>17</b>	<b>20</b>	<b>16</b>	<b>18</b>	<b>17</b>	<b>13</b>	<b>12</b>	
<b>Total units for the Award</b>								<b>130</b>	

**Bachelor of Music (Honours) Strings Majors**

Required course	Sem.1	Sem. 2	Sem. 3	Sem. 4	Sem. 5	Sem. 6	Sem. 7	Sem. 8	
Instrumental major 7-8 (Honours)							4	4	
BMus (Pass) courses							9	8	
<b>Total units per semester</b>	<b>17</b>	<b>17</b>	<b>20</b>	<b>16</b>	<b>18</b>	<b>17</b>	<b>13</b>	<b>12</b>	
<b>Total units for the Award</b>								<b>130</b>	

# 10 Course descriptions

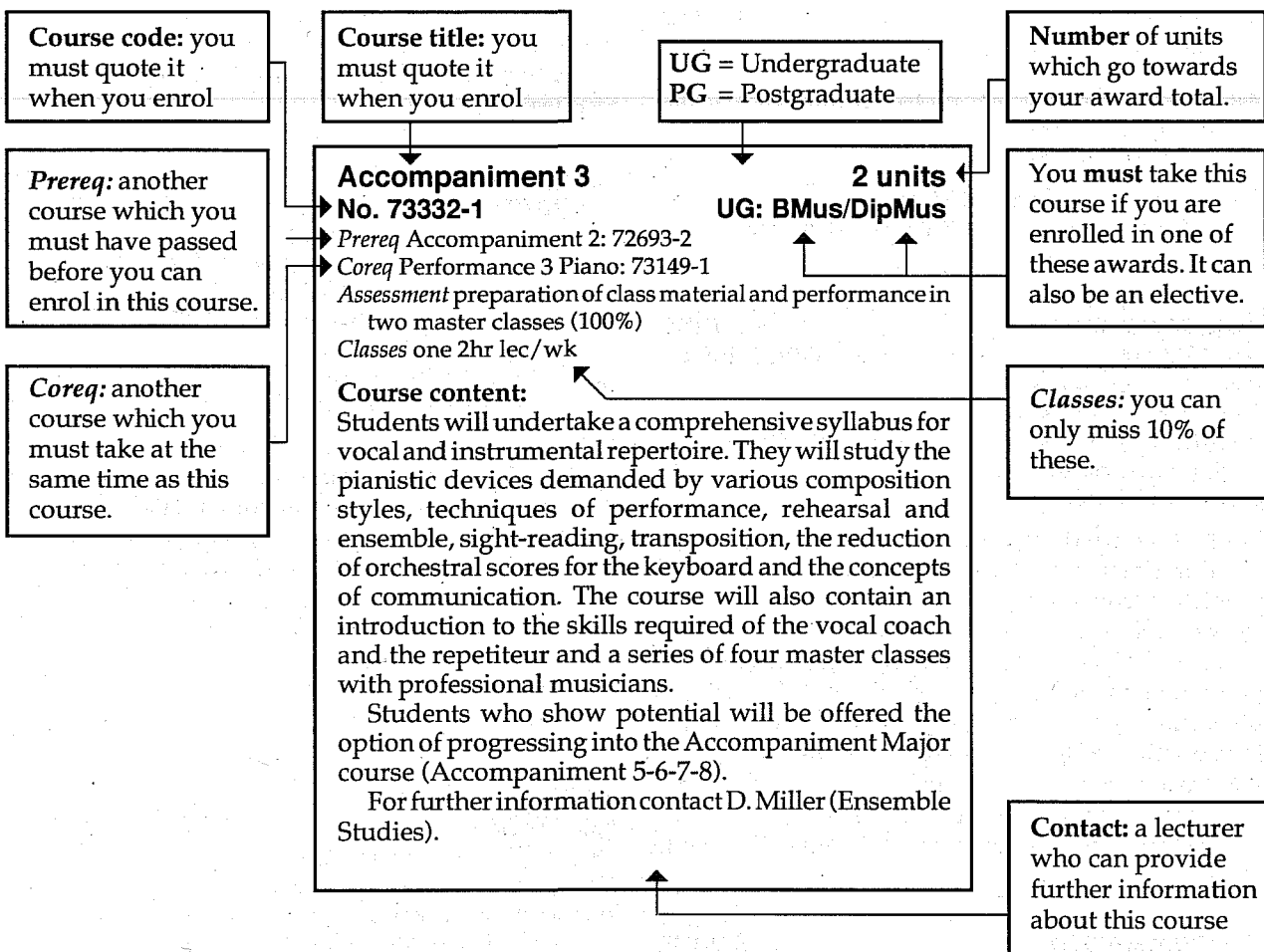
## INTRODUCTION

An **award** is any degree, diploma or associate diploma such as Bachelor of Music Education or Diploma of Opera.

A **course** is an individual subject component of an award program with an identification code for which a student enrolls, is examined and receives a result.

Each semester, students enroll in a particular number of courses which are detailed in the charts provided in the Award Descriptions section in this Handbook.

Descriptions of courses which will be offered by the Conservatorium in 1997 are provided below in alphabetical order by course title. Each description provides necessary information for students to enroll and, in most cases, a brief description of the course content. The course descriptions which follow are accurate at the time of going to press. The Sydney Conservatorium of Music reserves the right to withdraw courses for any reason without notification. The various terms are defined as follows;



**Accompaniment 1** **2 units**  
**No. 71226-1** **UG: BMus/DipMus**

*Coreq* Pianoforte 1, 71043-1  
*Assessment* accompany one student performance at one concert practice (100%)  
*Classes* one 1hr prac tut/wk

Students will gain basic, first-hand experience of sight reading, ensemble and rehearsal techniques, teaching methods, performance technique and repertoire. Each will be assigned to a vocal or instrumental studio for 1 hour each week. They will be expected to act as the accompanist for the lessons throughout the semester and then perform with the student concerned at the Accompaniment concert practice.

Progress will be monitored to identify those with special talent in the area of keyboard accompaniment. Students will be expected to perform in one concert practice with the partner they have worked with through the semester. Reports will be written by the panel attending the concert practice and the teacher supervising the weekly practical tutorials.

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

**Accompaniment 2** **2 units**  
**No. 72693-2** **UG: BMus/DipMus**

*Prereq* Accompaniment 1: 71226-1  
*Coreq* Pianoforte 2: 72132-2  
*Assessment* accompany one student performance at one concert practice (100%)  
*Classes* one 1hr prac tut/wk

Please refer to Accompaniment 1.

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

**Accompaniment 3** **2 units**  
**No. 73332-1** **UG: BMus/DipMus**

*Prereq* Accompaniment 2: 72693-2  
*Coreq* Pianoforte 3: 73149-1  
*Assessment* preparation of class material and performance in two master classes (100%)  
*Classes* one 2hr lec/wk

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

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

**Accompaniment 4** **2 units**  
**No. 74436-2** **UG: BMus/DipMus**

*Prereq* Accompaniment 3: 73332-1  
*Coreq* Pianoforte 4: 74289-2  
*Assessment* preparation of class material and performance in two master classes (100%)  
*Classes* one 2hr lec/wk

Please refer to Accompaniment 3.

Students who show potential will be offered the option of progressing into the Accompaniment Major course (Accompaniment 5-6-7-8).

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

**Accompaniment 5** **4 units**  
**No. 75057-1** **UG: BMus**

*Prereq* Accompaniment 4: 74436-2 and audition  
*Coreq* Accompaniment Performance 1: 75055-1  
*Assessment* preparation of lesson material; performance in vocal studios; at least two concert practice performances  
*Classes* (one 1hr individual lesson & 3hrs accompanying vocal studies or choral ensembles) /wk

This course is designed for those keyboard students who have exhibited exceptional ability as vocal and instrumental accompanists. It enables them to study in greater depth the various aspects of piano accompaniment as a profession.

Students will be exposed to a wide range of performance and learning experiences. Emphasis will be placed on sight reading, techniques of rehearsal and performance, the adaptation of keyboard technique to the demands of ensemble, the specialised skills required of the vocal as opposed to the instrumental accompanist and an extensive exploration of the ensemble repertoire.

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

**Accompaniment 6** **4 units**  
**No. 76204-2** **UG: BMus**

*Prereq* Accompaniment 5: 75057-1  
*Coreq* Accompaniment Performance 2: 76038-2  
*Assessment* preparation of lesson material; performance in vocal studios; at least two concert practice performances; one 35min solo recital  
*Classes* (one 1hr individual lesson & 3hrs accompanying vocal studios or choral ensembles)/wk

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).

**Accompaniment 7** **4 units**  
**No. 77409-1** **UG: BMus**

*Prereq* Accompaniment 6: 76204-2  
*Coreq* Accompaniment Performance 3: 77430-1  
*Assessment* performance of major ensemble work and in vocal studios and minimum two concert practice performances  
*Classes* (one 1hr individual lesson & 3hrs accompanying vocal studios, choral ensembles or repertoire class)/wk

Students will be involved in advanced study of keyboard accompaniment skills. Particular attention will be paid to rehearsal techniques as they apply to the unseen work to be prepared for assessment. Early

preparation for the two Senior Accompaniment Recitals, including choice of appropriate repertoire, programming, program notes, rehearsal schedules and developing a professional relationship with a partner. Students will be encouraged to extend their repertoire in order to be able to choose the most suitable program for their final assessment. One major ensemble work will be provided for study without assistance from the lecturer and performed at the end of the semester.

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

**Accompaniment 8** **4 units**  
**No. 78246-2** **UG: BMus**

*Prereq* Accompaniment 7: 77409-1

*Coreq* Accompaniment Performance 4: 78264-2

*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

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

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 7 (Honours)** **4 units**  
**No. 77462-1** **UG: BMus(Hons)**

*Prereq* admission requirements for BMus Honours

*Assessment* accompany a graduate instrumental or vocal student in a 40min recital (100%)

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

Presentation of a major recital with a Conservatorium student in the graduate program. Program planning, translations, program notes and performance technique will be taken into consideration in assessing the recital.

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

**Accompaniment 8 (Honours)** **4 units**  
**No. 78330-2** **UG: BMus(Hons)**

*Prereq* Accompaniment 7 (Honours): 77462-1

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

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

Students will keep a diary of the period spent in preparation for two Senior Recitals, one with a vocalist and one with an instrumentalist. The diary will contain details of programming, rehearsal techniques and

schedule, development of relationships with associate artists, research into repertoire, technical problems and solutions, relevance of professional advice, performance practice and assessment. Students will present a paper of 3000 to 5000 words outlining the major aspects of the preparation and performance process made evident by an analysis of the contents of the diary. The paper will include a personal assessment of the two recitals relating this to the preparation process. The original diary is to be presented as an appendix to this paper.

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

**Accompaniment Performance—Preamble**

The sequence of Accompaniment Performance courses is taken in lieu of Pianoforte 5 to 8 only by students who have successfully auditioned for entry into the Accompaniment major.

The four courses focus on the study of solo repertoire and technical work aimed at improving the keyboard technique. Content is chosen to be particularly relevant for the accompaniment specialization. The course is designed to emphasize the need for accompanists to be more than adequate pianists and students will be able to consult their keyboard lecturer on any technical matter which may arise in the preparation of their Accompaniment Senior Recitals.

**Accompaniment Performance 1** **3 units**  
**No. 75055-1** **UG: BMus**

*Prereq* Pianoforte 4: 74289-2

*Coreq* Accompaniment 5: 75057-1

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

*Classes* one 1hr individual lesson/wk

Please refer to Accompaniment Performance—Preamble.

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

**Accompaniment Performance 2** **3 units**  
**No. 76203-2** **UG: BMus**

*Prereq* Accompaniment Performance 1: 75055-1

*Coreq* Accompaniment 6: 76204-2

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

*Classes* one 1hr individual lesson/wk

Please refer to Accompaniment Performance—Preamble.

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

**Accompaniment Performance 3** **2 units**  
**No. 77430-1** **UG: BMus**

*Prereq* Accompaniment Performance 2: 76203-2

*Coreq* Accompaniment 7: 77409-1

*Assessment* 15min repertoire exam (100%)

*Classes* one 1hr individual lesson/wk

Please refer to Accompaniment Performance—Preamble.

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

**Accompaniment Performance 4**      **2 units**  
**No. 78264-2**      **UG: BMus**

*Prereq* Accompaniment Performance 3: 77430-1  
*Coreq* Accompaniment 8: 78246-2  
*Assessment* 15min repertoire exam (100%)  
*Classes* one 1hr individual lesson/wk

Please refer to Accompaniment Performance—Preamble.

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

**Accompaniment Tuition 1**      **6 units**  
**No. 71217-1**      **PG: GDipM(Acc)**

*Prereq* none  
*Assessment* self-assessment of work in progress (100%)  
*Classes* (one 1hr individual lesson & 1hr-2hrs of masterclass or performance workshop plus concert practice)/wk

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).

**Accompaniment Tuition 2**      **6 units**  
**No. 72313-2**      **PG: GDipM(Acc)**

*Prereq* Accompaniment Tuition 1: 71217-1  
*Assessment* accompanist for professional soloists in one vocal and one instrumental recital (minimum 60min) (100%)  
*Classes* (one 1hr individual lesson & 1-2hrs of masterclass or performance workshop plus concert practice)/wk

Consolidation and continuation of concepts and skills introduced in Accompaniment Tuition 1.

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

**Advanced Aural 1**      **1 unit**  
**No. 75158-1**      **UG**

*Assessment* weekly homework and topic-based tests (100%)  
*Classes* one 1hr seminar/wk

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

For further information contact D. Priest (Musicology).

Textbook

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

**Advanced Aural 2**      **1 unit**  
**No. 76309-2**      **UG**

*Prereq* Advanced Aural 1: 75158-1  
*Assessment* weekly homework and topic-based tests (100%)  
*Classes* one 1hr seminar/wk

The course will provide further opportunities to practise skills which were introduced in Advanced Aural 1. Additional topics will include complex rhythms, counterpoint and more advanced atonal work.

For further information contact D. Priest (Musicology).

Textbooks

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

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

**Advanced Chamber Music**      **8 units**  
**No. 71287-1**      **PG: MMus(Perf)**

*Prereq and Coreq* none  
*Assessment* 1hr recital or equivalent, two performances at graduate seminar (100%). Students will also be expected to provide program notes for the recital  
*Classes* (one 1hr individual lesson & 1-2hrs of masterclass or performance workshop plus concert practice)/wk

This course is offered as an alternative to Principal Study in one semester only of the Award program. Learning objectives and course content will be devised and approved in consultation between individual students and the appropriate Chairs of Unit.

For further information contact D. Rumsey (Graduate Course Convenor) and/or D. Miller (Ensemble Studies).

**Advanced Harmony 1**      **1 unit**  
**No. 73229-1**      **UG**

*Prereq and Coreq* none  
*Assessment* three 20 bar assignments (70%); one 25min seminar presentation (30%)  
*Classes* one 1hr seminar/wk

Students in this course will observe in detail a selection of pre-20th century western musical styles and the work of particular composers, applying the knowledge thus gained by writing short compositions in the relevant styles. For the student with some creative inclinations, the activity of stylistic imitation offers unique insights into the music of any period.

Topics for study will be selected according to the interests of the group, taking into account the need for a coherent and cumulative course structure. Normally, 16th century counterpoint and 18th century fugue constitute a substantial part of the course.

For further information contact Chair (Musicology).

**Advanced Harmony 2**      **1 unit**  
**No. 74368-2**      **UG**

*Prereq and Coreq* none  
*Assessment* three 20 bar assignments (70%), one 25min seminar presentation (30%)  
*Classes* one 1hr seminar/wk

The techniques of 20th century composition are explored through the process of stylistic imitation. Topics for study are chosen according to the interests of the group and students will complete short pieces in the styles of the selected composers. The main areas of study normally include: modal techniques; extended triadic and non-triadic harmonies; atonality and serial techniques; minimalism and chance music.

For further information contact Chair (Musicology).



### Advanced Small Ensemble—Preamble

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

### Advanced Small Ensemble 1 2 units No. 73216-1 UG: BMus(Jazz)

*Prereq and Cores*] none

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

*Classes* 3hrs of rehearsals/wk

Please refer to Advanced Small Ensemble—Preamble.

For further information contact D. Montz (Jazz Studies).

### Advanced Small Ensemble 2 2 units No. 74355-2 UG: BMus(Jazz)

*Prereq and Coreq* none

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

*Classes* 3hrs of rehearsals/wk

Please refer to Advanced Small Ensemble—Preamble.

For further information contact D. Montz (Jazz Studies).

### Advanced Small Ensemble 3 2 units No. 75232-1 UG: BMus(Jazz)

*Prereq and Coreq* none

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

*Classes* 3hrs of rehearsals/wk

Please refer to Advanced Small Ensemble—Preamble.

For further information contact D. Montz (Jazz Studies).

### Advanced Small Ensemble 4 2 units No. 76803-2 UG: BMus(Jazz)

*Prereq and Coreq* none

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

*Classes* 3hrs of rehearsals/wk

Please refer to Advanced Small Ensemble—Preamble.

For further information contact D. Montz (Jazz Studies).

### Advanced Small Ensemble 5 2 units No. 77497-1 UG: BMus(Jazz)

*Prereq and Coreq* none

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

*Classes* 3hrs of rehearsals/wk

Please refer to Advanced Small Ensemble—Preamble.

For further information contact D. Montz (Jazz Studies).

### Advanced Small Ensemble 6 2 units No. 78297-2 UG: BMus(Jazz)

*Prereq and Coreq* none

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

*Classes* 3hrs of rehearsals/wk

Please refer to Advanced Small Ensemble—Preamble.

For further information contact D. Montz (Jazz Studies).

### Analytic Techniques 1 1 unit No. 73140-1 UG: BMus/DipMus

*Prereq* Harmony 2: 72124-2

*Coreq* Harmony 3: 73142-1

*Assessment* assignment (40%); 90min exam (60%)

*Classes* one lhr lec/wk

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

For further information contact Chair (Musicology).

Textbook

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

### Analytic Techniques 2 1 unit No. 74281-2 UG: BMus/DipMus

*Prereq* Analytic Techniques 1: 73140-1

*Coreq* Harmony 4: 74283-2

*Assessment* written analytic assignment (40%); 90min exam (60%)

*Classes* one lhr lec/wk

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

For further information contact Chair (Musicology).

### Aural Perception—Preamble

Aural Perception (AP) can be taken as a sequence of either four or five semester courses. On entry to the

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

The AP course aims to develop those aural perception skills which are essential for any prospective professional musician:

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

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

### Aural Perception 1 2 units No. 71034-1 UG: BMus/BMusEd/DipMus

*Prereq and Coreq* none

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

*Classes* (one 1hr lab & one 1hr Solfege tut)/wk

Intervals: all up to and including P8; pitch patterns of up to six notes; scales: major, 3 forms of minor, Church modes; diatonic tonal and modal melodies; triads: major, minor and diminished; diatonic harmony: chords I, II, IV, V and VI; 1st species counterpoint; rhythm: quarter-beat values in simple time/sixth-beat values in compound time.

For further information contact the Chair (Musicology).

Textbooks

Bruce Benward and J.T. Kolosick *Ear Training: A Technique for Listening* 4th edn (Wm. C. Brown, Iowa, 1990)

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

### Aural Perception 1A 1 unit No. 71255-1 UG: BMus/BMusEd/DipMus

*Prereq and Coreq* none

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

*Classes* (two 1hr seminars & one 1hr tut)/wk

Intervals: all up to and including P5 and P8; pitch patterns of up to four notes; scales: major and the 3 forms of minor; simple diatonic tonal melodies; triads: major, minor and diminished; diatonic harmony: chords I, II and V; rhythm: half-beat values in simple time/third-beat values in compound time.

For further information contact the Chair (Musicology).

Textbook

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

### Aural Perception 1B 1 unit No. 72719-2 UG: BMus/BMusEd DipMus

*Prereq* Aural Perception 1A: 71255-1

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

*Classes* (one 1hr lab & one 1hr Solfege tut)/wk

Students will continue to work on the material in APIA as well as: intervals: all up to and including P8; pitch patterns of up to six notes; Church modes; modal melodies; diatonic harmony: chords I, II, IV, V and VI; 1st species counterpoint; rhythm: quarter-beat values in simple time/sixth-beat values in compound time.

For further information contact the Chair (Musicology).

Textbooks

Bruce Benward and J.T. Kolosick *Ear Training: A Technique for Listening* 4th edn (Wm. C. Brown, Iowa, 1990)

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

### Aural Perception 2 2 units No. 72123-2/72123-1 UG: BMus/BMusEd/DipMus

*Prereq* Aural Perception 1: 71034-1, Aural Perception IB: 72719-2

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

*Classes* (one 1hr lab & one 1hr Solfege tut)/wk

Students will continue to work on the material covered in Aural Perception 1 or Aural Perception IB as well as: scales: major and the 3 forms of minor from the dominant; chords: augmented triad and Mm7 chord; harmony: chords III, VII and V7; 2nd and 4th species counterpoint; rhythm: triplets in simple time.

For further information contact the Chair (Musicology).

Textbooks

Bruce Benward and J.T. Kolosick *Ear Training: A Technique for Listening* 4th edn (Wm. C. Brown, Iowa, 1990)

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

### Aural Perception 3 2 units No. 73139-2/73139-1 UG: BMus/BMusEd/DipMus

*Prereq* Aural Perception 2: 72123-2 or 72123-1

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

*Classes* (one 1hr lab & one 1hr Solfege tut)/wk

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; chromatic tonal melodies; chords: diminished 7ths; harmony: diatonic 7th chords and applied chords; free counterpoint; rhythm: irregular Units and cross-rhythms.

For further information contact the Chair (Musicology).

#### Textbooks

Bruce Benward and J.T. Kolosick *Ear Training: A Technique for Listening* 4th edn (Wm. C. Brown, Iowa, 1990)

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

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

### Aural Perception 4 2 units

**No. 74280-2/74280-1 UG: BMus/DipMus/BMusEd**

*Prereq* Aural Perception 3: 73139-2 or 73139-1

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

*Classes* (one 1hr lab & one 1hr Solfege tut)/wk

Students will continue to work on the material covered earlier as well as: pitch patterns of up to twelve notes (including 12-tone rows); scales: whole-tone and octatonic; atonal melodies; non-triadic chords and progressions; harmony: Neapolitan 6th and augmented 6th chords; rhythm: mixed metre.

For further information contact the Chair (Musicology).

#### Textbooks

Bruce Benward and J.T. Kolosick *Ear Training: A Technique for Listening* 4th edn (Wm. C. Brown, Iowa, 1990)

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

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

### Australian Music 1 3 units

**No. 72743-2 PG: MMus(Comp)**

*Prereq and Coreq* none

*Assessment* seminar paper(s) 100%

*Classes* (one 2hr lec or seminar)/wk

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 course will also cover historical, cultural and sociological aspects of Australian music.

For further information contact B. Kos (Composition).

### Australian Music 2 2 units

**No. 73382-1 PG: MMus(Comp)**

*Prereq* Australian Music 1: 72743-2

*Assessment* seminar paper(s) 100%

*Classes* (one 2hr lec and seminar)/wk

Please refer to Australian Music 1.

For further information contact B. Kos (Composition).

### Australian Music Research 1 1 unit

**No. 71100-1 UG: BMus(Comp)**

*Prereq and Coreq* none

*Assessment* class presentation (40%), final paper(60%)

*Classes* 1hr lec/wk

Study of a group of approximately 20-30 scores by representative Australian composers. An individual research project on the work of a particular Australian composer, or an approved aspect of Australian music.

For further information contact B. Kos (Composition).

### Australian Music Research 2 1 unit

**No. 72190-2 UG: BMus(Comp)**

*Prereq* Australian-Music Research 1: 71100-1

*Assessment* class presentation (40%), final paper (60%)

*Classes* 1hr lec/wk

Please refer to Australian Music Research 1.

For further information contact B. Kos (Composition).

### Baroque Flute Major—Preamble

At the beginning of the major study each student will be assigned a lecturer with whom they will normally work for the duration of the award. Continuing consultation between lecturer and student, including appraisal of technical and interpretative strengths and weaknesses, will enable regular clarification of specific learning objectives and course content.

At the beginning of all courses included in the major study the lecturer will discuss past achievements and clarify weaknesses with each student, assist them to articulate personal objectives for advancement, recommend suitable content and advise the Chair of Unit in writing.

In this context the course descriptions which follow should be read as a guide to the minimum requirements of the major study in Baroque Flute.

### Baroque Flute 1 4 units

**No. 71274-1 UG: BMus/DipMus**

*Prereq and Coreq* none

*Assessment* 30min technical exam or equivalent, minimum one 6min concert practice performance and/or studio class (100%)

*Classes* (one 1hr individual lesson & concert practice)/wk

The course will focus on identification of strengths and weaknesses, revision and correction of a range of objects peculiar to wind instruments and their playing in general. The students will be expected to understand the causes and effects of manufacturing changes and designs of instruments from the Renaissance to the present and understand how these changes relate to music and sound concepts. Selected music and related instruments will be used by the lecturer to assist in the introduction of these concepts. At the end of the course students will be able to perform one study and a complete sonata.

For further information contact H. Oberg (Woodwind).

### Baroque Flute 2 4 units

**No. 72736-2 UG: BMus/DipMus**

*Prereq* Baroque Flute 1: 71274-1

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

*Classes* (one 1hr individual lesson & concert practice)/wk

The course will provide a follow-on from Baroque Flute 1 with much the same material but with an emphasis on technical advancement through the introduction of the many alternative fingering processes which are peculiar to Baroque instruments. Further technical advancement will be obtained with the use of scales and studies commensurate with the pieces used in both Baroque Flute 1 and 2. At the end of the course students will be able to demonstrate their evolving ability to apply known technical skills and knowledge to the preparation and performance of a set work, to be provided six weeks before examination, and two pieces of their own choice.

For further information contact H. Dberg (Woodwind).

**Baroque Flute 3**  
**No. 73377-1**

**4 units**  
**UG:BMus**

*Prereq* Baroque Flute 2: 72736-2

*Assessment* 30min technical exam or equivalent, two 6min concert practice performances (100%)

*Classes* (one 1hr individual lesson & concert practice)/wk

The course will focus on classical music introducing new techniques relevant to each work studied. By the end of the course students will be able to demonstrate their ability to apply these new technical and interpretative skills in the performance of works such as the flute quartets and sonatas by Mozart and sonatas by Tromlitz and Breval some of which maybe included in their Junior Recital at the conclusion of Baroque Flute 4.

For further information contact H. Oberg (Woodwind).

**Baroque Flute 4**  
**No. 74482-2**

**4 units**  
**UG: BMus/DipMus**

*Prereq* BMus: Baroque Flute 3: 73377-1, DipMus: Baroque Flute 2: 72736-2

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

*Classes* (one 1hr individual lesson & concert practice)/wk

The course will focus on music written between 1650 and 1750 with an emphasis on French, German and Italian styles. The students will learn to analyse the harmonic and melodic changes in music throughout this period and will develop a critical awareness in the use of figured bass. The students will develop improvisation skills necessary for performance of this music in accordance with relevant treatises. The students will learn to rehearse and then perform a public recital of no more than forty minutes' duration. The program will include works of an acceptable standard studied in Baroque Flute 3 and 4. In addition students will prepare for a performance a working edition of a sonata of their own choice from a Baroque facsimile furnishing complete concert notes citing all reference material.

For further information contact H. Oberg (Woodwind).

**Baroque Flute 5**  
**No. 75229-1**

**4 units**  
**UG: BMus**

*Prereq* Baroque Flute 4: 74482-2

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

*Classes* (one 1hr individual lesson & concert practice)/wk

The course will aim for further scholarship in performance by encouraging students to foster an interest in the areas of tuning, temperament and pitch, and how this in turn affects historic performance. Tuning systems such as pythagorean, mean tone, well tempering, equal temperament and Jorgensen's five seven temperament will be critically examined and their affects on music and performance understood. In a Viva Voce examination students will present a short paper and demonstrate by any means how different tuning systems affect historic and modern performance.

For further information contact H. Oberg (Woodwind).

**Baroque Flute 6**  
**No. 76800-2**

**4 units**  
**UG: BMus/DipMus**

*Prereq* BMus: Baroque Flute 5: 75229-1, DipMus: Baroque Flute 4: 74482-2

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

*Classes* (one 1hr individual lesson & concert practice)/wk

The course will focus on chamber music which comprises the bulk of this instrument's repertoire. The students will learn to play with and lead an ensemble with regard to tuning and style with a critical analysis of the effects oh performance that the different instrumental techniques create. Appropriate repertoire will be chosen by the lecturer to ensure the students' technical and interpretative competencies will be extended through analysis and rehearsal. The course will culminate in the performance of an advanced chamber work. This performance will demonstrate that the students have acquired the necessary technical facility, stylistic judgement and ensemble skills necessary to perform major works to a high standard.

For further information contact H. Oberg (Woodwind).

**Baroque Flute 7**  
**No. 77460-1**

**4 units**  
**UG: BMus/DipMus**

*Prereq* Baroque Flute 6: 76800-2

*Assessment* 30min technical exam or equivalent, two 6min concert practice performances, minimum three 12min lunch-time concert performances during the final year (100%)

*Classes* (one 1hr individual lesson & concert practice)/wk

The course will now focus on the concerto repertoire. Students will learn a number of works in preparation for the Senior Recital of 50 minutes' duration which will be performed at the conclusion of Baroque Flute 8. At the end of the course students with assistance from their lecturer will decide on a number of works for possible inclusion in their Senior Recital. The final decision for the recital content will be decided in Baroque Flute 8. The student will prepare for

examination four advanced studies from different periods and all scales and arpeggios with ranges and articulations appropriate for this instrument.

For further information contact H. Oberg (Woodwind).

**Baroque Flute 8** 4 units  
**No. 78295-2** UG: BMus/DipMus

*Prereq* Baroque Flute 7: 77460-1

*Assessment* 50min senior recital, minimum of 1 performance at concert practice (100%), three 12min lunch-time concert performances during the final year (100%)

*Classes* (one 1hr individual lesson & concert practice)/wk

Preparation for the Senior Recital is now the course objective. Lecturer and students will review all works studied from Baroque Flute 1 to 7 and a program for the Senior Recital will be formulated. The performance will include a major work and several other works of contrasting styles which will display appropriate skills in both technique and scholarship.

For further information contact H. Oberg (Woodwind).

**Baroque Flute 7 (Honours)** 4 units  
**No. 77463-1** UG: BMus

*Prereq* see BMus Honours regulations

*Assessment* 40min honours recital (100%)

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

Available from the Chair of Unit.

For further information contact Chair (Woodwind).

**Baroque Flute 8 (Honours)** 4 units  
**No. 78298-2** UG: BMus

*Prereq* Baroque Flute 7 (Honours): 77463-1

*Assessment* 1hr public honours recital (100%)

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

Available from the Chair of Unit.

For further information contact Chair (Woodwind).

**Baroque Studies—Preamble**

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

**Baroque Studies** 1 unit  
**No. 76262-2** UG

*Prereq* Music History 4: 74282-2

*Assessment* seminar presentation on essay topic (35%), 2000w essay (55%), class participation (10%)

*Classes* one 1hr seminar/wk

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

For further information contact the Chair (Musicology).

Textbook

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

**Bassoon Major—Preamble**

At the beginning of the major study each student will be assigned a lecturer with whom they will normally work for the duration of the award. Continuing consultation between lecturer and student, including appraisal of technical and interpretative strengths and weaknesses, will enable regular clarification of specific learning objectives and course content.

At the beginning of all courses included in the major study the lecturer will discuss past achievements and clarify weaknesses with each student, assist them to articulate personal objectives for advancement, recommend suitable content and "advise the Chair of Unit in writing.

In this context the course descriptions which follow should be read as a guide to the minimum requirements of the major study in Bassoon.

**Bassoon 1** 4 units  
**No. 71267-1** UG: BMus/DipMus

*Prereq and Coreq* none

*Assessment* 30min technical exam or equivalent, minimum one 6min concert practice performance and/or studio class (100%)

*Classes* (one 1hr individual lesson & concert practice)/wk

The course will focus on identification of weaknesses, and improvement of technical skills and knowledge through various appropriate means. At the end of the course students will be able to play all scales and other technical requirements, as indicated by the Chair of Unit, accurately and from memory at a moderate speed. Three studies will also be submitted for examination and one additional study which will be set 6 weeks before the exam. Depending on the student's rate of progress, works from a list of suggested repertoire will be studied.

For further information contact the Chair (Woodwind).

**Bassoon 2** 4 units  
**No. 72729-2** UG: BMus/DipMus

*Prereq* Bassoon 1: 71267-1

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

*Classes* (one 1hr individual lesson & concert practice)/wk

The student's range of technical and interpretative competencies will be extended through analysis and rehearsal of a range of pieces from a suggested repertoire list. By the end of the course students will be able to demonstrate their evolving ability to apply known technical and interpretative skills and knowledge to the preparation and performance of three contrasting works for a 15 minute jury recital.

For further information contact the Chair (Woodwind).

**Bassoon 3** **4 units**  
**No. 73370-1** **UG: BMus**

*Prereq* Bassoon 2: 72729-2

*Assessment* 30min technical exam, two 6min concertpractice performances (100%)

*Classes* (one 1hr individual lesson & concert practice)/wk

The course will provide opportunities for students to improve their technical proficiency and increase the quantity of polished repertoire through the study and performance of increasingly more complex works. Content will focus on preparatory work for the Junior Recital of 40 minutes duration which will be presented at the end of Bassoon 4. At the end of the course students will be examined on their technical work, will present three studies and one additional study which will be set six weeks before the examination.

For further information contact the Chair (Woodwind).

**Bassoon 4** **4 units**  
**No. 74475-2** **UG: BMus/DipMus**

*Prereq BMus:* Bassoon 3: 73370-1, DipMus: Bassoon 2: 72729-2

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

*Classes* (one 1hr individual lesson & concert practice)/wk

Students will learn about and experience the process of devising, rehearsing and performing a public recital, with piano accompaniment, of no more than 40 minutes' duration. A balanced and contrasting program will be presented, comprising a variety of complete works from different periods. Technical skills will continue to develop throughout this course.

For further information contact the Chair (Woodwind).

**Bassoon 5** **4 units**  
**No. 75222-1** **UG: BMus**

*Prereq* Bassoon 4: 74475-2

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

*Classes* (one 1hr individual lesson & concert practice)/wk

Students will be encouraged to engage in critical analysis of their technical competencies and devise and/or identify ways to remedy their weaknesses. At the end of the course students will illustrate their standard of technical fluency and ability to learn new work in a limited time by performing a set study (to be provided six weeks before the examination), as well as three other studies of their own choice, to be included in a technical examination.

For further information contact the Chair (Woodwind).

**Bassoon 6** **4 units**  
**No. 76792-2** **UG: BMus/DipMus**

*Prereq* BMus: Bassoon 5: 75222-2, DipMus: Bassoon 4: 74475-2

*Assessment* concerto performance with piano accompaniment, two 6min concertpractice performances (100%)

*Classes* (one 1hr individual lesson & concert practice)/wk

The course will culminate in the performance of a concerto with piano accompaniment. This performance will demonstrate that students have acquired sufficient technical facility, stylistic judgement and ensemble skills as well as the physical stamina and extended concentration span which are necessary to perform an accompanied major work to a high standard of proficiency.

For further information contact the Chair (Woodwind).

**Bassoon 7** **4 units**  
**No. 77453-1** **UG: BMus/DipMus**

*Prereq* Bassoon 6: 76792-2

*Assessment* 30min technical exam, one 6min performance at concert practice, one 12min lunch-time concert performance (100%)

*Classes* (one 1hr individual lesson & concert practice)/wk

The course aims to improve students' ability to perform a range of compositions to a high standard of proficiency, to extend their repertoire and to develop their technical ability. Content will focus on preparatory work for the Senior Recital of 50 minutes' duration which will be performed at the conclusion of Bassoon 8. Students will learn a number of works which may be included in their recital program. At the end of the course students will be examined on their technical work and will prepare a study to be set six weeks before the examination, together with three studies of their own choice.

For further information contact the Chair (Woodwind).

**Bassoon 8** **4 units**  
**No. 78288-2** **UG: BMus/DipMus**

*Prereq* Bassoon 7: 77453-1

*Assessment* 50min senior recital, one 6min performance at concert practice, one 12min lunch-time concert performance (100%)

*Classes* (one 1hr individual lesson & concert practice)/wk

The course will provide students with the opportunity to concentrate on the works chosen for inclusion in their Senior Recital program. The program will include a major work and several other works of various contrasting styles, including, if possible, some new music. Program content and presentation of the recital will be taken into consideration during the assessment process.

For further information contact the Chair (Woodwind).

**Bassoon 7 (Honours)** **4 units**  
**No. 77464-1** **UG: BMus**

*Prereq* see BMus Honours regulations

*Assessment* 40min honours recital (100%)

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

Available from the Chair of Unit.

For further information contact the Chair (Woodwind).

**Bassoon 8 (Honours)****No. 78299-2****4 units**  
**UG: BMus***Prereq* Bassoon 7 (Honours): 77464-1*Assessment* 1hr public honours redtal (100%)*Classes* (one 1hr individual lesson & 1-2hrs of masterclass or performance workshop plus concert practice)/wk

Available from the Chair of Unit.

For further information contact the Chair (Woodwind).

**Berlioz****No. 76819-2****1 unit**  
**UG: BMus**

(N.B This is a one semester course)

*Prereq* None*Assessment* listening test (40%) and either one seminar presentation or on 2500-3000w essay (60%)*Classes* one 1hr seminar/wk

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

For further information contact the Chair (Musicology).

**Bibliography and Research Methods****No. 71277-1****2 units**  
**PG: MMus(Musicol)***Prereq* none*Assessment* weekly assignments, class participation (30%), formal research proposal (70%)*Classes* one 2hr seminar/wk

This course will address the technical underpinning for the academic study of Western Historical Musicology. Topics to be covered include:

*Research methodology*

- Structure of information from synthesis (encyclopaedias) to primary research level (journal, congress reports, festschriften, dissertations and so on). Access to this literature through indexes and abstracting services, specialised bibliographies.
- Locating, surveying, assessing and relating materials.
- Selection and definition of a research topic.
- Writing a formal research proposal.

*Music bibliography*

- Specialised and esoteric bibliographical sources for music research. Sources of information in non-music sources.
- Use of the computer in music research: electronic bibliographic, information and mail services.

*Other*

- Writing grant proposals.
- Book reviewing.
- Editions and editing.

For further information contact Dr J. Hardie (Musicology).

**Big Band—Preamble**

The Big Band may, at any one time, comprise students enrolled in Big Band 1-8. The music that is studied and performed in Big Band 1-8 covers a wide range of styles from early to contemporary Jazz. Student compositions are specifically encouraged as the ensemble serves as a rehearsal band for student arrangements. Course content in each semester is based on all aspects of professional and creative ensemble performance, including: reading, improvisation, tone, intonation, articulation, swing, time-feel, style and ensemble interaction.

Big Band membership is determined by staff from audition results so that students of similar experience can work together. This ensemble is the premier large ensemble of the Jazz Unit and will give several public performances each year.

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

**Big Band 1****No. 71091-1****2 units**  
**UG: ADJS/BMus(Jazz)***Prereq and Coreq* entry is by audition*Assessment* a final grade will be compiled from continual assessment of professional demeanour and ensemble skills demonstrated during rehearsals and performances (100%)*Classes* one 3hr rehearsal/wk

Refer to Big Band—Preamble.

For further information contact D. Montz (Jazz Studies).

**Big Band 2****No. 72181-2****2 units**  
**UG: ADJS'BMus(Jazz)***Prereq and Coreq* none*Assessment* a final grade will be compiled from continual assessment of professional demeanour and ensemble skills demonstrated during rehearsals and performances (100%)*Classes* one 3hr rehearsal/wk

Refer to Big Band—Preamble.

For further information contact D. Montz (Jazz Studies).

**Big Band 3****No. 73204-1****2 units**  
**UG: ADJS/BMus(Jazz)***Prereq and Coreq* none*Assessment* a final grade will be compiled from continual assessment of professional demeanour and ensemble skills demonstrated during rehearsals and performances (100%)*Classes* one 3hr rehearsal/wk

Refer to Big Band—Preamble.

For further information contact D. Montz (Jazz Studies).

**Big Band 4** **2 units**  
**No. 74343-2** **UG: ADJS/BMus(Jazz)**

*Prereq and Coreq* none

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

*Classes* one 3hr rehearsal/wk

Refer to Big Band—Preamble.

For further information contact D. Montz (Jazz Studies).

**Big Band 5** **2 units**  
**No. 75163-1** **UG: ADJS'BMus(Jazz)**

*Prereq and Coreq* none

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

*Classes* one 3hr rehearsal/wk

Refer to Big Band—Preamble.

For further information contact D. Montz (Jazz Studies).

**Big Band 6** **2 units**  
**No. 76314-2** **UG: ADJS/BMus(Jazz)**

*Prereq and Coreq* none

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

*Classes* one 3hr rehearsal/wk

Refer to Big Band—Preamble.

For further information contact D. Montz (Jazz Studies).

**Big Band 7** **2 units**  
**No. 77434-1** **UG: ADJS/BMus(Jazz)**

*Prereq and Coreq* none

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

*Classes* one 3hr rehearsal/wk

Refer to Big Band—Preamble.

For further information contact D. Montz (Jazz Studies).

**Big Band 8** **2 units**  
**No. 78274-2** **UG: ADJS/BMus(Jazz)**

*Prereq and Coreq* none

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

*Classes* one 3hr rehearsal/wk

Refer to Big Band—Preamble.

For further information contact D. Montz (Jazz Studies).

**Brass Choir—Preamble**

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

**Brass Choir 1** **2 units**  
**No. 71227-1** **UG**

*Prereq and Coreq* none

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

*Classes* one 2hr rehearsal/wk

Please refer to Brass Choir—Preamble.

For further information contact the Chair (Brass).

**Brass Choir 2** **2 units**  
**No. 72694-2** **UG**

*Prereq and Coreq* none

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

*Classes* one 2hr rehearsal/wk

Please refer to Brass Choir—Preamble.

For further information contact the Chair (Brass).

**Brass Choir 3** **2 units**  
**No. 73333-1** **UG**

*Prereq and Coreq* none

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

*Classes* one 2hr rehearsal/wk

Please refer to Brass Choir—Preamble.

For further information contact the Chair (Brass).

**Brass Choir 4** **2 units**  
**No. 74437-2** **UG**

*Prereq and Coreq* none

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

*Classes* one 2hr rehearsal/wk

Please refer to Brass Choir—Preamble.

For further information contact the Chair (Brass).



**Brass Choir 5** 2 units

No. 75173-1 UG

*Prereq and Coreq* none*Assessment* a final grade will be compiled from continual assessment of professional demeanour and ensemble skills demonstrated during rehearsals and performances (100%)*Classes* one 2hr rehearsal/wk

Please refer to Brass Choir—Preamble.

For further information contact the Chair (Brass).

**Brass Choir 6** 2 units

No. 76322-2 UG

*Prereq and Coreq* none*Assessment* a final grade will be compiled from continual assessment of professional demeanour and ensemble skills demonstrated during rehearsals and performances (100%)*Classes* one 2hr rehearsal/wk

Please refer to Brass Choir—Preamble.

For further information contact the Chair (Brass).

**Brass Choir 7** 2 units

No. 77410-1 UG

*Prereq and Coreq* none*Assessment* a final grade will be compiled from continual assessment of professional demeanour and ensemble skills demonstrated during rehearsals and performances (100%)*Classes* one 2hr rehearsal/wk

Please refer to Brass Choir—Preamble.\*

For further information contact the Chair (Brass).

**Brass Choir 8** 2 units

No. 78247-2 UG

*Prereq and Coreq* none*Assessment* a final grade will be compiled from continual assessment of professional demeanour and ensemble skills demonstrated during rehearsals and performances (100%)*Classes* one 2hr rehearsal/wk

Please refer to Brass Choir—Preamble.

For further information contact the Chair (Brass).

**Business and Management** 1 unit

No. 77411-2 UG: BMus/DipMus

*Prereq and Coreq* none*Assessment* assignments to be set at first lecture (100%)*Classes* one 1hr lec/wk

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

For further information contact the BMus Course Coordinator.

**Cello Ensemble—Preamble**

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

**Cello Ensemble 1** 2 units

No. 71250-1 UG

*Prereq and Coreq* none*Assessment* a final grade will be compiled from continual assessment of ensemble skills demonstrated during weekly rehearsals (100%)*Classes* one 2hr rehearsal/wk

Please refer to Cello Ensemble—Preamble.

For further information contact the Chair (Strings).

**Cello Ensemble 2** 2 units

No. 72356-2 UG

*Prereq and Coreq* none*Assessment* a final grade will be compiled from continual assessment of ensemble skills demonstrated during weekly rehearsals (100%)*Classes* one 2hr rehearsal/wk

Please refer to Cello Ensemble—Preamble.

For further information contact the Chair (Strings).

**Cello Ensemble 3** 2 units

No. 73110-1 UG

*Prereq and Coreq* none*Assessment* a final grade will be compiled from continual assessment of ensemble skills demonstrated during weekly rehearsals (100%)*Classes* one 2hr rehearsal/wk

Please refer to Cello Ensemble—Preamble.

For further information contact the Chair (Strings).

**Cello Ensemble 4** 2 units

No. 74459-2 UG

*Prereq and Coreq* none*Assessment* a final grade will be compiled from continual assessment of ensemble skills demonstrated during weekly rehearsals (100%)*Classes* one 2hr rehearsal/wk

Please refer to Cello Ensemble—Preamble.

For further information contact the Chair (Strings).

**Cello Ensemble 5** 2 units

No. 75205-1 UG

*Prereq and Coreq* none*Assessment* a final grade will be compiled from continual assessment of ensemble skills demonstrated during weekly rehearsals (100%)*Classes* one 2hr rehearsal/wk

Please refer to Cello Ensemble—Preamble.

For further information contact the Chair (Strings).

**Cello Ensemble 6** **2 units**  
**No. 76812-2** **UG**

*Prereq and Coreq* none

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

*Classes* one 2hr rehearsal/wk

Please refer to Cello Ensemble—Preamble.

For further information contact the Chair (Strings).

**Cello Ensemble 7** **2 units**  
**No. 77438-1** **UG**

*Prereq and Coreq* none

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

*Classes* one 2hr rehearsal/wk

Please refer to Cello Ensemble—Preamble.

For further information contact the Chair (Strings).

**Cello Ensemble 8** **2 units**  
**No. 78270-2** **UG**

*Prereq and Coreq* none

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

*Classes* one 2hr rehearsal/wk

Please refer to Cello Ensemble—Preamble.

For further information contact the Chair (Strings).

**Chamber Music—Preamble**

The Conservatorium aims to establish an environment which recognises the importance of chamber music in our musical heritage and consequently in the optimal development of a complete professional musician. Courses have been designed to maintain and enhance the practical role of chamber music as an integral part of all performance award programs. The ability to interact successfully with professional colleagues in an ensemble situation is an essential element in every musician's education.

The definition of 'chamber music' in this context is given as any music composed for a small ensemble of from 2 to 8 musicians (inclusive) performing without a conductor. It is important to note that, in accordance with this definition and the outline requirements of all courses, participation in other larger ensembles within the Conservatorium will not be regarded as an acceptable alternative to chamber music.

Chamber Music is a compulsory course for all Bachelor of Music students in the first 7 semesters of their award program (Keyboard Majors will take the alternative Accompaniment 1 and 2 courses before joining the Chamber Music course in their third semester). Chamber Music is a compulsory course for all Diploma of Music students in their first 5 semesters (Keyboard Majors take the alternative Accompaniment 1 and 2 courses before joining the Chamber Music course in their third semester). Chamber Music is offered to all students in both Awards as an elective in their final semester.

Students will be guided and coached towards developing a knowledgeable and inspired musical interpretation and an accomplished technical expertise

in the performance of the great masterpieces of the chamber music repertoire. Works studied will encompass an historical perspective from the Baroque through the Classical and Romantic to the Twentieth Century and contemporary Australian compositions.

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

Assessment will be made of performance and attitude in all tutorials and seminars (60%) and a final performance either within the Conservatorium or in a public concert (40%). Opportunities for concert performance outside the Conservatorium will be offered on a competitive basis to groups showing exceptional achievement. These performances may be offered for assessment purposes. An 80% attendance record at rehearsals, tutorials and seminar/workshops is a requirement of all courses.

Chamber music is also offered at graduate level. In the Graduate Diploma in Music (Performance) Award students may study Chamber Music under Ensemble 1 and 2. Master of Music (Performance) students may take Advanced Chamber Music as an alternative to Principal Study for one semester only of their four-semester Award program.

Master of Music (Performance) students who choose Advanced Chamber Music will present a chamber music recital (maximum one hour) at the end of the semester. All graduate students will be assisted in the choice of an appropriate standard of repertoire and associate performers by staff from the Ensemble Studies Unit. Where possible, students will work with other graduates although staff and other professional musicians may be involved.

**Chamber Music 1** **2 units**  
**No. 71245-1** **UG: BMus/DipMus**

*Prereq and Coreq* none

*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%).

*Classes* (one 1hr tut & one 3hr rehearsal)/wk; one seminar performance/sem

Please refer to Chamber Music—Preamble.

For further information contact David Miller (Ensemble Studies).

**Chamber Music 2** **2 units**  
**No. 72712-2** **UG: BMus/DipMus**

*Prereq* Chamber Music 1

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

*Classes* (one 1hr tut & one 3hr rehearsal)/wk; one seminar performance/sem

Please refer to Chamber Music—Preamble.

For further information contact David Miller (Ensemble Studies).

**Chamber Music 3** 2 units  
**No. 73350-1** UG: BMus/DipMus  
*Prereq* Chamber Music 2 OR Accompaniment 2 (Keyboard Majors)  
*Assessment* a final grade will be compiled from continual assessment of ensemble skills demonstrated during rehearsals, tutorials and seminars (60%) plus one major performance (40%)  
*Classes* (one 1hr tut & one 3hr rehearsal)/wk; one seminar performance / sem  
 Please refer to Chamber Music—Preamble.  
 For further information contact David Miller (Ensemble Studies).

**Chamber Music 4** 2 units  
**No. 74453-2** UG: BMus/DipMus  
*Prereq* Chamber Music 3  
*Assessment* a final grade will be compiled from continual assessment of ensemble skills demonstrated during rehearsals, tutorials and seminars (60%) plus one major performance (40%)  
*Classes* (one 1hr tut & one 3hr rehearsal)/wk; one seminar performance/sem  
 Please refer to Chamber Music—Preamble.  
 For further information contact David Miller (Ensemble Studies).

**Chamber Music 5** 2 units  
**No. 75198-1** UG: BMus  
*Prereq* Chamber Music 4  
*Assessment* a final grade will be compiled from continual assessment of ensemble skills demonstrated during rehearsals, tutorials and seminars (60%) plus one major performance (40%)  
*Classes* (one 1hr tut & one 3hr rehearsal)/wk; one seminar performance/sem  
 Please refer to Chamber Music—Preamble.  
 For further information contact David Miller (Ensemble Studies).

**Chamber Music 6** 2 units  
**No. 76344-2** UG: BMus  
*Prereq* Chamber Music 5  
*Assessment* a final grade will be compiled from continual assessment of ensemble skills demonstrated during rehearsals, tutorials and seminars (60%) plus one major performance (40%)  
*Classes* (one 1hr tut & one 3hr rehearsal)/wk; one seminar performance/sem  
 Please refer to Chamber Music—Preamble.  
 For further information contact David Miller (Ensemble Studies).

**Chamber Music 7** 2 units  
**No. 77433-1** UG: BMus  
*Prereq* Chamber Music 6  
*Assessment* a final grade will be compiled from continual assessment of ensemble skills demonstrated during rehearsals, tutorials and seminars (60%) plus one major performance (40%)  
*Classes* (one 1hr tut & one 3hr rehearsal)/wk; one seminar performance/sem  
 Please refer to Chamber Music—Preamble.  
 For further information contact David Miller (Ensemble Studies).

**Chamber Music Elective** 2 units  
**No. 78331-2** UG: BMus/DipMus  
*Prereq* Chamber Music 5 and 7  
*Assessment* a final grade will be compiled from continual assessment of ensemble skills demonstrated during rehearsals, tutorials and seminars (60%) plus one major performance (40%)  
*Classes* (one 1hr tut & one 3hr rehearsal)/wk; one seminar performance/sem  
 Please refer to Chamber Music—Preamble.  
 For further information contact David Miller (Ensemble Studies).

**Choral Pedagogy and Arranging A** 2 units  
**No. 75046-1** UG: BMusEd  
*Prereq and Coreq* none  
*Assessment* continual assessment including practical and theoretical seminar tasks (50%), 1500w assignment (50%)  
*Classes* (1hr lec & tut)/wk  
 Develops basic choral skills and arranging, and covers the following areas: group vocal production and breath control; conducting patterns and control of dynamics; basic arranging for school choral groups; analysis and criticism of live and recorded choral performance; rehearsal practice; repertoire.  
 For further information contact D. Russell (Music Education).

**Choral Pedagogy and Arranging B** 2 units  
**No. 76192-2** UG: BMusEd  
*Prereq and Coreq* none  
*Assessment* continual assessment including one 40min seminar task (rehearsal) (60%), assignment (40%)  
*Classes* (1hr lec & tut)/wk  
 Extends the student's knowledge of choral training and arranging. The principal emphasis is on practical implementation. The following areas are covered: choral balance and blend; advanced choral arranging; problems of intonation; accompaniment; choreography.

The introduction of choreography provides students with the opportunity to physically experience stage movement to assist in school musical productions and choral presentations.  
 For further information contact D. Russell (Music Education).

**Choral Repertoire 1** 2 units  
**No. 71282-1** UG: BMus  
*Prereq and Coreq* none  
*Assessment* to be advised  
*Classes* one 1hr tut/wk

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

**Choral Repertoire 2** 2 units  
**No. 72746-2** UG: BMus  
*Prereq* Choral Repertoire 1: 71282-1  
*Assessment* to be advised  
*Classes* one 1hr tut/wk

Please refer to Choral Repertoire 1.

For further information contact D. Rumsey (Organ & Church Music).

**Choral Repertoire 3** **2 units**  
**No. 73384-1** **UG: BMus**

*Prereq* Choral Repertoire 2: 72746-2

*Assessment* to be advised

*Classes* one 1hr tut/wk

Please refer to Choral Repertoire 1.

For further information contact D. Rumsey (Organ & Church Music).

**Choral Repertoire 4** **2 units**  
**No. 74489-2** **UG: BMus**

*Prereq* Choral Repertoire 3: 73384-1

*Assessment* to be advised

*Classes* one 1hr tut/wk

Please refer to Choral Repertoire 1.

For further information contact D. Rumsey (Organ & Church Music).

**Church Service Presentation 1** **1 unit**  
**No. 74490-2** **UG: BMus**

*Prereq and Coreq* none

*Assessment* church service presentation (100%)

*Classes* one 1hr tut/wk

Students will organise, rehearse and present the music for a church service in which a variety of skills appropriate to the church musician will be demonstrated. The skills will centre on congregational accompaniment, choral conducting, cantoring and organisational or leadership initiative. The presentation will normally take place in the candidate's own church in the course of a service.

For further information contact D. Rumsey (Organ & Church Music).

**Church Service Presentation 2** **1 unit**  
**No. 78326-2** **UG: BMus**

*Prereq and Coreq* none

*Assessment* church service presentation (100%)

*Classes* one 1hr tut/wk

Please refer to Church Service Presentation 1.

For further information contact D. Rumsey (Organ & Church Music).

### Clarinet Major—Preamble

At the beginning of the major study each student will be assigned a lecturer with whom they will normally work for the duration of the award. Continuing consultation between lecturer and student, including appraisal of technical and interpretative strengths and weaknesses, will enable regular clarification of specific learning objectives and course content.

At the beginning of all courses included in the major study the lecturer will discuss past achievements and clarify weaknesses with each student, assist them to articulate personal objectives for advancement, recommend suitable content and advise the Chair of Unit in writing.

In this context the course descriptions which follow should be read as a guide to the minimum requirements of the major study in clarinet.

**Clarinet 1** **4 units**  
**No. 71266-1** **UG: BMus DipMus**

*Prereq and Coreq* none

*Assessment* 30min technical exam or equivalent, minimum one 6min concert practice performance and/or studio class (100%)

*Classes* (1hr individual lesson & 2hr concert practice)/wk

The course will focus on identification of weaknesses, and improvement of technical skills and knowledge through various appropriate means. At the end of the course students will be able to play all scales and other technical requirements, as indicated by the Chair of Unit, accurately and from memory at a moderate speed. Three studies will also be submitted for examination and one additional study which will be set 6 weeks before the exam. Depending on the student's rate of progress, works from a list of suggested repertoire will be studied.

For further information contact the Chair (Woodwind).

**Clarinet 2** **4 units**  
**No. 72728-2** **UG: BMus DipMus**

*Prereq* Clarinet 1: 71266-1

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

*Classes* (1hr individual lesson & 2hr concert practice)/wk

The student's range of technical and interpretative competencies will be extended through analysis and rehearsal of a complete classical sonata and several pieces composed in the 19th and 20th centuries. By the end of the course students will be able to demonstrate their evolving ability to apply known technical and interpretative skills and knowledge to the preparation and performance of 3 contrasting works for a 15 minute jury recital.

For further information contact the Chair (Woodwind).

**Clarinet 3** **4 units**  
**No. 73369-1** **UG: BMus**

*Prereq* Clarinet 2: 72728-2

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

*Classes* (1hr individual lesson & 2hr concert practice)/wk

The course will provide opportunities for students to improve their technical proficiency and increase the quantity of polished repertoire through the study and performance of works including: a major classical and romantic composition and a minimum of two studies demonstrating technical virtuosity. Content will focus on preparatory work for the Junior Recital of 40 minutes' duration which will be presented at the end of Clarinet 4. At the end of the course students will be examined on their technical work, will present 3 studies and one additional study which will be set six weeks before the exam.

For further information contact the Chair (Woodwind).

**Clarinet 4** **4 units****No. 74474-2** **UG: BMus/DipMus***Prereq* BMus: Clarinet 3: 73369-1, DipMus: Clarinet 2: 72728-2*Assessment* 40min junior recital, two 6min concert practice performances (100%)*Classes* (1hr individual lesson & 2hr concert practice)/wk

Students will learn about and experience the process of devising, rehearsing and performing a public recital, with piano accompaniment, of no more than 40 minutes' duration. A balanced and contrasting program will be presented, comprising a variety of complete works from different periods. Technical skills will continue to develop throughout this course.

For further information contact the Chair (Woodwind).

**Clarinet 5** **4 units****No. 75221-1** **UG: BMus***Prereq* Clarinet 4: 74474-2*Assessment* 30min technical exam, two 6min concert practice performances (100%)*Classes* (1hr individual lesson & 2hr concert practice)/wk

Students will be encouraged to engage in critical analysis of their technical competencies and devise and/or identify ways to remedy their weaknesses. At the end of the course students will illustrate their standard of technical fluency and ability to learn new work in a limited time by performing a set study (to be provided six weeks before the examination), as well as three other studies of their own choice, to be included in a technical examination.

For further information contact the Chair (Woodwind).

**Clarinet 6** **4 units****No. 76791-2** **UG: BMus/DipMus***Prereq* BMus: Clarinet 5: 75221-1, DipMus: Clarinet 4: 74474-2*Assessment* concerto performance with piano accompaniment, two 6min concert practice performances (100%)*Classes* (1hr individual lesson & 2hr concert practice)/wk

The course will culminate in the performance of a concerto with piano accompaniment. This performance will demonstrate that students have acquired sufficient technical facility, stylistic judgement and ensemble skills as well as the physical stamina and extended concentration span which are necessary to perform an accompanied major work to a high standard of proficiency.

For further information contact the Chair (Woodwind).

**Clarinet 7** **4 units****No. 77452-1** **UG: BMus/DipMus***Prereq* Clarinet 6: 76791-2*Assessment* 30min technical exam, two 6min concert practice performances (100%)*Classes* (1hr individual lesson & 2hr concert practice)/wk

The course aims to improve students' ability to perform a range of compositions to a high standard of proficiency and extend their repertoire, and to develop their technical ability. Content will focus on

preparatory work for the Senior Recital of 50 minutes' duration which will be performed at the conclusion of Clarinet 8. Students will learn a number of works from which to choose those to be included in their recital program. At the end of the course students will be examined on their technical work and will prepare a study to be set six weeks before the examination, together with three studies of their own choice.

For further information contact the Chair (Woodwind).

**Clarinet 8** **4 units****No. 78287-2** **UG: BMus/DipMus***Prereq* Clarinet 7: 77452-1*Assessment* 50min senior recital, one 6min concert practice performance, one 12min lunch-time concert performance (100%)*Classes* (1hr individual lesson & 2hr concert practice)/wk

The course will provide students with the opportunity to concentrate on the works chosen for inclusion in their Senior Recital program. The program will include a major work and several other works of various contrasting styles, including, if possible, some new music. Program content and presentation of the recital will be taken into consideration during the assessment process.

For further information contact the Chair (Woodwind).

**Clarinet 7 (Honours)** **4 units****No. 77465-1** **UG: BMus***Prereq* see BMus Honours regulations*Assessment* 40min honours recital (100%)*Classes* (one 1hr individual lesson & 1-2hrs of masterclass or performance workshop plus concert practice)/wk

Available from the Chair of Unit.

For further information contact the Chair (Woodwind).

**Clarinet 8 (Honours)** **4 units****No. 78300-2** **UG: BMus***Prereq* Clarinet 7 (Honours): 77465-1*Assessment* 1hr public honours recital (100%)*Classes* (one 1hr individual lesson & 1-2hrs of masterclass or performance workshop plus concert practice) /wk

Available from the Chair of Unit.

For further information contact the Chair (Woodwind).

**Classical Studies 1** **1 unit****No. 73230-1** **UG***Prereq* Music History 3: 72125-2*Assessment* seminar presentation (30%), 2000w approx. final essay (40%), listening test (30%)*Classes* one 1hr seminar/wk

The course exists to enable performance and musicology students to explore topics which will deepen and extend their understanding of the music of a highly significant style and repertoire, the Viennese style, c. 1770-1827. Students will become acquainted with significant repertoire, research one topic in depth, and become acquainted with several topics through the research of others, and read and absorb a selection of critical comment on the classical era.

Specific topics will be negotiated during the first meeting depending in part on the scholarly and instrumental specialities of the students taking the course. During the first semester the topics will focus on the origins and development of 18th century classicism with particular reference to Haydn and Mozart.

For further information contact the Chair (Musicology).

**Classical Studies 2** 1 unit  
**No. 74369-2** UG

*Prereq* Classical Studies 1 73230-1

*Assessment* seminar presentation (30%), 2000w approx. final essay of (40%), listening test (30%)

*Classes* one 1hr seminar/wk

Specific topics will be negotiated during the first meeting depending in part on the scholarly and instrumental specialities of the students taking the course. Topics will focus on the links between Viennese classicism and romanticism with particular reference to Beethoven and Schubert.

For further information contact the Chair (Musicology).

**Collegium Musicum 1** 2 units  
**No. 75230-1** UG

*Prereq* none

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

*Classes* one 1hr tut/wk

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).

**Collegium Musicum 2** 2 units  
**No. 76801-2** UG

*Prereq* none

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

*Classes* one 1hr tut/wk

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).

**Collegium Musicum 3** 2 units  
**No. 77502-1** UG

*Prereq* Collegium Musicum 2: 76801-2

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

*Classes* one 1hr tut/wk

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).

**Collegium Musicum 4** 2 units  
**No. 78337-2** UG

*Prereq* Collegium 3: 77502-1

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

*Classes* one 1hr tut/wk

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).

**Comparative Music Education** 2 units  
**No. 73254-1** PG: MMus(MusEd)

*Prereq and Coreq* none

*Assessment* continual assessment and individual task assessment is applied to this subject (100%)

*Classes* to be arranged with supervising lecturer

A knowledge of theories and practices in music curricula in many countries broadens the base for individual music curricula decisions. This subject, therefore, examines music curricula issues in a broad sample of countries, seeking information on different music learning techniques and organisational procedures. The student is expected to analyse, synthesise, review, support and compare such curricula issues as philosophy, objectives, contextual location, assessment, instructional techniques, policy and policy implementation, organisational issues (classroom, rehearsal, school, district, state, nation) and content. Assessment requirements include: reading and discussion on weekly prescribed topics; one assignment: independent study on an approved topic; and two tutorial papers.

For further information contact Dr P. Brennan (Music Education).

**Composer Performer Workshop—Preamble**

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

**Composer Performer Workshop 1** 1 unit  
**No. 71103-1** UG: BMus(Harp)/DipMus

*Prereq and Coreq* none

*Assessment* minimum two practice performances or equivalent (100%)

*Classes* one 2hr workshop/wk

Please refer to Composer Performer Workshop—Preamble.

For further information contact T. Pearce (Composition).

**Composer Performer Workshop 2** 1 unit  
**No. 72193-2** UG: BMus(Harp)/DipMus

*Prereq and Coreq* none

*Assessment* minimum two practice performances or equivalent (100%)

*Classes* one 2hr workshop/wk

Please refer to Composer Performer Workshop—Preamble.

For further information contact T. Pearce (Composition).

**Composer Performer Workshop 3** 2 units  
**No. 75081-1** UG: BMus(Comp)

*Prereq and Coreq* none

*Assessment* participation in rehearsals and public performance (100%)

*Classes* one 2hr workshop/wk

Please refer to Composer Performer Workshop—Preamble.

For further information contact T. Pearce (Composition).

**Composer Performer Workshop 4** 2 units  
**No. 76229-2** UG: BMus(Comp)

*Prereq and Coreq* Composer Performer Workshop 3:75081-1

*Assessment* participation in rehearsals and public performance (100%)

*Classes* one 2hr workshop/wk

Please refer to Composer Performer Workshop—Preamble.

An Academic Studies course For further information contact T. Pearce (Composition).

**Composer Performer Workshop 5** 2 units  
**No. 77357-1** UG: BMus(Comp)

*Prereq and Coreq* Composer Performer Workshop 4:76229-2

*Assessment* participation in rehearsals and public performance (100%)

*Classes* one 2hr workshop/wk

Please refer to Composer Performer Workshop—Preamble.

For further information contact T. Pearce (Composition).

**Composer Performer Workshop 6** 2 units  
**No. 78191-2** UG: BMus (Comp)

*Prereq and Coreq* Composer Performer Workshop 5:77357-1

*Assessment* participation in rehearsals and public performance (100%)

*Classes* one 2hr workshop/wk

Please refer to Composer Performer Workshop—Preamble.

For further information contact T. Pearce (Composition).

**Composer Performer Workshop Elective 1**  
2 units

**No. 752471-1** UG: BMus(Perf)

*Prereq* none

*Assessment* by participation in rehearsals and public performance(s) (100%)

*Classes* one 2hr workshop (rehearsal)/wk

Please refer to Composer Performer Workshop—Preamble.

For further information contact B. Kos (Composition).

**Composer Performer Workshop Elective 2**  
2 units

**No. 76820-2** UG: BMus(Perf)

*Prereq* none

*Assessment* by participation in rehearsals and public performance(s) (100%)

*Classes* one 2hr workshop (rehearsal)/wk

Please refer to Composer Performer Workshop—Preamble.

For further information contact B. Kos (Composition).

**Composer Performer Workshop Elective 3**  
2 units

**No. 77503-1** UG: BMus(Perf)

*Prereq* none

*Assessment* participation in rehearsals and public performance(s) (100%)

*Classes* one 2hr workshop (rehearsal)/wk

Please refer to Composer Performer Workshop—Preamble.

For further information contact B. Kos (Composition).

**Composer Performer Workshop Elective 4**  
2 units

**No. 78337-2** UG: BMus(Perf)

*Prereq* none

*Assessment* participation in rehearsals and public performance(s) (100%)

*Classes* one 2hr workshop (rehearsal)/wk

Please refer to Composer Performer Workshop—Preamble.

For further information contact B. Kos (Composition).

**Composer Performer Workshop Elective 5**  
2 units

**No.73391-1** UG: BMus(Comp)

*Prereq* none

*Assessment* participation in rehearsals and public performance(s) (100%)

*Classes* one 2hr workshop (rehearsal)/wk

Please refer to Composer Performer Workshop—Preamble.

For further information contact B. Kos (Composition).

### Composer Performer Workshop Elective 6 2 units

**No. 74496-2** **UG: BMus (Comp)**

*Prereq* none

*Assessment* participation in rehearsals and public performance(s) (100%)

*Classes* one 2hr workshop (rehearsal)/wk

Please refer to Composer Performer Workshop—Preamble.

For further information contact B. Kos (Composition).

### Composition Major—Preamble

To provide instruction in Composition to a high level. A student completing this course will have received, or will be able to receive, his or her first public performance and will be equipped to undertake work at a professional level. Emphasis will, at all stages, be placed on original work.

Assessment will be conducted at the end of each semester by a panel of lecturers chaired by the Chair of Composition. 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.

### Composition 1 4 units

**No. 71056-1** **UG: BMus**

*Prereq* none

*Coreq* Technical Studies 1: 71058-1

*Assessment* portfolio of compositions (100%)

*Classes* one 3hr class/wk

The aim of the course is to prepare first year students from a wide range of backgrounds to participate effectively in the cross-year project groups of semesters 3-8.

Both semesters focus on, and encourage, the creative work of students which is frequently used as a starting point to introduce appropriate topics such as notational problems or aspects of structure. All instrumental groups are covered during the year, as is writing for voice, choir, harp and piano, so that students should have the ability to write for any instrument by the end of the year.

Students are generally encouraged to write several short works for a variety of solo or small ensemble forces which may be played in the Composer/Performer Workshop.

Aspects of pitch, rhythm, counterpoint, notation, instrumentation and structure are considered both in the abstract and in relation to a wider variety of 20th century music.

For further information contact B. Kos (Composition).

### Composition 2 4 units

**No. 72145-2** **UG: BMus**

*Prereq* Composition 1: 71056-1

*Coreq* Technical Studies 2: 72147-2

*Assessment* portfolio of compositions (100%)

*Classes* one 3hr class/wk

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

For further information contact B. Kos (Composition).

### Composition 3 4 units

**No. 73164-1** **UG: BMus**

*Prereq* Composition 2: 72145-2

*Coreq* Technical Studies 3: 73166-1

*Assessment* portfolio of compositions (100%)

*Classes* one 3hr class/wk

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

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

For further information contact B. Kos (Composition).

### Composition 4 4 units

**No. 74303-2** **UG: BMus**

*Prereq* Composition 3: 73164-1

*Coreq* Technical Studies 4: 74305-2

*Assessment* portfolio of compositions (100%)

*Classes* one 3hr class/wk

Please refer to Composition 3.

For further information contact B. Kos (Composition).

### Composition 5 4 units

**No. 75079-1** **UG: BMus**

*Prereq* Composition 4: 74303-2

*Coreq* Technical Studies 5: 75082-1

*Assessment* portfolio of compositions (100%)

*Classes* one 3hr class/wk

Please refer to Composition 3.

For further information contact B. Kos (Composition).



**Composition 6**  
**No. 76227-2** **4 units**  
**UG: BMus**  
*Prereq* Composition 5: 75079-1  
*Coreq* Technical Studies 6: 76230-2  
*Assessment* portfolio of compositions (100%)  
*Classes* one 3hr class/wk  
 Please refer to Composition 3.  
 For further information contact B. Kos  
 (Composition).

**Composition 7**  
**No. 77355-1** **4 units**  
**UG: BMus**  
*Prereq* Composition 6: 76227-2  
*Coreq* Technical Studies 7: 77358-1  
*Assessment* portfolio of compositions (100%)  
*Classes* one 3hr class/wk  
 Please refer to Composition 3.  
 For further information contact B. Kos  
 (Composition).

**Composition 8**  
**No. 78189-2** **4 units**  
**UG: BMus**  
*Prereq* Composition 7: 77355-1  
*Coreq* Technical Studies 8: 78192-2  
*Assessment* portfolio of compositions (100%)  
*Classes* one 3hr class/wk  
 Please refer to \*Composition 3.  
 For further information contact B. Kos  
 (Composition).

**Composition 5 (Honours)**  
**No. 75240-1** **UG: Bmus** **Composition 5 (Honours)** **4 units**  
 Course details are available from the Chair  
 (Composition).

**Composition 6 (Honours)**  
**No. 76808-2** **UG: Bmus** **4 units**  
 Composition 6 (Honours) course details are available  
 from the Chair (Composition).

**Composition 7 (Honours)**  
**No. 77466-1** **UG: Bmus** **4 units**  
 Composition 7 (Honours) course details are available  
 from the Chair (Composition).

**Composition 8 (Honours)**  
**No. 78301-2** **UG: Bmus** **4 units**  
*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).

**Composition: Long Essay 1** **1 unit**  
**No. 73383-1/73383-2** **PG: MMus(Comp)**  
*Prereq and Coreq* none  
*Assessment* no assessment at this stage  
*Classes* to be advised  
 A substantial 'essay' (or some other appropriate form  
 of presentation of original research) will be started in  
 Semester 3 and completed in Semester 4 under the  
 guidance of your Supervisor. The topic, which will  
 probably, but not necessarily, relate to your  
 compositional work, could be a musical analysis, an  
 investigation of aspects of research in electroacoustic  
 music, or a similar topic chosen in consultation with  
 your Supervisor and with the approval of the Chair of  
 Unit.  
 For further information contact B. Kos  
 (Composition).

**Composition: Long Essay 2** **4 units**  
**No. 74487-2** **PG: MMus(Comp)**  
*Prereq and Coreq* none  
*Assessment* 1500w (minimum) essay (or some other form of  
 presentation of original research) on a topic, usually  
 associated with the student's composition work (100%)  
*Classes* to be advised  
 Please refer to Composition: Long Essay 1.  
 For further information contact B. Kos  
 (Composition).

**Conducting 1** **2 units**  
**No. 75050-1** **UG: BMus**  
*Prereq and Coreq* none  
*Assessment* conducting/performance exam (50%), technical  
 test (50%), 15min total duration  
*Classes* one 1hr prac workshop/wk  
 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.

**Conducting 2** **2 units**  
**No. 76213-2** **UG: BMus**  
*Prereq* Conducting 1: 75050-1  
*Assessment* rehearsal exam with the ensemble (50%), perfor-  
 mance of two short works (50%), 30min total duration  
*Classes* one 1hr prac workshop/wk  
 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.

**Conducting 3** **2 units**  
**No. 77396-1** **UG**  
*Prereq* Conducting 2: 76213-2  
*Assessment* exam: performance of two selected works (80%);  
 viva voce exam (20%); 30min total duration  
*Classes* one 1hr prac workshop/wk

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.

**Conducting 4** **2 units**  
**No. 78231-2** **UG**

*Prereq* Conducting 3:77396-1

*Assessment* exam: performance of two selected works (80%); viva voce exam (20%); 30min total duration

*Classes* one 1hr prac workshop/wk

Expanding the repertoire through study of works by 19th and 20th century composers. Instructions in conducting opera, ballet and accompanying soloists. Developing skills of conducting and performing contemporary music.

For further information contact BMus Course Coordinator.

**Contemporary Studies 1** **1 unit**  
**No. 73231-1** **UG: BMus**

*Prereq* none

*Assessment* written examination (100%)

*Classes* one 1hr lec/wk

Traces the essential developments in 20th century Western art music to the Second World War and relates them to broad changes, artistic and otherwise, in 20th century society. Areas covered include: *Fin de siècle* Romanticism in Germany, anti- and post-Romantic trends in French music, the collapse of tonality, development of new rhythmic theories, the neo-classical movement, the influence of jazz and popular music, the beginnings of serialism, music in Soviet Russia, and the establishment of a 'mainstream' in the 1930s.

For further information contact R. Toop (Musicology).

**Contemporary Studies 2** **1 unit**  
**No. 74374-2** **UG: BMus**

*Prereq* none

*Assessment* written examination (100%)

*Classes* one 1hr lec/wk

Traces the essential developments in 20th century Western art music since the Second World War and relates them to broad changes, artistic and otherwise, in post-war society. Areas covered include: total serialisation, experimental tendencies in American music, electro-acoustic music, openforms and textural composition, collage, minimalism, music and politics, extended instrumental techniques, East-West fusions, neo-romanticism and the emergence of a post-modern aesthetic.

For further information contact R. Toop (Musicology).

**Contemporary Studies 3** **1 unit**  
**No. 75053-1** **UG**

*Prereq* Contemporary Studies 2: 74374-2

*Assessment* written assignment (100%)

*Classes* one 1hr lec/wk

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

For further information contact R. Toop (Musicology).

**Contemporary Studies 4** **1 unit**  
**No. 76201-2** **UG: BMus**

*Prereq* Contemporary Studies 2: 74374-2

*Assessment* written assignment (100%)

*Classes* one 1hr seminar/wk

Please refer to Contemporary Studies 3

For further information contact the Chair (Musicology).

**Curriculum Strategies for Multicultural Music** **2 units**  
**No. 73277-1** **PG: MMus(MusEd)**

*Coreq* none

*Assessment* continual assessment and individual task . assessment is applied to this subject (100%)

*Classes* to be arranged with supervising lecturer

Effective curriculum strategies are essential in order that Multicultural Music is accessible to all learners. This subject emphasises the importance of research-based decision making in Multicultural Music curriculum planning. It examines appropriate philosophical assumptions, objectives, content, teaching and learning techniques, procedural and organisational factors, and evaluation devices for planning Multicultural Music experiences. It acknowledges that different music styles demand different instructional techniques and different perspectives from which to plan curricula activities. Modes of music learning in different music cultures are analysed (for example, the oral tradition of music transmission), and inferences are drawn for curricula purposes. Assessment requirements include: review and critical analysis of existing World Music curricula; curricula exercises, including exercises based on field work undertaken in Introduction to World Music Research; reading and discussion on prescribed topics; assignment: independent study on an approved topic; and one tutorial paper.

For further information contact Dr P. Brennan (Music Education).

**Digital Sound Processing** **2 units**  
**No. 71116-1** **PG: MMus(MusEd)**

*Coreq* none

*Assessment* continual and based on completion of individual and group tasks (100%)

*Classes* to be arranged with supervising lecturer

This subject is designed to expand the student's knowledge, understanding and skill in all aspects of MIDI (Musical Instrument Digital Interface) technology. The physiology of human hearing is used as a basis to

introduce electronic sound production. Representative examples of digital synthesizers, samplers, sequencers, drum machines, and digital effects processors are examined to determine procedures for creative music making and music learning. An important subject component is study of digital sound theory, including: digital recording; storage and retrieval of both sound and binary data. Extensive study is given to system configurations, MIDI work stations, and MIDI data, such as modes, channels, system commands, and note information. Assessment requirements include: prescribed laboratory tasks which include hardware evaluation report; class tests; reading and discussion on prescribed topics; presentation of MIDI based composition/performance.

For further information contact Dr P. Brennan (Music Education).

### Double Bass—Preamble

At the beginning of the major study each student will be assigned a lecturer with whom they will normally work for the duration of the award. Continuing consultation between lecturer and student, including appraisal of technical and interpretative strengths and weaknesses, will enable regular clarification of specific learning objectives and course content.

At the beginning of all courses included in the major study the lecturer will discuss past achievements and clarify weaknesses with each student, assist them to articulate personal objectives for advancement and recommend suitable course content.

In this context the course descriptions which follow should be read as a guide to the minimum requirements of the major study.

### Double Bass 1 4 units No. 71263-1 UG: BMus/DipMus

*Prereq and Coreq* none

*Assessment* 15min technical exam or equivalent, minimum one 6min concert practice performance (100%)

*Classes* (one 1hr individual lesson & concert practice)/wk

The course will focus on identification, revision and correction of a range of musical and technical skills and knowledge through various appropriate means. At the end of the course students will be able to perform one study by each of Hrabě, Simandl and a 20th century composer at an acceptable level of difficulty, e.g. Rabbath and Streicher. Other works from a list of suggested repertoire including orchestral literature will be studied. Students must undertake a 15 minute technical examination.

For further information contact the Chair (Strings).

### Double Bass 2 4 units No. 72725-2 UG: BMus/DipMus

*Prereq* Double Bass 1: 71263-1

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

*Classes* (one 1hr individual lesson & concert practice)/wk

The student's range of technical and interpretative competencies will be extended through analysis and rehearsal of a complete baroque or classical suite or sonata and several pieces composed in the 19th and 20th centuries.

By the end of Double Bass 2 students must perform the above repertoire in a 15 minute jury recital with at least one piece from memory.

For further information contact the Chair (Strings).

### Double Bass 3 4 units No. 73366-1 UG: BMus

*Prereq* Double Bass 2: 72725-2

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

*Classes* (one 1hr individual lesson & concert practice)/wk

The course will provide opportunities for students to improve their technical proficiency and increase the quantity of polished repertoire through the study and performance of works including: a classical work, a romantic work, a minimum of two studies which allow demonstration of technical virtuosity and orchestral repertoire.

In consultation with lecturers, students will research the repertoire, trial a variety of works and identify a limited range of compositions which may be included in their Junior Recital to be performed at the conclusion of Double Bass 4.

For further information contact the Chair (Strings).

### Double Bass 4 4 units No. 74471-2 UG: BMus/DipMus

*Prereq* BMus: Double Bass 3: 73366-1, DipMus: Double Bass 2: 72725-2

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

*Classes* (one 1hr individual lesson & concert practice)/wk

Students will learn about and experience the process of devising, rehearsing and performing a solo public recital, of no more than 40 minutes' duration. The program will include either a baroque or classical suite or sonata and one work composed each of the 19th and 20th centuries. At least one work should be performed from memory. One piece of chamber music highlighting the Double Bass should be included.

For further information contact the Chair (Strings).

### Double Bass 5 4 units No. 75218-1 UG: BMus

*Prereq* Double Bass 4: 74471-2

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

*Classes* (one 1hr individual lesson & concert practice)/wk

Students will be encouraged to engage in critical analysis of their technical competencies and correct weaknesses. At the end of the semester students will illustrate their standard of technical fluency in a 15 minute technical examination which will include two virtuosic studies and orchestral repertoire.

Increasing knowledge of repertoire and continual improvement of stylistic interpretation and technical skills will enable students to identify and begin to prepare an appropriate concerto to be performed (with piano accompaniment) at the end of Double Bass 6. In addition students will extend their repertoire of known compositions by studying a minimum of works to include: one sonata of any style, one romantic

work, one 20th century work plus the complete symphonic repertoire of Beethoven, Tchaikovsky and Brahms.

For further information contact the Chair (Strings).

**Double Bass 6** **4 units**  
**No. 76788-2** **UG: BMus/DipMus**

*Prereq* BMus: Double Bass 5: 75218-1

*Prereq* DipMus: Double Bass 4: 74471-2

*Assessment* concerto exam, two 6min concert practice performances (100%)

*Classes* (one 1hr individual lesson & concert practice)/wk

The course will culminate in the performance of a concerto with piano accompaniment. This performance will demonstrate that students have acquired sufficient technical facility, stylistic judgement and ensemble skills as well as the physical stamina and extended concentration which are necessary to perform an accompanied major work to a high standard of proficiency,

For further information contact the Chair (Strings).

**Double Bass 7** **4 units**  
**No. 77449-1** **UG: BMus/DipMus**

*Prereq* Double Bass 6: 76788-2

*Assessment* 20min technical exam, one 6min concert practice performance, one 12min lunch-time concert performance (100%)

*Classes* (one 1hr individual lesson & concert practice)/wk

The course aims to improve the students' ability to perform a range of compositions to a high standard of proficiency and extend their range of the solo, orchestral and operatic repertoire. Content will focus on preparatory work for the Senior Recital of 50 minutes' duration which will be performed, with at least one piece from memory, at the conclusion of Double Bass 8.

At the end of the course students will undertake a 20 minute preparatory examination. Ten minutes of this exam will be a practice showing of works being prepared for the Senior Recital. The remaining time will be for orchestral and operatic excerpts which will be supplied 4 weeks in advance.

For further information contact the Chair (Strings).

**Double Bass 8** **4 units**  
**No. 78284-2** **UG: BMus/DipMus**

*Prereq* Double Bass 7: 77449-1

*Assessment* 50min senior recital, one 6min concert practice performance, one 12min lunch-time concert performance (100%)

*Classes* (one 1hr individual lesson & concert practice)/wk

The course will provide students with the opportunity to concentrate on the works which were chosen for inclusion in the Senior Recital program during Double Bass 7. The program will include a major work and several other works of various styles. A work by Bottesini and an important chamber music piece should be included. Program content and presentation of the recital will be taken into consideration during the assessment process.

For further information contact the Chair (Strings).

**Double Bass 7 (Honours)** **4 units**  
**No. 77467-1** **UG: BMus**

*Prereq* see BMus Honours regulations

*Assessment* 40min honours recital (100%)

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

Available from the Chair of Unit.

For further information contact the Chair (Strings).

**Double Bass 8 (Honours)** **4 units**  
**No. 78202-2** **UG: BMus**

*Prereq* Double Bass 7 (Honours): 77467-1

*Assessment* 1hr public honours recital (100%)

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

Available from the Chair of Unit.

For further information contact the Chair (Strings).

**Early Music Seminar 1** **1 unit**  
**No. 71292-1** **UG: BMus/PG**

*Prereq and Coreq* none. Enrolment in the class is open to all

Conservatorium students in undergraduate or postgraduate degree programs, including those who perform early music on modern instruments, or who simply seek to test and extend their general musical knowledge/experience in this manner, irrespective of principal study or is normally associated musical epoch

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

*Classes* 14hrs/sem

This semester deals with musical performance practice of early music: Enrolled students are required to attend the Seminar and perform/present work as required. Early Music Seminar counts as either a 'Practical' or 'Academic' elective.

For further information contact Chair (Organ).

**Early Music Seminar 2** **1 unit**  
**No. 72757-2** **UG: BMus/PG**

*Prereq and Coreq* none

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

*Classes* 14hrs/sem

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

For further information contact Chair (Organ).

## Education 1: Introduction to Teaching

2 units

No. 71016-1

UG: BMusEd

*Prereq and Coreq* none

*Assessment* completion of handbook (30%), micro-teaching preparation and evaluation (30%), 2hr exam (40%)

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

The purpose of this course is to introduce the students to the study of education through:

- an examination of the purposes of schooling;
- consideration of the developing child and;
- the study and development of some basic teaching skills.

The content includes:

- A study of the purposes of education and schooling.
- Two models of child development—cognitive and learning theories.
- Perspective on teaching—presenting subject matter, aiding discussion, guiding discovery, participation in personal relationships, encouraging personal development.
- Analysis of basic teaching and lesson components.
- Practice of basic teaching and lesson components in micro-teaching settings at Fort St Public School.

For further information contact Dr R. Gilbert (General Studies).

Textbook

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

## Education 2: Educational Psychology

3 units

No. 72107-2

UG: BMusEd

*Prereq* Education 1:71016-1

*Assessment* one 1500-2000w essay (30%); two 30min tut presentations (15% each); two 1hr exams (20% each)

*Classes* (one 2hr lec & one 1hr tut)/wk

A course which introduces students to the various applications of psychology in human learning through an understanding of major theoretical approaches and current research developments.

The origins and the development of the behaviourism, cognitivism and humanism schools 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 for application in the concurrent practicum program. Finally, the integral role of measurement and evaluation in providing feedback for the development of successful teaching and learning will be highlighted through a treatment of some of the issues in evaluation, the role of evaluation in music education, and the methods of constructing valid and reliable educational tests.

For further information contact Dr R. Brooker (General Studies).

Textbook

N.L. Gage and D.C. Berliner *Educational Psychology* 5th edn (Houghton Mifflin, 1992)

## Education 3: Developmental Psychology

3 units

No. 73029-1

UG: BMusEd

*Prereq* Education 2: 72107-2

*Assessment* one 1500-2000w essay (25%); one 2000w approx. case study report (25%); one 40min tut presentation (15%); seven mastery tests (35%)

*Classes* (one 2hr lec & one 1hr tut)/wk

A course designed to provide students with knowledge, understanding, and skills related to the developing needs of adolescents within the contexts of the human life span and secondary 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 some of the individual differences that exist in these roles. Specific references to the interaction of developmental psychology with music education are regularly included.

The course is presented through lecture/workshops led by the lecturer and seminars led by individual students. Student involvement in case study, observational, and survey research further increases each learner's awareness of the adolescent period and helps develop skills that can be applied in secondary school environments.

For further information contact Dr R. Brooker (General Studies).

Textbook

J.W. Santrock *Adolescence: An Introduction* (Iowa, Brown-Benchmark, 1993)

## Education 4: Studies in Teaching

2 units

No. 74458-2

UG: BMusEd

*Prereq and Coreq* none

*Assessment* 1500w major assignment (30%); seminar presentation (30%); seminar preparation (10%); 2hr exam (30%)

*Classes* (one 1hr lec & one 1hr tut)/wk

The purpose of this course is to use the students' prior practical and academic experiences in the Bachelor of Music Education program as a basis for the development of further skills in, and understanding of, classroom teaching and management.

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 learn about cooperative learning by working in small groups while practising advanced questioning and active listening skills.

The second strand, classroom management, will emphasise such concepts as demonstrating authority, organising the classroom, communicating with students and the management approaches of Glasser, Canter and Dreikurs.

For further information contact Dr R. Gilbert (General Studies).

Textbook

James S. Cangelosi *Classroom Management Strategies* (New York: Longman, 1988)

**Education 5: Philosophy and History of Education** **2 units**  
**No. 75044-1** **UG: BMusEd**

*Prereq and Coreq* none

*Assessment* 2000w major assignment (40%); seminar lead and participation (30%); 2hr exam (30%)

*Classes* (1hr lec & 1hr tut)/wk

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).

**Education 6: Curriculum—Theory and Design** **2 units**  
**No. 76188-2** **UG: BMusEd**

*Prereq and Coreq* none

*Assessment* 2000w major assignment (40%), seminar lead and preparation (30%); 2hr exam (30%)

*Classes* (1hr lec & 1hr tut)/wk

The purpose of this course is to introduce students to curriculum theory through the study of current practices and through the activity of course design. The content will consist of four major strands:

- forms of curriculum organisation—a study of the characteristics, underlying assumptions and criticisms of the major forms of curriculum organisation;
- a study and analysis of the elements of curriculum—situation analysis, rationale, objectives, content, method and evaluation;
- the process of curriculum development in N.S.W.;
- alternative views of curriculum—the ideas of Holt, Rogers, Illich and Friere.

For further information contact Dr R. Gilbert (General Studies).

Textbook

D.L. Smith and T.J. Lovat *Curriculum—Action or Reflection* (Australia: Social Science Press, 1990)

**Education 7: Individual Differences and Learning** **2 units**  
**No. 77384-1** **UG: BMusEd**

*Prereq and Coreq* none

*Assessment* one 30min tut presentation (35%); student participation (15%); one 2000w approx. essay report (50%)

*Classes* (1hr lec & 1hr tut)/wk

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

opportunity to gain first-hand knowledge of specific areas of individual difference and special needs, and to acquire teaching skills relevant to the individual group and special needs requirements of their subject area.

(This course fulfils the N.S.W. Government 1992 Special Needs Condition of Employment for Teacher Education graduates.)

For further information contact Dr R. Brooker (General Studies).

**Elective Jazz Orchestra—Preamble**

Elective Jazz Orchestra is offered to all University students. Music studied will include rehearsal and performance of standard repertoire from early Jazz to modern with emphasis on music that will be useful in Jazz pedagogy. Big Band ensemble techniques are similar to other ensemble techniques and will include expert instruction in section balance, intonation, section leading, tone production, time and swing conception and ear training, plus improvisation as it functions in a big band context. Students of differing abilities are integrated into a learning situation that places emphasis on group motivation for individual improvement. It is expected that students will gain experience and skill in these disciplines at a rate that is commensurate with each individual's natural abilities.

**Elective Jazz Orchestra 1** **2 units**  
**No. 71129-1** **UG**

*Prereq and Coreq* entry is by audition

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

*Classes* one 2hr tut/wk

Please refer to Elective Jazz Orchestra—Preamble.

For further information contact D. Montz (Jazz Studies).

**Elective Jazz Orchestra 2** **2 units**  
**No. 72216-2** **UG**

*Prereq and Coreq* entry is by audition

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

*Classes* one 2hr tut/wk

Please refer to Elective Jazz Orchestra—Preamble.

For further information contact D. Montz (Jazz Studies).

**Elective Jazz Orchestra 3** **2 units**  
**No. 73362-1** **UG**

*Prereq and Coreq* entry is by audition

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

*Classes* one 2hr tut/wk

Please refer to Elective Jazz Orchestra—Preamble.

For further information contact D. Montz (Jazz Studies).

**Elective Jazz Orchestra 4** **2 units**  
**No. 74467-2** **UG**

*Prereq and Coreq* entry is by audition

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

*Classes* one 2hr tut/wk

Please refer to Elective Jazz Orchestra—Preamble.

For further information contact D. Montz (Jazz Studies).

**Elective Jazz Orchestra 5** **2 units**  
**No. 75214-1** **UG**

*Prereq and Coreq* entry is by audition

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

*Classes* one 2hr tut/wk

Please refer to Elective Jazz Orchestra—Preamble.

For further information contact D. Montz (Jazz Studies).

**Elective Jazz Orchestra 6** **2 units**  
**No. 76784-2** **UG**

*Prereq and Coreq* entry is by audition

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

*Classes* one 2hr tut/wk

Please refer to Elective Jazz Orchestra—Preamble.

For further information contact D. Montz (Jazz Studies).

**Elective Jazz Orchestra 7** **2 units**  
**No. 77445-1** **UG**

*Prereq and Coreq* entry is by audition

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

*Classes* one 2hr tut/wk

Please refer to Elective Jazz Orchestra—Preamble.

For further information contact D. Montz (Jazz Studies).

**Elective Jazz Orchestra 8** **2 units**  
**No. 78280-2** **UG**

*Prereq and Coreq* entry is by audition

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

*Classes* one 2hr tut/wk

Please refer to Elective Jazz Orchestra—Preamble.

For further information contact D. Montz (Jazz Studies).

**Elective Seminar—Preamble**

Elective Seminars will be offered on a rotating basis, depending on staff availability. Other seminar offerings may be introduced as staffing permits. They will be built around research areas of individual staff members, and will be either general or topical. Examples of current Elective Seminar options are:

- Studies in the Renaissance.
- Monteverdi and the end of the Renaissance.
- Studies in the Baroque.
- Liszt and the war of the Romantics.
- Beethoven's late style—genesis, reception, analysis.
- Twentieth century studies.
- Australian music.

**Elective Seminar 1** **1 unit**  
**No. 72739-2** **PG: MMus(Musicol)**

*Prereq* Music Analysis: 71279-1, Bibliography and Research Methods: 71277-1

*Assessment* dependent on specific course may include: reading assignments, seminar report and/or presentation, 3000-4000w paper, term paper

*Classes* one 2hr seminar/wk

For further information contact Dr J. Hardie (Musicology).

**Elective Seminar 2** **1 unit**  
**No. 72740-2** **PG: MMus(Musicol)**

*Prereq* Music Analysis: 71279-1, Bibliography and Research Methods: 71277-1

*Assessment* dependent on specific course may include: reading assignments, seminar report and/or presentation, 3000-4000w paper, term paper

*Classes* one 2hr seminar/wk

For further information contact Dr J. Hardie (Musicology).

**Elective Seminar 3** **1 unit**  
**No. 72741-2** **PG: MMus(Musicol)**

*Prereq* Music Analysis: 71279-1, Bibliography and Research Methods: 71277-1

*Assessment* dependent on specific course may include: reading assignments, seminar report and/or presentation, 3000-4000w paper, term paper

*Classes* one 1hr seminar/wk

For further information contact Dr J. Hardie (Musicology).

**Electronic Music and Studio Techniques 1** **2 units**  
**No. 71059-1** **UG:BMus**

*Prereq* none

*Coreq* Composition 1: 71056-1

*Assessment* composition (100%)

*Classes* (one 1hr lec & 1hr tut)/wk

This sequence of courses is designed to allow students to undertake practical assignments in a small electronic music studio. Each student will be expected to spend 2 hours each week working in the studio and practising techniques such as: recording, mixing, splicing, electronic editing, dubbing, tape echo, tape delay, tape transformation, analogue signal generation and

transformation, and voltage control. Students will be encouraged to listen to recordings in their own time and to attend concerts of electronic music. Digital synthesis, computer programming in BASIC and audio visual art will be introduced.

For further information contact G. Schiemer (Composition).

### **Electronic Music and Studio Techniques 2**

**2 units**

**No. 72148-2 UG: BMus**

*Prereq* none

*Coreq* Composition 2: 72145-2

*Assessment* composition (100%)

*Classes* (one 1hr lec & 1hr tut)/wk

Please refer to Electronic Music and Studio Techniques 1.

For further information contact G. Schiemer (Composition).

### **Electronic Music and Studio Techniques 3**

**2 units**

**No. 73167-1 UG: BMus**

*Prereq* none

*Coreq* Composition 3: 73164-1

*Assessment* composition (100%)

*Classes* (one 1hr lec & 1hr tut)/wk

Please refer to Electronic Music and Studio Techniques 1.

For further information contact G. Schiemer (Composition).

### **Electronic Music and Studio Techniques 4**

**2 units**

**No. 74306-2 UG: BMus**

*Prereq* none

*Coreq* Composition 4: 74303

*Assessment* composition (100%)

*Classes* (one 1hr lec & 1hr tut)/wk

Please refer to Electronic Music and Studio Techniques 1.

For further information contact G. Schiemer (Composition).

### **Electronic Music and Studio Techniques 5**

**2 units**

**No. 75083-1 UG: BMus**

*Prereq* none

*Coreq* Composition 5: 75079-1

*Assessment* composition (100%)

*Classes* (one 1hr lec & 1hr tut)/wk

Please refer to Electronic Music and Studio Techniques 1.

For further information contact G. Schiemer (Composition).

### **Electronic Music and Studio Techniques 6**

**2 units**

**No. 76231-2 UG: BMus**

*Prereq* none

*Coreq* Composition 6: 76227-2

*Assessment* composition (100%)

*Classes* (one 1hr lec & 1hr tut)/wk

Please refer to Electronic Music and Studio Techniques 1.

For further information contact G. Schiemer (Composition).

### **Electronic Music and Studio Techniques 7**

**2 units**

**UG: BMus**

**No. 77359-1**

*Prereq* none

*Coreq* Composition 7: 77355-1

*Assessment* composition (100%)

*Classes* (one 1hr lec & 1hr tut)/wk

Please refer to Electronic Music and Studio Techniques 1.

For further information contact G. Schiemer (Composition).

### **Electronic Music and Studio Techniques 8**

**2 units**

**UG: BMus**

**No. 78193-2**

*Prereq* none

*Coreq* Composition 8: 78189-2

*Assessment* composition (100%)

*Classes* (one 1hr lec & 1hr tut)/wk

Please refer to Electronic Music and Studio Techniques 1.

For further information contact G. Schiemer (Composition).

### **Ensemble in the Graduate Diploma in Music (Performance)—Preamble**

Students undertaking the Graduate Diploma in Music (Performance) are required to complete Ensemble 1 and Ensemble 2 and should quote the details below at enrolment. Course comprises participation in the rehearsals and performance(s) which are scheduled every week for any *one* of Large Ensemble (Instrumental), Large Ensemble (Choir), Large Ensemble (Chorale) or Chamber Music. Please refer to the appropriate course description for details concerning contact hours and assessment procedures.

#### **Ensemble 1**

**2 units**

**No. 71153-1**

**PG: GDipM (Pert)**

Please refer to Ensemble in the Graduate Diploma in Music (Performance) or to Chamber Music—Preamble.

#### **Ensemble 2**

**2 units**

**No. 72241-2**

**PG: GDipM (Pert)**

Please refer to Ensemble in the Graduate Diploma in Music (Performance) or to Chamber Music—Preamble.

### **Ethnomusicology 1**

**1 unit**

**No. 75054-1**

**UG: BMus**

*Prereq and Coreq* none

*Assessment* one transcription assignment; one accompanying essay, one concert report

*Classes* 1hr lec/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 course is to provide students with practical experiences. The latter part of the course provides students with the opportunity to examine selected instrumental practices, such as the Balinese gamelan.

For further information contact R. Toop (Musicology).

**Ethnomusicology 2** 1 unit  
**No. 76202-2** UG: BMus

*Prereq and Coreq* none

*Assessment* one performance assignment, accompanying essay, one concert report

*Classes* 1hr lec/wk

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 course examines music found in urban and rural Australia. Attention is given to Aboriginal, migrant and cross-cultural music practices. Furthermore, students will be acquainted with current world music practices in urban, rural and isolated societies, such as selected African, North American and Asian cultures.

For further information contact R. Toop (Musicology).

**Flute Major—Preamble**

At the beginning of the major study each student will be assigned a lecturer with whom they will normally work for the duration of the award. Continuing consultation between lecturer and student, including appraisal of technical and interpretative strengths and weaknesses, will enable regular clarification of specific learning objectives and course content.

At the beginning of all courses included in the major study the lecturer will discuss past achievements and clarify weaknesses with each student, assist them to articulate personal objectives for advancement, recommend suitable content and advise the Chair of Unit in writing.

In this context the course descriptions which follow should be read as a guide to the minimum requirements of the major study in Flute.

**Flute 1** 4 units  
**No. 71264-1** UG: BMus/DipMus

*Prereq and Coreq* none

*Assessment* 30min technical exam or equivalent, minimum one 6min concert practice performance and/or studio class (100%)

*Classes* (one 1hr individual lesson & 2hr concert practice)/wk

The course will focus on identification of weaknesses, and improvement of technical skills and knowledge through various appropriate means. At the end of the course students will be able to play all scales and other technical requirements, as indicated by the Chair of Unit, accurately and from memory at a moderate speed. Three studies will also be submitted for examination and one additional study which will be set six weeks before the exam. Depending on the student's rate of progress, works from a list of suggested repertoire will be studied.

For further information contact the Chair (Woodwind).

**Flute 2** 4 units  
**No. 72726-2** UG: BMus/DipMus

*Prereq* Flute 1: 71264-1

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

*Classes* (one 1hr individual lesson & 2hr concert practice)/wk

The student's range of technical and interpretative competencies will be extended through analysis and rehearsal of a complete baroque or classical sonata and several pieces composed in the 19th and 20th centuries. By the end of the course students will be able to demonstrate their evolving ability to apply known technical and interpretative skills and knowledge to the preparation and performance of three contrasting works for a 15 minute jury recital.

For further information contact the Chair (Woodwind).

**Flute 3** 4 units  
**No. 73367-1** UG: BMus

*Prereq* Flute 2: 72726-2

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

*Classes* (one 1hr individual lesson & 2hr concert practice)/wk

The course will provide opportunities for students to improve their technical proficiency and increase the quantity of polished repertoire through the study and performance of works including: a major classical work, polyphonic compositions and a minimum of two studies demonstrating technical virtuosity. Content will focus on preparatory work for the Junior Recital of 40 minutes' duration which will be presented at the end of Flute 4. At the end of the course students will be examined on their technical work and will present three studies and one additional study which will be set six weeks before the examination.

For further information contact the Chair (Woodwind).

**Flute 4** 4 units  
**No. 74472-2** UG: BMus/DipMus

*Prereq* BMus: Flute 3:73367-1, DipMus: Flute 2: 72726-2

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

*Classes* (one 1hr individual lesson & 2hr concert practice)/wk

Students will learn about and experience the process of devising, rehearsing and performing a public recital,

with piano accompaniment, of no more than 40 minutes' duration. A balanced and contrasting program will be presented, comprising a variety of complete works from different periods. Technical skills will continue to develop throughout this course.

For further information contact the Chair (Woodwind).

**Flute 5** **4 units**  
**No. 75219-1** **UG: BMus**

*Prereq* Flute 4: 74472-2

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

*Classes* (one 1hr individual lesson & 2hr concert practice)/wk

Students will be encouraged to engage in critical analysis of their technical competencies and devise and/or identify ways to remedy their weaknesses. At the end of the course students will illustrate their standard of technical fluency and ability to learn new work in a limited time by performing a set study (to be provided six weeks before the examination), as well as three other studies of their own choice, to be included in a technical examination.

For further information contact the Chair (Woodwind).

**Flute 6** **No. 4 units**  
**No. 76789-2** **UG: BMus/DipMus**

*Prereq* BMus: Flute 5: 75219-1, DipMus: Flute 4: 74472-2

*Assessment* concerto exam, two 6min concert practice performances (100%)

*Classes* (one 1hr individual lesson & 2hr concert practice)/wk

The course will culminate in the performance of a concerto with piano accompaniment. This performance will demonstrate that students have acquired sufficient technical facility, stylistic judgement and ensemble skills as well as the physical stamina and extended concentration which are necessary to perform an accompanied major work to a high standard of proficiency.

For further information contact the Chair (Woodwind).

**Flute 7** **4 units**  
**No. 77450-1** **UG: BMus/DipMus**

*Prereq* Flute 6: 76789-2

*Assessment* 30min technical exam, one 6min concert practice performance, one 12min lunch-time concert performance (100%)

*Classes* (one 1hr individual lesson & 2hr concert practice)/wk

The course aims to improve students' ability to perform a range of compositions to a high standard of proficiency and extend their repertoire, and to develop further their technical ability. Content will focus on preparatory work for the Senior Recital of 50 minutes' duration which will be performed at the conclusion of Flute 8. Students will learn a number of works from which to choose those which will be included in their recital program. At the end of the course students will

be examined on their technical work and will prepare a study to be set six weeks before the examination, together with three studies of their own choice.

For further information contact the Chair (Woodwind).

**Flute 8** **4 units**  
**No. 78285-2** **UG: BMus/DipMus**

*Prereq* Flute 7: 77450-1

*Assessment* 50min senior recital, one 6min concert practice performance, one 12min lunch-time concert performance (100%)

*Classes* (one 1hr individual lesson & 2hr concert practice)/wk

The course will provide students with the opportunity to concentrate on the works chosen for inclusion in their Senior Recital program. The program will include a major work and several other works of various and contrasting styles, including, if possible, some new music: Program content and presentation of the recital will be taken into consideration during the assessment process.

For further information contact M. Scott (Woodwind).

**Flute 7 (Honours)** **4 units**  
**No. 77468-1** **UG: BMus**

*Prereq* see BMus Honours regulations

*Assessment* 40min honours recital (100%)

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

Available from the Chair of Unit.

For further information contact the Chair (Woodwind).

**Flute 8 (Honours)** **4 units**  
**No. 78203-2** **UG: BMus**

*Prereq* Flute 7 (Honours): 77468-1

*Assessment* 1hr public honours recital (100%)

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

Available from the Chair of Unit.

For further information contact the Chair (Woodwind).

**Foundations of Music Education** **2 units**  
**No. 71113-2** **PG: MMus(MusEd)**

*Prereq and Coreq* none

*Assessment* reading and discussion on weekly prescribed topics; assignments: independent study on an approved topic; two tut papers

*Classes* to be arranged with supervising lecturer

In-depth knowledge of the meaning and scope of the discipline of music education underpins any advanced study in specialised areas of the discipline. This subject, therefore, reviews theories and practices common to all areas of music education. It is interdisciplinary in nature, involving aspects of music education philosophy, aesthetics, sociology of music education and introductory elements of measurement and evaluation. Philosophic assumptions and aesthetic theories are critically analysed; practical applications

of values and principles are interpreted in general terms and in accordance within the candidate's specific interest area. Continual assessment, and individual task assessment, is applied to this subject.

For further information contact Dr P. Brennan (Music Education).

### French Horn—Preamble

At the beginning of the major study each student will be assigned a lecturer with whom they will normally work for the duration of the award. Continuing consultation between lecturer and student, including appraisal of technical and interpretative strengths and weaknesses, will enable regular clarification of specific learning objectives and course content.

The course descriptions which follow should be read as a guide to the minimum requirements of the major study in French Horn.

### French Horn 1 4 units No. 71273-1 UG: BMus/DipMus

*Prereq and Coreq* none

*Assessment* 30min technical exam or equivalent, minimum one 6min concert practice performance and/or studio class (100%)

*Classes* (one 1hr individual lesson & concert practice)/wk

The course will focus on identification, revision and correction of a range of french horn skills, and knowledge through various appropriate means. At the end of the course students will be able to perform a technical examination of 30 minutes' duration, consisting of scales, arpeggios, studies, sight-reading, and transposition, as detailed by the lecturer.

For further information contact A. Buddie (Brass).

### French Horn 2 4 units No. 72735-2 UG: BMus/DipMus

*Prereq* French Horn 1: 71273-1

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

*Classes* (one 1hr individual lesson & concert practice)/wk

The students' range of technical and interpretative competencies will be extended through analysis and rehearsal of solo repertoire, specialised studies and orchestral excerpts.

By the end of the course students will be able to demonstrate their evolving ability to apply known technical and interpretative skills and knowledge to the preparation and performance of a jury recital of at least 15 minutes' duration, details of which may be obtained from the lecturer.

For further information contact A. Buddie (Brass).

### French Horn 3 4 units No. 73376-1 UG: BMus

*Prereq* French Horn 2: 72735-2

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

*Classes* (one 1hr individual lesson & concert practice)/wk

The course will provide opportunities for students to improve their technical proficiency and increase the quantity and quality of repertoire through the study

and performance of solos, studies and orchestral-excerpt material.

In consultation with lecturers, students will research solo repertoire material, trial a variety of works, and identify a limited range of compositions which may be included in their Junior Recital, performed at the conclusion of French Horn 4.

For further information contact A. Buddie (Brass).

### French Horn 4 4 units No. 74481-2 UG: BMus/DipMus

*Prereq* BMus: French Horn 3:73376-1, DipMus: French Horn 2:72735-2

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

*Classes* (one 1hr individual lesson & concert practice)/wk

Students will learn about and experience the process of devising, rehearsing and performing a solo public recital of no more than 40 minutes' duration. The program should contain music of composers from different periods and demonstrate quality, variety and balance.

For further information contact A- Buddie (Brass).

### French Horn 5 4 units No. 75228-1 UG: BMus

*Prereq* French Horn 4: 74481-2

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

*Classes* (one 1hr individual lesson & concert practice)/wk

Students will be encouraged to engage in critical analysis of their technical competencies and devise and/or identify ways to correct weaknesses. At the end of the semester students will be able to perform a technical examination of 30 minutes' duration, consisting of scales, arpeggios, advanced studies, sight reading, and transposition, details of which may be obtained from the lecturer.

For further information contact A. Buddie (Brass).

### French Horn 6 4 units No. 76798-2 UG: BMus/DipMus

*Prereq* BMus: French Horn 5:75228-1, DipMus: French Horn 4:74481-2

*Assessment* concerto examination, two 6min concert practice performances (100%)

*Classes* (one 1hr individual lesson & concert practice)/wk

The course will culminate in the performance of a concerto with piano accompaniment. This performance will demonstrate that students have acquired sufficient technical facility, stylistic judgement and ensemble skills as well as the physical stamina and extended concentration which are necessary to perform an accompanied major work to a high standard of proficiency.

For further information contact A. Buddie (Brass).

### French Horn 7 4 units No. 77459-1 UG: BMus/DipMus

*Prereq* French Horn 6: 76798-2

*Assessment* 30min technical exam, one 6min concert practice performance, one 12min lunch-time concert performance (100%)

*Classes* (one 1hr individual lesson & concert practice)/wk

The course aims to improve the students' ability to perform a range of compositions to a high standard of proficiency and extend their range of known repertoire. Content will focus on preparatory work for the Senior Recital of 50 minutes' duration which will be performed at the conclusion of French Horn 8. Students will learn a number of works which may or may not be used in the recital. At the end of the course students should be able to describe the works which are to be included in their recital program and reasons for their choice. The program choice should take into consideration quality, variety and balance.

For further information contact A. Buddie (Brass).

**French Horn 8** **4 units**  
**No. 78294-2** **UG: BMus/DipMus**

*Prereq* French Horn 7: 77459-1

*Assessment* 50min senior recital, one 6min concert practice performance, one 12min lunch-time concert performance (100%)

*Classes* (one 1hr individual lesson & concert practice)/wk

The course will provide students with the opportunity to concentrate on the works which were chosen for inclusion in the Senior Recital program of 50 minutes' duration. The program will include a major work and several other works of various styles including, if possible, some new music. The continued study throughout the course of advanced orchestral audition repertoire will be encouraged, especially for those students who intend to become professional orchestral performers.

For further information contact A. Buddie (Brass).

**French Horn 7 (Honours)** **4 units**  
**No. 77469-1** **UG: BMus**

*Prereq* see BMus Honours regulations

*Assessment* 40min honours recital (100%)

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

Available from the Chair of Unit.

For further information contact A. Buddie (Brass).

**French Horn 8 (Honours)** **4 units**  
**No. 78204-2** **UG: BMus**

*Prereq* French Horn 7 (Honours): 77469-1

*Assessment* 1hr public honours recital (100%)

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

Available from the Chair of Unit.

For further information contact A. Buddie (Brass).

**Functional Guitar 1** **1 unit**  
**No. 71048-1** **UG: BMus/DipMus**

*Prereq and Coreq* none

*Assessment* class work (50%), 15min prac exam (50%)

*Classes* one 1hr class/wk

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).

**Functional Guitar 2** **1 unit**  
**No. 72137-2** **UG: BMus/DipMus**

*Prereq* Functional Guitar 1: 71048-1

*Assessment* class work (50%), 15min prac exam (50%)

*Classes* one 1hr class/wk

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).

**Functional Guitar 3** **1 unit**  
**No. 73154-1** **UG: BMus/DipMus**

*Prereq* Functional Guitar 2: 72137-2

*Assessment* class work (50%), 15min prac exam (50%)

*Classes* one 1hr class/wk

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).

**Functional Guitar 4** **1 unit**  
**No. 74293-2** **UG: BMus/DipMus**

*Prereq* Functional Guitar 3: 73154-1

*Assessment* class work (50%), 15min prac exam (50%)

*Classes* one 1hr class/wk

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).

**Functional Keyboard 1** **2 units**  
**No. 71041-1** **UG: BMus/DipMus/BMusEd(Keybd)**

*Prereq and Coreq* none

*Assessment* classwork 100%

*Classes* one 1hr class/wk

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

For further information contact G. Willems (Keyboard).

**Functional Keyboard 2** **2 units**  
**No. 72130-2** **UG: BMus/DipMus/BMusEd(Keybd)**

*Prereq and Coreq* Functional Keyboard 1

*Assessment* classwork 60% 15 min prac exam 40%

*Classes* one 1hr class/wk

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

For further information contact G. Willems (Keyboard).

**Functional Keyboard 3** 2 units  
**No. 73335-1** UG: BMus/DipMus

*Prereq* Functional Keyboard 2

*Assessment* classwork 60% 15 min viva voca exam(40%)

*Classes* one 1hr class/wk

The courses 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).

**German 1** 2 units  
**No. 73225-1** UG

*Prereq and Coreq* none

*Assessment* 60min mid-semester exam (35%), 90min end of semester exam (65%)

*Classes* two 1hr tut/wk

This introductory German course is intended for students with no previous knowledge of German and for students with a basic knowledge of German. The classes are based on a communicative approach reinforced by the systematic study of vocabulary, basic grammatical structures and syntactical patterns introduced by the main text prescribed for this course. The classes are designed to develop reading comprehension and oral/aural skills to enable students to cope with basic everyday situations in a German-speaking county.

For further information contact Dr R. Gilbert. (General Studies).

Textbooks

W. Hieber *Lernziel Deutsch (1)* (Max Heuber Verlag, 1983)

*Kontakte (1)* (BBC Books)

Readings from various other sources

**German 2** 2 units  
**No. 74364-2** UG

*Prereq* German 1: 73225-1

*Assessment* 60min mid-semester exam (35%), 90min end of semester exam (65%)

*Classes* two 1hr tut/wk

This is the continuation of the introductory German course, German 1. It provides further systematic study of vocabulary and basic grammatical structures and further develops the skills of reading, speaking and listening.

For further information contact Dr R. Gilbert. (General Studies).

Textbook

W. Hieber *Lernziel Deutsch (1)* (Max Heuber Verlag, 1983)

**German 3** 2 units  
**No. 75110-1** UG

*Prereq* German 2: 74364-2

*Assessment* 60min mid-semester exam (35%), 90min end of semester exam (65%)

*Classes* two 1hr tut/wk

This course is intended for students who have completed the introductory German courses 1 and 2

or their equivalent. The course aims to extend the knowledge, practice and active use of vocabulary, grammatical structures and syntactical patterns based on the main text prescribed for this course. The classes are designed to develop further the skills of reading comprehension, listening and speaking to enable students to cope with everyday situations in a German-speaking country.

For further information contact Dr R. Gilbert. (General Studies).

Textbooks

W. Hieber *Lernziel Deutsch (1) & (2)* (Max Heuber Verlag, 1983)

Y. Trim *Deutsch Direkt* (BBC Books, 1985)

**German 4** 2 units  
**No. 76257-2** UG

*Prereq* German 3: 75110-1

*Assessment* 60min mid-semester exam (35%), 90min end of semester exam (65%)

*Classes* two 1hr tut/wk

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

For further information contact Dr R. Gilbert (General Studies).

Textbooks

W. Hieber *Lernziel Deutsch (1)* (Max Heuber Verlag, 1983)

Y. Trim *Deutsch Direkt* (BBC Books, 1985)

**Graduate German 1** 1 unit  
**No. 71150-1** PG: GDipM(Op)/GDipM(Rep)

*Prereq and Coreq* none

*Assessment* prac tasks (50%), oral exam (50%)

*Classes* one 1hr workshop/wk

The aim is to concentrate on the language needs of each student. Emphasis is on pronunciation and diction, a heightened awareness of the word-music relationship, and the development of confidence enabling students to become autonomous interpretative artists. Emphasis is given to aspects of German as required by singers, namely pronunciation, diction, intonation, translation of texts, and awareness of the word-music relationship.

Under supervision, Repetiteur students work with singers from the Diploma of Opera on repertoire being studied for Vocal Repertoire classes.

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

**Graduate German 2** 1 unit  
**No. 72238-2** PG: GDipM(Op)/GDipM(Rep)

*Prereq* Graduate German 1: 71150-1

*Assessment* prac tasks (50%), oral exam (50%)

*Classes* one 1hr workshop/wk

Consolidation of work undertaken in Graduate German 1.

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

**Graduate Italian 1** **1 unit**  
**No. 71151-1** **PG: GDipM(Op)/GDipM(Rep)**

*Prereq and Coreq* none

*Assessment* end of semester written and oral exam

*Classes* one 1hr workshop/wk

The aim is to concentrate on the language needs of each student. Emphasis is on pronunciation and diction, a heightened awareness of the word-music relationship, and the development of confidence enabling students to become autonomous interpretative artists. Emphasis is given to aspects of Italian as required by singers, namely pronunciation, diction, intonation, translation of texts, and awareness of the word-music relationship.

Under supervision, Repetiteur students work with singers from the Diploma of Opera on repertoire being studied for Vocal Repertoire classes.

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

**Graduate Italian 2** **1 unit**  
**No. 72239-2** **PG: GDipM(Op)/GDipM(Rep)**

*Prereq* Graduate Italian 1: 71151-1

*Assessment* end of semester written and oral exam

*Classes* one 1hr workshop/wk

Consolidation of work undertaken in Graduate Italian 1.

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

**Graduate Seminar 1** **2 units**  
**No. 71135-1** **PG: GDipM(Op)/GDipM(Perf)/GDipM(Rep)/GDipM(Acc)**

*Prereq and Coreq* none

*Assessment* two 15min performance/demonstrations (50% each)

*Classes* one 2hr seminar/wk

To provide an on-going forum for exchanging ideas and for presenting performances by graduate students, staff, guest and visiting artists. Each student is required to present two performance demonstrations each semester, one of which may be a lecture recital. These will be appraised by staff and visiting artists and students will be expected to give evidence of developing quality.

For further information contact D. Rumsey (Coordinator Graduate Program).

**Graduate Seminar 2** **2 units**  
**No. 72223-2** **PG: GDipM(Op) GDipM(Perf), GDipM(Rep)/GDipM(Acc)**

*Prereq and Coreq* none

*Assessment* two 15min performance/demonstrations (50% each)

*Classes* one 2hr seminar/wk

Please refer to Graduate Seminar 1.

For further information contact D. Rumsey (Coordinator Graduate Program).

**Guitar—Preamble**

At the beginning of the major study each student will be assigned a lecturer with whom they will normally work for the duration of the award. Continuing

consultation between lecturer and student, including appraisal of technical and interpretative strengths and weaknesses, will enable regular clarification of specific learning objectives and course content.

At the beginning of all courses included in the major study the lecturer will discuss past achievements and clarify weaknesses with each student, assist them to articulate personal objectives for advancement and recommend suitable course content.

In this context the course descriptions which follow should be read as a guide to the minimum requirements of the major study.

**Guitar 1** **4 units**  
**No. 71047-1** **UG: BMus/DipMus**

*Prereq and Coreq* none

*Assessment* 15min technical exam or equivalent, minimum one 6min concert practice performance (100%)

*Classes* (one 1hr individual lesson & concert practice)/wk

The course will focus on identification, revision and improvement of a range of musical and technical skills. At the end of the course students will be able to perform from memory one 19th century and one 20th century study of an acceptable level of difficulty. Depending on the student's rate of progress other works from a list of suggested repertoire will be studied.

For further information contact G. Pikler (Strings).

**Guitar 2** **4 units**  
**No. 72136-2** **UG: BMus DipMus**

*Prereq* Guitar 1: 71047-1

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

*Classes* (one 1hr individual lesson & concert practice)/wk

The student's range of technical and interpretative competencies will be extended through analysis of music drawn from the mainstream repertoire.

By the end of the semester students will be able to demonstrate their evolving ability to apply known technical and interpretative skills and knowledge to the preparation and performance of a 15 minute recital.

For further information contact G. Pikler (Strings).

**Guitar 3** **4 units**  
**No. 73153-1** **UG: BMus**

*Prereq* Guitar 2: 72136-2

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

*Classes* (one 1hr individual lesson & concert practice)/wk

The course will provide opportunities for students to improve their technical proficiency and increase the quantity of polished repertoire.

For further information contact G. Pikler (Strings).

**Guitar 4** **4 units**  
**No. 74292-2** **UG: BMus DipMus**

*Prereq* BMus: Guitar 3: 73153-1, DipMus: Guitar 2: 72136-2

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

*Classes* (one 1hr individual lesson & concert practice)/wk

Students will learn about and experience the process of devising, rehearsing and performing a solo public

recital, with piano accompaniment, of no more than 40 minutes' duration. Ideally the program should be substantially from memory and represent a variety of styles and periods.

For further information contact G. Pikler (Strings).

**Guitar 5** **4 units**  
**No. 75066-1** **UG: BMus**

*Prereq* Guitar 4: 74292-2

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

*Classes* (one 1hr individual lesson & concert practice)/wk

Students will be encouraged to engage in critical analysis of their technical competencies and identify ways to remedy any weakness. At the end of the semester students will be examined on their technical fluency.

Increasing knowledge of repertoire and continual improvement of stylistic interpretation and technical skill will enable students to identify and begin to prepare an appropriate concerto to be performed (with piano accompaniment) at the end of Guitar 6.

For further information contact G. Pikler (Strings).

**Guitar 6** **4 units**  
**No. 76215-2** **UG: BMus/DipMus**

*Prereq* BMus: Guitar 5: 75066-1, DipMus: Guitar 4: 74292-2

*Assessment* concerto exam, two 6min concert practice performances (100%)

*Classes* (one 1hr individual lesson & concert practice)/wk

The course will culminate in the performance of a concerto with piano accompaniment. This performance will demonstrate that students have acquired sufficient technical facility, stylistic judgement and ensemble skills as well as the physical stamina and extended concentration which are necessary to perform an accompanied major work to a high standard of proficiency.

For further information contact G. Pikler (Strings).

**Guitar 7** **4 units**  
**No. 77350-1** **UG: BMus/DipMus**

*Prereq* Guitar 6: 76215-2

*Assessment* 20min technical exam, one 6min concert practice performance, one 12min lunch-time concert performance (100%)

*Classes* (one 1hr individual lesson & concert practice)/wk

The course aims to improve students' ability to perform a range of compositions to a high standard of proficiency and extend their range of known repertoire. Content will focus on preparatory work for the Senior Recital of 50 minutes' duration which will be performed at the conclusion of Guitar 8. Students will learn a number of works which may be later discarded as the recital program firms.

For further information contact G. Pikler (Strings).

**Guitar 8** **4 units**  
**No. 78179-2** **UG: BMus/DipMus**

*Prereq* Guitar 7: 77350-1

*Assessment* 50min senior recital, one 6min concert practice performance, one 12min lunch-time concert performance (100%)

*Classes* (one 1hr individual lesson & concert practice)/wk

The course will provide students with the opportunity to concentrate on the works which were chosen for inclusion in the Senior Recital program during Guitar 7. The program should include a major work and other works of various styles. Recent compositions and works by Australian composers are encouraged. Program content and presentation of the recital will be taken into consideration during the assessment process.

For further information contact G. Pikler (Strings).

**Guitar 7 (Honours)** **4 units**  
**No. 77472-1** **UG: BMus**

*Prereq* see BMus Honours regulations

*Assessment* 40min honours recital (100%)

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

Available from the Chair of Unit.

For further information contact the Chair (Strings).

**Guitar 8 (Honours)** **4 units**  
**No. 78206-2** **UG: BMus**

*Prereq* Guitar 7 (Honours): 77472-1

*Assessment* 1hr public honours recital (100%)

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

Available from the Chair of Unit.

For further information contact the Chair (Strings).

**Harmony 1** **2 units**  
**No. 71035-1** **UG: BMus/DipMus**

*Prereq and Coreq* none

*Assessment* weekly assignments (40%), one 90min exam (60%)

*Classes* (1hr lec & 1hr tut)/wk

This course promotes a fundamental understanding of the materials of tonal music through the acquisition of practical skills in harmony. By studying principles of voice leading and chord function, illustrated with examples from the relevant repertoire, students will gain fluency in writing 4-part harmonisations using diatonic vocabulary. Exercises in species counterpoint will enhance the comprehension of voice leading principles. The main areas of study are:

- scales and chord construction, with reference to the harmonic series and the modal background of tonal music;
- principles of voice leading in 4 parts;
- most of the diatonic chord functions, including seventh chords and the cadential 6-4;
- first and second species counterpoint; and
- simple piano accompaniments.

For further information contact the Chair (Musicology).

Textbook

E. Aldwell and C. Schachter *Harmony and Voice Leading Workbook 1* 2nd edn (New York: Harcourt Brace Jovanovich, 1989)

**Harmony 2** **2 units**  
**No. 72124-2** **UG: BMus/DipMus**

*Prereq and Coreq* none

*Assessment* weekly assignments (40%), one 90min exam (60%)

*Classes* (1hr lec & 1hr tut)/wk

Students in this course, having acquired basic skills in voice leading and an understanding of diatonic chord functions, are introduced to more advanced concepts which are encountered frequently in the tonal repertoire. The concept of modulation is introduced and voice leading is given greater emphasis through the study of diatonic sequences and species counterpoint.

This extended musical vocabulary will permit a more comprehensive examination of repertoire examples and offer greater freedom in devising short piano pieces and accompaniments. The main areas of study are:

- chord V as a key area;
- chords III and VII;
- diatonic sequences;
- 6-3 chord techniques;
- counterpoint, up to fifth species (mixed rhythm); and
- simple piano styles and accompaniments.

For further information contact the Chair (Musicology).

#### Textbook

E. Aldwell and C. Schachter *Harmony and Voice Leading Workbook 1* 2nd edn (New York: Harcourt Brace Jovanovich, 1989)

### Harmony 3 1 unit No. 73142-1 UG: BMus/DipMus/BMusEd

*Prereq and Coreq* none

*Assessment* weekly assignments (50%), one 2.5hr exam (50%)  
*Classes* one 1hr tut/wk

The chorales of J.S. Bach, traditionally a focus of studies in harmony and counterpoint, provide a stylistic context for the vocabulary and techniques which are examined in this course. Students will acquire an understanding of, and fluency in, the composition practices found in 18th century chorales, and works with figured bass. Melodic and rhythmic figuration, applied chords and modulation to related keys are studied in this context. Where appropriate, reference is made to later styles, and harmonisations for piano are included. As well as completing harmonisations in the styles mentioned above, students will regularly examine musical examples from the 18th and 19th centuries and an analysis component is included in the weekly assignments.

For further information contact the Chair (Musicology).

#### Textbook

E. Aldwell and C. Schachter *Harmony and Voice Leading Workbook 2* 2nd edn (New York: Harcourt Brace Jovanovich, 1989)

### Harmony 4 1 unit No. 74283-2 UG: BMus/DipMus/BMusEd

*Prereq and Coreq* none

*Assessment* weekly assignments (50%), one 2.5hr exam (50%)  
*Classes* one 1hr tut/wk

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 it is intended that students should at least acquire the ability to look further into the music of that period as they encounter it.

In keeping with the stylistic orientation of the course, emphasis is placed upon developing facility with instrumental textures, and assignments may include such projects as completing the piano part for a passage from a *lied* by Schubert. Chromatic vocabulary is introduced in small-scale progressions but consideration is given to broader applications. Increasing importance is given to the analysis of examples from the repertoire, both in tutorials and assignments.

For further information contact the Chair (Musicology).

#### Textbook

E. Aldwell and C. Schachter *Harmony and Voice Leading Workbook 2* 2nd edn (New York: Harcourt Brace Jovanovich, 1989)

### Harmony 5 1 unit No. 75041-1 UG: BMusEd

*Prereq and Coreq* none

*Assessment* three written assignments (30% each), participation in class performances (10%)  
*Classes* one 1hr tut/wk

Surveys a representative selection of techniques of composition from the first half of the twentieth century. Topics will include: consonance and dissonance, harmonic vocabulary (including modal harmony), acoustics and the harmonic series, minimalist composition techniques, chance music, jazz harmony.

For further information contact B. Kos or C. Jordan (Composition).

### Harmony 6 1 unit No. 76185-2 UG: BMusEd

*Prereq and Coreq* none

*Assessment* three written assignments (30% each), participation in class performances (10%)  
*Classes* one 1hr tut/wk

Surveys a representative selection of techniques of composition from the second half of the twentieth century. Topics will include: polytonality, quartal and quintal harmony, 'non-traditional' use of triads, film and theatre music, twelve-tone composition.

For further information contact B. Kos or C. Jordan (Composition).

### Harp Major—Preamble

At the beginning of the major study each student will be assigned a lecturer with whom they will normally work for the duration of the award. Continuing consultation between lecturer and student, including appraisal of technical and interpretative strengths and weaknesses, will enable regular clarification of specific learning objectives and course content.

At the beginning of all courses included in the major study the lecturer will discuss past achievements and clarify weaknesses with each student, assist them to articulate personal objectives for advancement, recommend suitable content and advise the Chair of Unit in writing.



In this context the course descriptions which follow should be read as a guide to the minimum requirements of the major study in Harp.

**Harp 1** **4 units**  
**No. 71242-1** **UG: BMus/DipMus**

*Prereq and Coreq* none

*Assessment* 15min technical exam or equivalent, minimum one 6min concert practice performance (100%)

*Classes* (one 1hr individual lesson & concert practice)/wk

The course will focus on identification, revision and correction of a range of harpists technical skills and knowledge through various appropriate means. At the end of the course students will be able to perform from memory one study at an acceptable level of difficulty and technical exercises including scales and arpeggios. Other works from a list of suggested repertoire will be studied.

For further information contact the Chair (Strings).

**Harp 2** **4 units**  
**No. 72709-1** **UG: BMus/DipMus**

*Prereq* Harp 1: 71242-1

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

*Classes* (one 1hr individual lesson & concert practice)/wk

The student's range of technical and interpretative competencies will be extended through analysis and rehearsal of the classical repertoire and pieces composed in the 19th and 20th centuries.

By the end of the semester students will be able to demonstrate their evolving ability to apply known technical and interpretative skills and knowledge to the preparation and performance from memory of a set work and a piece of their own choice.

For further information contact the Chair (Strings).

**Harp 3** **4 units**  
**No. 73347-1** **UG: BMus**

*Prereq* Harp 2: 72709-2

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

*Classes* (one 1hr individual lesson & concert practice)/wk

The course will provide opportunities for students to improve their technical proficiency and increase the quantity of polished repertoire through the study and performance of works including: a major classical work and two concert etudes which allow demonstration of technical virtuosity. In consultation with lecturers, students will research the repertoire provided by the Chair of Unit, trial a variety of works and identify a limited range of compositions which maybe included in their Junior Recital to be performed at the conclusion of Harp 3.

For further information contact the Chair (Strings).

**Harp 4** **4 units**  
**No. 74450-2** **UG: BMus/DipMus**

*Prereq* BMus: Harp 3: 73347-1, DipMus: Harp 2: 72709-2

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

*Classes* (one 1hr individual lesson & concert practice)/wk

Students will learn about and experience the process of devising, rehearsing and performing a solo public recital of no more than 40 minutes' duration. The program, which will be performed from memory will include a pieces from composers of varying styles, e.g. Dussek, Salzedo, Krumpholtz, Grandjany.

For further information contact the Chair (Strings).

**Harp 5** **4 units**  
**No. 75194-1** **UG: BMus**

*Prereq* Harp 4: 74450-2

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

*Classes* (one 1hr individual lesson & concert practice)/wk

Students will be encouraged to engage in critical analysis of their technical competencies and devise and/or identify ways to correct weaknesses. At the end of the semester students will illustrate their standard of technical fluency by playing one virtuoso study at a standard equivalent to *Mirage or Communion* by Salzedo.

Increasing knowledge of repertoire and continual improvement of stylistic interpretation and technical skill will enable students to identify and begin to prepare an appropriate concerto to be performed (with piano accompaniment) at the end of Harp 6. In addition students will extend their repertoire of known compositions by studying a minimum of works to include: one sonata of any style, one major Romantic work, one 20th century work.

For further information contact the Chair (Strings).

**Harp 6** **4 units**  
**No. 76340-2** **UG: BMus/DipMus**

*Prereq* BMus: Harp 5: 75194-1, DipMus: Harp 4: 74450-2

*Assessment* concerto exam, two 6min concert practice performances (100%)

*Classes* (one 1hr individual lesson & concert practice)/wk

The course will culminate in the performance of a concerto with piano accompaniment. This performance will demonstrate that students have acquired sufficient technical facility, stylistic judgement and ensemble skills as well as the physical stamina and extended concentration which are necessary to perform an accompanied major work to a high standard of proficiency.

For further information contact the Chair (Strings).

**Harp 7** **4 units**  
**No. 77428-1** **UG: BMus/DipMus**

*Prereq* Harp 6: 76340-2

*Assessment* 30min technical exam, one 6min concert practice performance, one 12min lunch-rime concert performance (100%)

*Classes* (one 1hr individual lesson & concert practice)/wk

The course aims to improve students' ability to perform a range of compositions to a high standard of proficiency and extend their range of known repertoire with the inclusion of chamber music. Content will focus on preparatory work for the Senior Recital of 50 minutes' duration which will be performed at the conclusion of Harp 8. Students will learn a number of works which may be later discarded as the recital

program firms. At the end of the course students will be able to describe the works which are to be included in the recital program and reasons for their choice.

For further information contact the Chair (Strings).

**Harp 8** **4 units**  
**No. 78262-2** **UG: BMus/DipMus**

*Prereq* Harp 7: 77428-1

*Assessment* 50min senior recital, one 6min concert practice performance, one 12min lunch-time concert performance (100%)

*Classes* (one 1hr individual lesson & concert practice)/wk

The course will provide students with the opportunity to concentrate on the works which were chosen for inclusion in the Senior Recital program during Harp 7. The program will include a major work and several other works of various styles, including, if possible, some new music. Examples of the major works which could be chosen are Handel *Prelude and Toccata*, Faure *Impromptu*, Britten *Suite*, Salzedo *Variations on a theme in the ancient style*. Program content and presentation of the recital will be taken into consideration during the assessment process.

For further information contact the Chair (Strings).

**Harp Maintenance** **1 unit**  
**No. 71230-1** **UG: BMus**

*Prereq and Coreq* none

*Assessment* 30min prac and written exam (100%)

*Classes* one 1hr class/wk

At the end of the course students will have acquired knowledge of harp mechanism and achieved basic self-sufficiency in its maintenance. Practical workshops will enable students to practise skills including: stringing, re-felting, pedal, rod and disc regulation (adjustment and replacement) elimination of buzzes, click-clacks and squeaks.

Please note this course will be offered when enrolments permit and not necessarily in first year of the award.

For further information contact the Chair (Strings).

Textbook

Carl Swanson *A Guide for Harpists* (Boston Editions)

**Harpichord 1** **4 units**  
**No. 71049-1** **UG: BMus/DipMus**

*Prereq* none

*Assessment* 12min technical exam or equivalent, minimum one 6min concert practice performance and/or studio class (100%)

*Classes* (one 1hr individual lesson & concert practice)/wk

The course will focus on identification, revision and correction of a range of technical skills with reference to major treatises and other primary source materials of the 18th century. At the end of the course students will be able to perform *Sinfonia* of J.S. Bach, a sonata of reasonable difficulty by Domenico Scarlatti and a piece by either Francois Couperin or Rameau. Depending on the students' rate of progress other works from a list of suggested repertoire will be studied.

For further information contact the Chair (Keyboard).

**Harpichord 2** **4 units**  
**No. 72138-2** **UG: BMus/DipMus**

*Prereq* Harpichord 1: 71049-1

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

*Classes* (one 1hr individual lesson & concert practice)/wk

The student's range of technical and interpretative competencies will be extended through analysis and rehearsal of a complete 18th century suite such as a French suite or partita by J.S. Bach and several pieces composed in the 17th and 18th century representing a variety of genres and national styles. By the end of the semester students will be able to demonstrate their evolving ability to apply known technical and interpretative skills and knowledge to the preparation and performance of a set work (to be provided six weeks before the examination), and a piece of their own choice.

For further information contact the Chair (Keyboard).

**Harpichord 3** **4 units**  
**No. 73155-1** **UG: BMus**

*Prereq* Harpichord 2: 72138-2

*Assessment* 12min technical exam, two 6min concert practice performances (100%)

*Classes* (one 1hr individual lesson & concert practice)/wk

The course will provide opportunities for students to extend their technical skills through the study of paired fingering techniques as employed by the English virginalist and 16th century Spanish schools of keyboard playing. Students will improve their overall technical proficiency and stylistic awareness through the study and performance of works including: a substantial piece from the English virginalist school, a work from the early Classical period, a toccata by Frescobaldi or Froberger, and a minimum of two preludes and fugues from the *Well Tempered Clavier* by J.S. Bach. In consultation with lecturers students will trial a variety of works and identify a limited range of compositions which may be included in their Junior Recital to be performed at the conclusion of Harpichord 4.

For further information contact the Chair (Keyboard).

**Harpichord 4** **4 units**  
**No. 74294-2** **UG: BMus/DipMus**

*Prereq* BMus: Harpichord 3: 73155-1, DipMus: Harpichord 2: 72138-2

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

*Classes* (one 1hr individual lesson & concert practice)/wk

Students will learn about, and experience the process of, devising, rehearsing and performing a solo public recital of no more than 40 minutes' duration. The program will include a substantial work by J.S. Bach, a suite (including an unmeasured prelude) by a 17th century French composer OR a selection of pieces, including a toccata, by a composer of the first half of the 17th century such as Frescobaldi or Froberger, a substantial work from the English Virginalists School

demonstrating the use of paired fingering, and a pair of sonatas by Scarlatti OR a work from the early Classical period such as J.S. Bach or Haydn.

For further information contact the Chair (Keyboard).

**Harpichord 5** **4 units**  
**No. 75068-1** **UG: BMus**

*Prereq* Harpichord 4: 74294-2

*Assessment* 12min technical exam, two 6min concert practice performances (100%)

*Classes* (one 1hr individual lesson & concert practice)/wk

Students will extend their technical skills through the study of paired fingering techniques as employed by the late 16th and early 17th century Venetian School of keyboard playing and will employ these techniques in the preparation for performance of a toccata by one of the Gabriellis or Merulo. Students will also be encouraged to engage in critical analysis of their overall technical competencies and devise and/or identify ways to correct weaknesses. At the end of the semester students will illustrate their standard of technical fluency and ability to learn new work in a limited time by performing a set study (to be provided six weeks before the examination), and two virtuoso pieces at a standard equivalent to the *Sonata in D Minor* K.119 by Scarlatti or *Les Cyclopes* by Rameau.

For further information contact the Chair (Keyboard).

**Harpichord 6** **4 units**  
**No. 76217-2** **UG: BMus/DipMus**

*Prereq* BMus: Harpichord 5:75068-1, DipMus: Harpichord 4:74294-2

*Assessment* 12min technical exam, two 6min concert practice performances (100%)

*Classes* (one 1hr individual lesson & concert practice)/wk

The course will culminate in the performance of a concerto with harpichord accompaniment or, if possible and practical, small ensemble. This performance will demonstrate that students have acquired sufficient technical facility, stylistic judgement and ensemble skills as well as the physical stamina and extended concentration which are necessary to perform an accompanied major work to a high standard of proficiency.

For further information contact the Chair (Keyboard).

**Harpichord 7** **4 units**  
**No. 77351-1** **UG: BMus/DipMus**

*Prereq* BMus: Harpichord 6: 76217-2

*Assessment* 12min technical exam, one 6min concert practice performance, one 12min lunch-time concert performance (100%)

*Classes* (one 1hr individual lesson & concert practice)/wk

The course aims to improve students' ability to perform a range of compositions to a high standard of proficiency and extend their range of known repertoire. Content will focus on preparatory work for the Senior Recital of 50 minutes' duration which will be performed at the conclusion of Harpichord 8. Students will learn a number of works which may later be discarded as

the recital program firms. At the end of the course students will be able to describe the works which are to be included in the recital program and reasons for their choice. A set work will be provided six weeks before the examination. This will be studied without assistance from the lecturer and performed at the end of semester examination.

For further information contact the Chair (Keyboard).

**Harpichord 8** **4 units**  
**No. 78185-2** **UG: BMus/DipMus**

*Prereq* BMus: Harpichord 8: 77351-1

*Assessment* 50min senior recital, one 6min concert practice performance, one 12min lunch-time concert performance (100%)

*Classes* (one 1hr individual lesson & concert practice)/wk

The course will provide students with the opportunity to concentrate on the works which were chosen for inclusion in the Senior Recital program during Harpichord 7. This program will include a major work and several other works of various styles including, if possible, a 20th century work. Examples of major works which could be chosen are: *Overture in the French Style* by J.S. Bach, *Wurtemberg Sonata No 1* by C.P.E. Bach, *Walsingham* variations by Bull and the Suite in A minor/-major from *Nouvelle suites de pieces de clavecin* by Rameau.

For further information contact the Chair (Keyboard).

**Harpichord Class 1** **1 unit**  
**No. 71232-1** **UG: BMus**

*Coreq* Pianoforte 1: 71043-1

*Assessment* three prac assignments (20% each), one 10min prac exam (40%)

*Classes* one 1hr class/wk

Students will be taught the principles of harpichord technique and will develop performance skills through the study and preparation of pieces representing a variety of styles and genres.

For further information contact the Chair (Keyboard).

**Harpichord Class 2** **1 unit**  
**No. 72697-2** **UG: BMus**

*Coreq* Pianoforte 2: 72132-2

*Assessment* three prac assignments (20% each), one 10min prac exam (40%)

*Classes* one 1hr class/wk

Consolidation and extension of concepts and skills introduced in Harpichord Class 1.

For further information contact the Chair (Keyboard).

**Harpichord Class 3** **1 unit**  
**No. 73337-1** **UG: BMus**

*Coreq* Pianoforte 3: 73149-1

*Assessment* three prac assignments (20% each), one 10min prac exam (40%)

*Classes* one 1hr class/wk

Students will learn the fundamental principles of figured-bass realisation and will develop the skills

required for sensitive basso continuo accompaniment through work with solo instrumentalists and/or vocalists.

For further information contact the Chair (Keyboard).

### Harpichord Class 4 1 unit No. 74441-2 UG: BMus

*Coreq* Pianoforte 4: 74289-2

*Assessment* three prac assignments (20% each), one 10min prac exam (40%)

*Classes* one 1hr class/wk

Consolidation and extension of concepts and skills introduced in Harpichord Class 1.

For further information contact the Chair (Keyboard).

### History 1 2 units No. 73028-1 UG

*Prereq and Coreq* none

*Assessment* 2000w major assignment (50%), presentation of one tut paper (50%)

*Classes* (1hr lec & 1hr seminar)/wk

*The ages of Renaissance and Reason: 1400-1800.* This course will examine the major social, political, economic and artistic developments of the period. The following factors will be considered:

- class structure and its development;
- the role of the family unit;
- economic changes;
- the law;
- political involvement;
- development of the state;
- cultural and leisure activities;
- the arts;
- architecture and design.

For further information contact Dr D. Collins (General Studies).

### History 2 2 units No. 74265-2 UG

*Prereq and Coreq* none

*Assessment* 2000w major assignment (50%), presentation of one tut paper (50%)

*Classes* (1hr lec & 1hr seminar)/wk

*Emergence of Modern Europe: 1800-1914.* The course traces the influence on Europe and Australia of changing social, political, economic and artistic theories. Content includes: the nature of the term 'Revolution'—its political expression; industrialisation and its consequences; poverty and disease in urban society; education and populace; growing industry; liberal democracy; socialism and radical political movements; imperialism—Britain, France, Germany; Australian colonial life, processes of democratisation; culture and leisure time—changing patterns; science and Romanticism—'conflicting viewpoints?'

For further information contact Dr D. Collins (General Studies).

### History 3 2 units No. 75043-1 UG

*Prereq and Coreq* none

*Assessment* 2000w major assignment (50%), presentation of one tut paper (50%)

*Classes* (1hr lec & 1hr seminar)/wk

*The Creative artist in an Age of Uncertainty.* The course will examine the period 1914-1939 utilising film, music, art, poetry and novels of the period as historical source. Political, social and economic change in Europe and the U.S.A. will be analysed. Topics to be studied include the Bolshevik revolution and the Soviet bureaucratisation of culture, the Bauhaus and Weimar Germany, Nazi cultural policy, Fascism and Futurism, the 'New Deal' for U.S. artists, and the response of creative artists to the Spanish Civil War. A major theme will be a critical examination of the role of the state as patron of the arts.

For further information contact the Chair (General Studies).

### History 4 2 units No. 76187-2 UG

*Prereq and Coreq* none

*Assessment* 2000w major assignment (50%), presentation of one tut paper (50%)

*Classes* (1hr lec & 1hr seminar)/wk

*The Culture of the Cold War.* This course will examine the history of the Cold War with a particular emphasis on the politicisation of popular and elite culture in the Soviet Union and the U.S.A. A number of topics such as McCarthyism and 'un-American' activities, de-Stalinisation and the Thaw, Russification and the Prague 'Spring' and counterculture and protest songs will be studied. These will be related to an analysis of the origins and development of the Cold War. A major theme will be the role of the creative artist responding to political and social tensions in both Soviet and U.S. society during the 1950s and 1960s.

For further information contact the Chair (General Studies).

### History and Analysis of Music 1 and 2— Preamble

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

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

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

In recent years, the following electives have been offered on a regular basis:

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

Typical examples of course content include:

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

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

*Composition:* Provides tuition in composition for non-Composition majors. Students will be required to prepare short compositions for instrumental and vocal resources available within the group, or for instrumentation of their own choice.

For further information contact R. Toop (Musicology).

### History and Analysis of Music 1 1 unit No. 77328-1 UG: BMusEd

*Prereq* none

*Assessment* seminar presentation and/or assignment

*Classes* one 1hr seminar/wk

Please refer to History and Analysis of Music—Preamble.

For further information contact R. Toop (Musicology).

### History and Analysis of Music 2 1 unit No. 78160-2 UG: BMusEd

*Prereq* none

*Assessment* seminar presentation and/or assignment

*Classes* one 1hr seminar/wk

Please refer to History and Analysis of Music—Preamble.

For further information contact R. Toop (Musicology).

### History of Civilisation—Preamble

This general education course is designed to provide students with a historical survey of aspects of the western cultural tradition. Topics in social, political or

cultural history are chosen and arranged to complement students' professional studies in Western art music.

### History of Civilisation 1 2 units No. 71037-1 UG: BMus/BMusEd

*Prereq and Coreq* none

*Assessment* major assignment (50%); participation and presentation of papers (50%)

*Classes* (1hr lec & 1hr seminar)/wk

Concentrates on the transformation of the classical heritage in Europe from Charlemagne to the Renaissance. Cultural currents combining classical, Christian and Germanic elements will be studied and the impact of culture contact with non-European societies assessed. A particular emphasis will be placed on the development of the Western religious tradition, the relationship of church and state, and the nature of secular and religious patronage of creative artists. The concepts of 'Classicism' and 'Renaissance' in Western cultural history will be explored in a number of settings.

For further information contact the Chair (General Studies).

### History of Civilisation 2 2 units No. 72126-2 UG: BMus/BMusEd

*Prereq and Coreq* none

*Assessment* major assignment (50%); participation and presentation of papers (50%)

*Classes* (1hr lec & 1hr seminar)/wk

Concentrates on the antecedents and developing traditions of modern social, cultural and political movements. A particular emphasis will be placed on the cultural expression of ideologies such as Nationalism, Utopianism, Romanticism, Fascism and Socialism. The concepts of 'stage', 'elite', 'bourgeois', and 'popular' cultures will be explored in a number of settings from the time of the French Revolution.

For further information contact the Chair (General Studies).

### History of Opera 1-4 —Preamble

The course aims to acquaint students with knowledge of the origins of opera, its growth through its major stages and its relation to European theatre. Opera and music theatre will be placed in the broader context of the development of European culture and society. Students will encounter a wide range of operatic repertoire and some prominent examples will be studied in some depth for their musical and dramatic content as well as their significance in the historic development of music theatre.

### History of Opera 1 1 unit No. 71195-1 UG: BMus/DipOp

*Prereq and Coreq* none

*Assessment* 1hr exam (100%)

*Classes* one 1hr lec/wk

The development of opera from its beginnings to the end of the 18th century.

- Ancient Greece and Rome, the plays and the theatres;

- Medieval theatre in England and Europe;
  - The Italian Renaissance—17th century Italy and France, the 18th century in England, Italy, France—Mozart;
  - European Court theatres; theatre and stage design.
- For further information contact the Chair of Unit (Vocal Studies & Opera).

**History of Opera 2** 1 unit  
**No. 72291-2** UG: BMus/DipOp

*Prereq* History of Opera 1: 71195-1  
*Assessment* 1hr exam (100%)  
*Classes* one 1hr lec/wk

The progression of opera throughout the 19th century.

- Operatic landmarks and development in Italy, Germany, France and Russia, highlighting works by Rossini, Donizetti, Beethoven, Weber, Bizet, Gounod, Verdi, Tchaikovsky, Puccini, Wagner and others.
- Theatre and stage design, lighting.
- Wagner and Bayreuth.

For further information contact the Chair of Unit (Vocal Studies & Opera).

**History of Opera 3** 1 unit  
**No. 73286-1** UG: BMus/DipOp

*Prereq* History of Opera 2: 72291-2  
*Assessment* one 2000w essay (100%)  
*Classes* one 1hr class/wk

The 20th century.

- Theatre and stage design; experimental theatre; new movements in music,
- Particular reference to the works of: Strauss, Puccini, Janacek, Britten, Debussy, Weill, Poulenc, Stravinsky, Britten, Glass, Meale.
- Appia and Craig: Wieland Wagner at Bayreuth; expressionism, symbolism, the librettists.

For further information contact the Chair of Unit (Vocal Studies & Opera).

**History of Opera 4** 1 unit  
**No. 74418-2** UG: BMus/DipOp

*Prereq* History of Opera 3: 73286-1  
*Assessment* one 2500w essay (100%)  
*Classes* one 1hr lec

Special studies—an opportunity to explore a genre, movement, topic area, period, composer or work in depth.

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

**Honours Transition Unit** 2 units  
**No. 74495-2** UG: BMusEd(Hons)

*Prereq and Coreq* none  
*Assessment* Participation and Assignments  
*Classes* one 2hr lec/wk

The Honours Transition Unit aims to introduce students to educational research. It will begin to develop critical awareness of the social, educational and epistemological role of educational research, enabling students to think of themselves as consumers and practitioners of educational research, and

providing the conceptual basis for a broad and flexible understanding and practice. An appreciation for the various fields of study will be developed through the lecture and tutorial program including participation in practical research activities and/or simulators. Research Methods 1 and Research Methods 2 will deal more intensively with research methods and design.

**Research Methods 1 (2 hours)**

This course will introduce the students to a range of research methodologies, including methods of data collection, analysis and reporting. The course will either be led by a team of lecturers from the School of Academic studies, or, students will attend relevant courses in the Faculty of Education at Sydney University.

*Content:*

The role of research;  
 Selecting a research problem and constructing hypotheses;  
 Constructing research designs;  
 Procedures for observation and measurement;  
 Approaches to historical and philosophical enquiry;  
 Statistical analysis;  
 Descriptive and qualitative research methods.

**Research Methods 2 (2 hours)**

It is the aim of this course to introduce students to a range of styles of research suitable for examining and discussing issues in music education. To achieve this, students will critically evaluate current research literature in music education, and analyse the major forms of research relevant to their proposed research topic. The major outcome of this course will be the submission of a proposal for BMus Ed Honours Special Study.

The proposal will usually consist of:

- Chapter 1 An Introduction and Statement of Problem
- Chapter 2 Review of Literature
- Chapter 3 Design of the Study

The draft Proposal for Special Study must be submitted by the final week of lectures. The revised Proposal must be submitted by the last week of January in the following year.

**Special Study Honours 1 (2 hours)**

In semester 7 students will work on the organisation and data collection for their Special Study. Students will meet regularly in seminar groups to present aspects of their Special Study. Presentations will be subject to critical analysis by peers and lecturers. Regular meetings with supervisors are a requirement.

Assessment will be based upon progress reports which might involve:

1. Oral presentations, and/or
2. Written reports.

**Improvisation 1** 2 units

**No. 71084-1** UG: ADJS/BMus (Jazz)

*Coreq* Jazz Performance 1: 71086-1

*Assessment* a final grade will be compiled from continual assessment of improvisation and ensemble skills demonstrated during weekly classes (100%)

*Classes* one 3hr tut/wk

The course is taught by combining instrumentalists/vocalists into combo sized groups, balanced by instrumentation and guided by an expert improvisation coach. By the end of the first year students will be able to:

- understand and improvise over II-V and II-V-I progressions in major and minor keys.
- improvise on tunes/songs with standard harmonic progressions found in the *Year 1 Compulsory Song Repertoire*.
- Improvise over tunes/songs which have a slow harmonic rhythm and are based on modal material.
- Use *Guide-Tones* as a basis for counter-melodies and improvised solos.
- Apply basic modes to the *Year 1 Compulsory Song Repertoire*.
- Apply commonly used modes derived from the ascending melodic minor.

For further information contact D. Montz (Jazz Studies).

### Improvisation 2 2 units No. 72174-2 UG: ADJS/BMus (Jazz)

*Coreq* Jazz Performance 2: 72176-2

*Assessment* 30min jury exam (100%) will concurrently assess Improvisation 2 and Jazz Performance 2, staff will provide accompaniment

*Classes* one 3hr tut/wk

Consolidation of concepts and skills introduced in Improvisation 1. Students will be expected to practise and experiment with techniques and be able to demonstrate continually improved capabilities in improvisation sessions.

For further information contact D. Montz (Jazz Studies).

### Improvisation 3 2 units No. 73338-1 UG: ADJS/BMus(Jazz)

*Prereq* Improvisation 2: 72174-2

*Coreq* Jazz Performance 3: 73200-1

*Assessment* a final grade will be compiled from continual assessment of improvisation and ensemble skills demonstrated during weekly classes (100%)

*Classes* one 3hr tut/wk

This course will develop previously learned skills and focus on more advanced developments and techniques. Having completed Improvisation 3 and 4 students will be able to:

- Improvise over the tunes/songs with standard harmonic progressions found in the *Year 2 Compulsory Song Repertoire*.
- Apply basic modes to the tunes/songs found in the *Year 2 Compulsory Song Repertoire*.
- Apply all modes derived from the ascending melodic minor.
- Apply diminished and diminished blues scales where and when appropriate,

For further information contact D. Montz (Jazz Studies).

### Improvisation 4 2 units No. 74442-2 UG: ADJS BMus(Jazz)

*Prereq* Improvisation 3: 73338-1

*Coreq* Jazz Performance 4: 74339-2

*Assessment* ADJS: 30 min jury exam (100%) will concurrently assess Improvisation 4 and Jazz Performance 4, staff will provide accompaniment; BMus 4 (Jazz): presentation and performance of a 40min junior recital (100%)

*Classes* one 3hr tut/wk

Consolidation of concepts and skills introduced in Improvisation 3. Students will be expected to practise and experiment with techniques and be able to demonstrate continually improved capabilities in improvisation sessions.

For further information contact D. Montz (Jazz Studies).

### Improvisation 5 2 units No. 75180-1 UG: BMus(Jazz)

*Prereq* Improvisation 4: 74442-2

*Coreq* Jazz Performance 5: 75195-1

*Assessment* a final grade will be compiled from continual assessment of improvisation and ensemble skills demonstrated during weekly classes (100%)

*Classes* one 3hr tut/wk

The objective of this course, other than to improve technical and theoretical skills, is to promote a deeper understanding of the philosophical basis of jazz improvisation. By the end of Improvisation 5 students will be able to:

- Improvise on all the technical material learnt in Improvisation 1-4 with higher level skills and artistry.
- Improvise over tunes/songs from the *Year 3 Compulsory Song Repertoire-which* use standard and non-standard harmonic progressions.
- Use *Guide-Tones* as a basis for counter-melodies and improvised solos and accompaniment.
- Apply all basic modes and all modes derived from the ascending melodic minor to the tunes/songs from the *Year 3 Compulsory Song Repertoire*.
- Demonstrate an awareness of form and structure when soloing or accompanying others.
- Apply contemporary concepts when improvising as a soloist or an accompanist.
- Demonstrate the ability to improvise without preconceived structuring.

For further information contact D. Montz (Jazz Studies).

### Improvisation 6 2 units No. 76327-2 UG: BMus(Jazz)

*Prereq* Improvisation 5: 75180-1

*Coreq* Jazz Performance 6: 76341-2

*Assessment* 30min jury exam (100%) will concurrently assess Improvisation 6 and Jazz Performance 6, staff will provide accompaniment

*Classes* one 3hr tut/wk

Consolidation of concepts and skills introduced in Improvisation 5. Students will be expected to practise and experiment with techniques and be able to demonstrate continually improved capabilities in improvisation sessions.

For further information contact D. Montz (Jazz Studies).

## Improvisation 7 2 units

### No. 77416-1 UG: BMus(Jazz)

*Prereq* Improvisation 6: 76327-2

*Coreq* Jazz Performance 7: 77429-1

*Assessment* 30min advanced jury exam to include work in preparation for the senior recital (100%)

*Classes* one 3hr tut/wk

By the end of Improvisation 7 students should be performing to a mature professional manner and will be able to:

- Improvise while soloing or accompanying using, in a highly skilled manner, the technical material learned in Improvisation 1 to 6.
- Improvise over tunes/songs from the *Year 4 Compulsory Song Repertoire* which use standard and non-standard harmonic progressions, as well as being able to apply all major and minor modes, diminished and diminished blues, pentatonic, other types of scales and *Guide-Tones* in a thoroughly musical manner.
- Demonstrate an awareness of form and structure while soloing or accompanying.
- Understand and apply contemporary concepts.
- Improvise without preconceived structuring.
- Creatively combine the techniques and devices learned during the previous years of practice and study with their own musical directions and interests. *'To be able to speak with their own mind'*

For further information contact D. Montz (Jazz Studies).

## Improvisation 8 2 units

### No. 78252-2 UG: BMus(Jazz)

*Prereq* Improvisation 7: 76327-2

*Coreq* Jazz Performance 8: 78263-2

*Assessment* 55min senior recital (100%)

*Classes* one 3hr tut/wk

Consolidation of concepts and skills introduced in Improvisation 1-7. Students will be expected to practise and experiment with techniques and be able to demonstrate capabilities in improvisation sessions at a high professional standard.

For further information contact D. Montz (Jazz Studies).

## Instrumental Pedagogy and Arranging A 2 units

### No. 77364-1 UG: BMusEd

*Prereq and Coreq* none

*Assessment* one group composition (30%), conducting test (20%), written test (15%), final conducting exam (35%)

*Classes* (1hr lec & 1hr tut)/wk

To provide as many conducting opportunities as possible. To present basic stick technique—preparatory gestures; conducting patterns in 4,3,2,1, 6 and 5; staccato and legato style; dynamic indications; subunit of beats; endings; fermatas. To provide practical experience in ensemble rehearsal techniques (conducting, balancing, tuning and interpretation). To discuss the planning and management of instrumental ensembles in the high schools. To consider motivational techniques, the psychology of directing instrumental activities. To discuss scoring

strategies for small group instrumental combinations. The seminar and lectures are supplemented by visits to school demonstration lessons dealing with instrumental forces.

For further information contact the Chair (Music Education).

## Instrumental Pedagogy and Arranging B 2 units

### No. 78198-2 UG: BMusEd

*Prereq and Coreq* Instrumental Pedagogy and Arranging A: 77364-1

*Assessment* one group composition (30%), conducting test (20%), written test (15%), final conducting exam (35%)

*Classes* (1hr lec & 1hr tut)/wk

This course examines and reinforces conducting and rehearsal techniques for various large and small ensembles including: concert band, school orchestra and stage band. Students will learn how to arrange music for these groups. Style will be an important consideration when dealing with the area of jazz in instrumental work. The aim of the course is to provide students with a solid grounding in conducting and rehearsal techniques and knowledge of repertoire sufficient to properly prepare them for the running and management of typical school ensembles.

For further information contact the Chair (Music Education).

## Instrumental Tuition 1 4 units

### No. 71216-1 PG: GDipM(Acc)

*Prereq and Coreq* none

*Assessment* two term progress reports (50% each)

*Classes* one 1hr individual lesson/wk

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 course 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).

## Instrumental Tuition 2 4 units

### No. 72312-2 PG: GDipM(Acc)

*Prereq and Coreq* Individual Tuition 1: 71216-1

*Assessment* two term progress reports (50% each)

*Classes* one 1hr individual lesson/wk

Consolidation and continuation of work introduced in Instrumental Tuition 1.

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

## Interpretation of Early Music 1 2 units

### No. 75177-1 UG: BMus DipMus(Guitar)

*Prereq and Coreq* none

*Assessment* 1hr written exam (100%)

*Classes* one 1hr class/wk



The course is intended to help the guitarist understand the origins of the lute and vihuela music played on the modern instrument. The subject embraces reading tablature, figured bass, transcriptions from original sources, ornamentation and interpretation.

For further information contact G. Pikler (Strings).

**Interpretation of Early Music 2** 2 units  
**No. 76328-2** UG: BMus/DipMus(Guitar)

*Prereq* Interpretation of Early Music 1: 75177-1

*Assessment* 1hr written exam (100%)

*Classes* one 1hr class/wk

Please refer to Interpretation of Early Music 1.

For further information contact G. Pikler (Strings).

**Introduction to Research Method** 2 units  
**No. 71082-1** PG: MMus(Perf)/MMus(Comp)

*Prereq and Coreq* none

*Assessment* presentation of a number of short papers

*Classes* one 2hr seminar/wk

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 course 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).

**Introduction to World Music Research** 2 units  
**No. 71117-1** PG: MMus(MusEd)

*Prereq and Coreq* none

*Assessment* continual assessment and individual task assessment is applied to this subject

*Classes* to be arranged with supervising lecturer

This subject provides the fundamental for study in this major. It addresses such issues as definition of terms in ethno-musicology, music and dance culture, urban ethno-musicology, ethno-musicological variables; data collection and classification, field work, transcription, analyses, transmission and music learning and codes of ethics for ethnomusicological research. Assessment tasks may include: reading and discussion on weekly prescribed topics, including the writings and recordings of pioneer scholars; field work exercises, including replication; transcription and analysis exercises; written reports on five visits to World Music performances and museums; assignment: independent study of an approved topic; and two tutorial papers.

For further information contact Dr P. Brennan (Music Education).

**Italian 1** 2 units  
**No. 73226-1** UG

*Prereq and Coreq* none

*Assessment* 60min mid-semester exam (35%), 90min end of semester exam (65%)

*Classes* two 1hr tut/wk

This introductory Italian course is intended for students with no previous knowledge of Italian and for students with a basic knowledge of Italian. The classes are based on a communicative approach reinforced by the systematic study of vocabulary, basic grammatical structures and syntactical patterns introduced by the main text prescribed for this course. The classes are designed to develop reading comprehension and oral/aural skills to enable students to cope with basic everyday situations in a Italian-speaking county.

For further information contact Dr R. Gilbert. (General Studies).

*Textbook* I  
Totara/Marmini: *Facciamo Italiano Part A*

**Italian 2** 2 units  
**No. 74365-2** UG

*Prereq* Italian 2: 73226-1

*Assessment* 60min mid-semester exam (35%), 90min end of semester exam (65%)

*Classes* two 1hr tut/wk

This is the continuation of the introductory Italian course, Italian 1. It provides further systematic study of vocabulary and basic grammatical structures and further develops the skills of reading, speaking and listening.

For further information contact Dr R. Gilbert. (General Studies).

*Textbook*  
Totara/Marmini: *Facciamo Italiano Part A*

**Italian 3** 2 units  
**No. 75111-1** UG

*Prereq* Italian 2: 74364-2

*Assessment* 60min mid-semester exam (35%), 90min end of semester exam (65%)

*Classes* two 1hr tut/wk

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

For further information contact Dr R. Gilbert. (General Studies).

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

**Italian 4** **2 units**  
**No. 76258-2** **UG**  
*Prereq* Italian 3: 75110-1  
*Assessment* 60min mid-semester exam (35%), 90min end of semester exam (65%)  
*Classes* two 1hr tut/wk

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

For further information contact Dr R. Gilbert (General Studies).

*Textbooks*  
 Totara/Marmini *Facciamo Italiano Part B*  
 F. Merlonghi *Oggi in Italia*  
 G. Battaglia *Leggiamo e conversiamo*)

**Jazz Advanced Arranging 3** **1 unit**  
**No. 73217-1** **UG**  
*Prereq* BMus: Jazz Harmony and Arranging 4: 74457-2  
*Assessment* one arrangement for Big Band or an equivalent large ensemble (100%)  
*Classes* one 2hr tut/wk

The aim of this course is to encourage students to explore creative approaches in arranging/composing for a large jazz ensemble (Big Band). In the first semester, a variety of technical and creative approaches and working procedures will be studied, including reharmonisation techniques and open and closed voicing procedures used in this type of scoring. At least one significant work will be presented for rehearsal by the Big Band or an equivalent large ensemble.

For further information contact the Chair (Jazz Studies).

**Jazz Advanced Arranging 4** **1 unit**  
**No. 74356-2** **UG**  
*Prereq* Jazz Advanced Arranging 3: 73217-1  
*Assessment* one arrangement for Big Band or an equivalent large ensemble (100%)  
*Classes* one 2hr tut/wk

The course will explore the use of counterpoint and counter melody construction, line writing technique, ensemble, section and mixed voicing combinations. At least one significant work will be presented for rehearsal by the Big Band or an equivalent large ensemble.

For further information contact the Chair (Jazz Studies).

**Jazz Composer/Arranger Workshop 1** **1 unit**  
**No. 71097-1** **UG: ADJS (Arr)**  
*Coreq* Performance 1 (Jazz Arranging): 71133-1  
*Assessment* approved number of creative arrangements for Advanced Small Ensemble (100%)  
*Classes* one 1hr tut/wk

This is a performance course to enable arrangers to rehearse and hear their works performed. Arrangers are required to observe and /or rehearse Advanced

Small Ensemble each week. Students will take part whether or not they have a work ready for rehearsal, so that they may gain benefit from other works being discussed and rehearsed. The lecturer who leads the Advanced Small Ensemble is responsible for coaching and assessing the arrangements.

For further information contact D. Montz (Jazz Studies).

**Jazz Composer/Arranger Workshop 2** **1 unit**  
**No. 72187-2** **UG: ADJS (Arr)**  
*Coreq* Performance 2 (Jazz Arranging): 72221-2  
*Assessment* approved number of creative arrangements for Advanced Small Ensemble (100%)  
 ■ *Classes* one 1hr tut/wk

Revision and consolidation of concepts and skills introduced in Jazz Composer/ Arranger Workshop 1.

For further information contact D. Montz (Jazz Studies).

**Jazz Composer/Arranger Workshop 3** **1 unit**  
**No. 73295-1** **UG: ADJS (Arr)**  
*Prereq* Jazz Composer/Arranger Workshop 2: 72187-2  
*Assessment* approved number of creative arrangements for Big Band or equivalent large ensemble (100%)  
*Classes* one 1hr tut/wk

Students will observe and/or present works to be rehearsed by the Big Band each week. Students are required to rehearse their work with the Big Band to enable the students to develop appropriate rehearsal and creative writing techniques and to hear their works and other works rehearsed and performed.

For further information contact D. Montz (Jazz Studies).

**Jazz Composer/Arranger Workshop 4** **1 unit**  
**No. 74426-2** **UG: ADJS (Arr)**  
*Prereq* Jazz Composer/Arranger Workshop 3: 73295-1  
*Assessment* approved number of creative arrangements for Big Band or equivalent large ensemble (100%)  
*Classes* one 1hr tut/wk

Revision and consolidation of concepts and skills introduced in Jazz Composer/Arranger Workshop 3.

For further information contact D. Montz (Jazz Studies).

**Jazz Concert Practice—Preamble**  
 This course is designed to provide an opportunity for students to learn the techniques of performance practice. The class meets weekly and is conducted under concert conditions. The students help to plan the program, prepare the stage and to make other arrangements that help to present a 'professional performance'. All Jazz Studies ensembles will perform at least once per semester and all Jazz Majors will perform at least twice per semester. All Arranging Majors will have at least two works performed per semester. Every effort will be made to provide opportunities for all students to perform as leaders.

However, time is limited and students are encouraged to perform as co-leaders in some cases. All student performance plans will be approved by the teacher of the class. It is strongly recommended that all members of the performing groups be enrolled in a major study in jazz. (See the *Jazz Unit Handbook* for additional information).

**Jazz Concert Practice 1** 1 unit  
**No. 71092-1** UG: ADJS/BMus(Jazz)

*Prereq and Coreq* none

*Assessment* a grade will be compiled from continual assessment of professional demeanour, performance and ensemble skills demonstrated during performances (Pass/Fail)

*Classes* (one 1hr tut/performance)/wk

Please refer to Jazz Concert Practice—Preamble above.

For further information contact D. Montz (Jazz Studies).

**Jazz Concert Practice 2** 1 unit  
**No. 72182-2** UG: ADJS'BMus(Jazz)

*Prereq and Coreq* none

*Assessment* a grade will be compiled from continual assessment of professional demeanour, performance and ensemble demonstrated during performances (Pass/Fail)

*Classes* (one 1hr tut/performance)/wk

Please refer to Jazz Concert Practice—Preamble above.

For further information contact D. Montz (Jazz Studies).

**Jazz Concert Practice 3** 1 unit  
**No. 73206-1** UG: ADJS'BMus(Jazz)

*Prereq and Coreq* none

*Assessment* a grade will be compiled from continual assessment of professional demeanour, performance and ensemble skills demonstrated during performances (Pass/Fail)

*Classes* (one 1hr tut/performance)/wk

Please refer to Jazz Concert Practice—Preamble above.

For further information contact D. Montz (Jazz Studies).

**Jazz Concert Practice 4** 1 unit  
**No. 74345-2** UG: ADJS BMus(Jazz)

*Prereq and Coreq* none

*Assessment* a grade will be compiled from continual assessment of professional demeanour, performance and ensemble skills demonstrated during performances (Pass/Fail)

*Classes* (one 1hr tut/performance)/wk

Please refer to Jazz Concert Practice—Preamble above.

For further information contact D. Montz (Jazz Studies).

**Jazz Concert Practice 5** 1 unit  
**No. 75211-1** UG: BMus(Jazz)

*Prereq and Coreq* none

*Assessment* a grade will be compiled from continual assessment of professional demeanour, performance and ensemble skills demonstrated during performances (Pass/Fail)

*Classes* (one 1hr tut/performance) /wk

Please refer to Jazz Concert Practice—Preamble above.

For further information contact D. Montz (Jazz Studies).

**Jazz Concert Practice 6** 1 unit  
**No. 7678-2** UG: BMus(Jazz)

*Prereq and Coreq* none

*Assessment* a grade will be compiled from continual assessment of professional demeanour, performance and ensemble skills demonstrated during performances (Pass/Fail)

*Classes* (one 1hr tut/performance)/wk

Please refer to Jazz Concert Practice—Preamble above.

For further information contact D. Montz (Jazz Studies).

**Jazz Concert Practice 7** 1 unit  
**No. 77442-1** UG: BMus(Jazz)

*Prereq and Coreq* none

*Assessment* a grade will be compiled from continual assessment of professional demeanour, performance and ensemble skills demonstrated during performances (Pass/Fail)

*Classes* (one 1hr tut/performance)/wk

Please refer to Jazz Concert Practice—Preamble above.

For further information contact D. Montz (Jazz Studies).

**Jazz Concert Practice 8** 1 unit  
**No. 78276-2** UG: BMus(Jazz)

*Prereq and Coreq* none

*Assessment* a grade will be compiled from continual assessment of professional demeanour, performance and ensemble skills demonstrated during performances (Pass/Fail)

*Classes* (one 1hr tut/performance)/wk

Please refer to Jazz Concert Practice—Preamble above.

For further information contact D. Montz (Jazz Studies).

**Jazz Conducting 1** 2 units  
**No. 73296-1** UG: ADJS (Arr)

*Coreq* Jazz Composer/Arranger Workshop 3: 73295-1

*Assessment* a final grade will be compiled from continual assessment of professional demeanour and conducting skills demonstrated during rehearsals and performances (100%)

*Classes* one 1hr tut/wk

This course aims to teach proper stick techniques (when appropriate), score reading and interpretation, ensemble seating arrangements, stage presentation, and personal communication skills necessary for proper and successful presentation of their works. Students will be expected to demonstrate their skills by experimenting with plans for setting up ensembles for staging their works (in both live concert and recording studio situations) and by conducting rehearsals and performances of these works with the various Jazz ensembles (such as big Band) in conjunction with Jazz Composer/Arranger Workshop 3-4.

For further information contact D. Montz (Jazz Studies).

**Jazz Conducting 2** 2 units  
**No. 74427-2** UG: ADJS (Arr)

*Coreq* Jazz Composer/Arranger Workshop 4: 74426-2  
*Assessment* a final grade will be compiled from continual assessment of professional demeanour and conducting skills demonstrated during rehearsals and performances (100%)

*Classes* one 1hr tut/wk

Consolidation and development of concepts and skills introduced in Jazz Conducting 1.

For further information contact D. Montz (Jazz Studies).

**Jazz Counterpoint 1** 2 units  
**No. 71104-1** UG: ADJS (Arr)

*Prereq and Coreq* none  
*Assessment* weekly assignments, set composition assignment (50%), 2hr written exam (50%)

*Classes* one 2hr tut/wk

This course aims to help students develop a clear understanding of the basic principles of counterpoint and its relevant application to jazz performance, composition and arranging. Students gain experience in applying the theoretical knowledge through performance in class. Students may be expected to bring their instruments to class.

For further information contact the Chair (Jazz Studies).

**Jazz Counterpoint 2** 2 units  
**No. 72194-2** UG: ADJS (Arr)

*Prereq and Coreq* none  
*Assessment* weekly assignments, set composition assignment (50%), 2hr written exam (50%)

*Classes* one 2hr tut/wk

Consolidation and development of concepts and skills introduced in Jazz Counterpoint 1.

For further information contact the Chair (Jazz Studies).

**Jazz Ear Training 1** 2 units  
**No. 71094-1** UG: ADJS/BMus(Jazz)

*Prereq and Coreq* none  
*Assessment* 1hr exam (100%)  
*Classes* one 2hr tut/wk

This course is a systematic study of all intervals up to and including compound thirteenths. There will be a systematic study of chord structures and harmonic movement involving melody and chords commonly found in the context of tonal harmonic music and especially concentrating on those relating to Jazz. There will also be a systematic study of rhythm and form as an ear training concept. Students will learn to develop and practice (on their instruments when possible) aural skills that are absolutely essential to the successful performance of improvised music. This will be accomplished by writing transcriptions, taking musical dictation and developing aural practice drills and routines.

For further information contact D. Montz (Jazz Studies).

**Jazz Ear Training 2** 2 units  
**No. 72184-2** UG: ADJS/BMus(Jazz)

*Prereq and Coreq* none  
*Assessment* 1hr exam (100%)  
*Classes* one 2hr tut/wk

Consolidation and development of concepts and skills introduced in Jazz Ear Training 1.

For further information contact D. Montz (Jazz Studies).

**Jazz Fundamentals—Preamble**

Enrolment is on the recommendation of the Chair of Jazz Studies. Students who demonstrate an insufficient level of aptitude in aural and sight reading skills are required to take this bridging course which will not prevent completion of the award within the recommended length of time. Individual assistance will be provided to help students improve their skills.

**Jazz Fundamentals 1** 2 units  
**No. 71130-1** UG: ADJS/BMus(Jazz)

*Prereq and Coreq* none  
*Assessment* 2hr exam (100%)  
*Classes* one 2hr tut/wk

Content of this course will be provided which is consistent with individual student needs.

For further information contact D. Montz (Jazz Studies).

**Jazz Fundamentals 2** 2 units  
**No. 72302-2** UG: ADJS BMus(Jazz)

*Prereq and Coreq* none  
*Assessment* 2hr exam (100%)  
*Classes* one 2hr tut/wk

Content of this course will be provided which is consistent with individual student needs.

For further information contact D. Montz (Jazz Studies).

**Jazz Harmony and Arranging 1** 2 units  
**No. 71249-1** UG: ADJS/BMus(Jazz)

*Prereq and Coreq* none  
*Assessment* written harmony test (80%), approved number of arrangements (20%)  
*Classes* (one 2hr lec/tut)/wk

Students will review clefs, key signatures, note values, dynamics, articulation, and learn copying and rehearsal techniques. In addition, instruction will include the ranges of and transpositions for the various instruments, chord symbols, scale-chord relationships, and rhythm section scoring. This subject deals with the writing of creative arrangements for small to medium size Jazz ensembles. This course also deals with the study of the harmony of standard jazz repertoire. Students will learn to understand and use basic harmonic rules and the typical harmonic devices, diatonic progression and chord patterns which are learned with a view to generating a creative sense of jazz harmony and, the ability to write small combo arrangements.

The students are assessed by examination and by submitting arrangements for performance. Legibility

in copying is an assessable aspect. Students will be organised into ensemble-like groups and may be expected to bring their instruments to perform the works presented. The harmonic techniques explored in Jazz Harmony and Arranging 1 are used as the theoretical basis for Improvisation 1.

For further information contact D. Montz (Jazz Studies).

**Jazz Harmony and Arranging 2** 2 units  
**No. 72717-2** **UG: ADJS/BMus(Jazz)**

*Prereq and Coreq* none

*Assessment* written harmony test (25%), approved number of arrangements (75%)

*Classes* (one 2hr lec/tut)/wk

In semester two, the voicing techniques for three to five horns stressing the most effective registers, harmonisation of passing tones, clusters and other techniques will be introduced. Composition of original melodies using motivic development, thematic structure and harmonisation will also be learned. The harmonic techniques explored in Jazz Harmony and Arranging 2 are used as the theoretical basis for Improvisation 2.

The students are assessed by examination and by submitting arrangements for performance. Legibility in copying is an assessable aspect. Students will be organised into ensemble-like groups and may be expected to bring their instruments to perform the works presented.

For further information contact D. Montz (Jazz Studies).

**Jazz Harmony and Arranging 3** 2 units  
**No. 73353-1** **UG: ADJS/BMus(Jazz)**

*Prereq* Jazz Harmony and Arranging 2:72717-2

*Assessment* approved number of arrangements for jazz big band (75%), written harmony test (25%)

*Classes* (one 2hr lec/tut)/wk

This course is a continuation of Jazz Harmony and Arranging 2 and concentrates on more complex harmonic material that forms the basis for Improvisation 3 as well as learning arranging techniques for more complex ensemble music. Methods of reharmonisation of existing jazz and standard compositions will be introduced. Students will learn big band orchestration which will include ensemble scoring, sax soli, background writing, form and the related uses of counterpoint. There will be detailed analysis of scores of major composers and arrangers. Selected arrangements will be rehearsed by the Big Band. Students may be organised into ensemble-like groups and may be expected to bring their instruments to perform the works presented.

For further information contact D. Montz (Jazz Studies).

**Jazz Harmony and Arranging 4** 2 units  
**No. 74457-2** **UG: ADJS/BMus(Jazz)**

*Prereq* Jazz Harmony and Arranging 3: 73353-1

*Assessment* approved number of arrangements for large jazz studio ensemble (100%)

*Classes* (one 2hr lec/tut)/wk

This semester scoring for woodwinds and strings will be introduced. Students will study contemporary technique encompassing elements of polytonality, serial composition, extended instrumental effects and textural voicings. There will be an overview of electronic instruments and MIDI. Score analysis of the studio orchestra with emphasis on percussion will also be learned. Selected arrangements will be performed by an augmented studio orchestra where possible. This subject also deals with the harmonic concepts used in Improvisation 4.

For further information contact D. Montz (Jazz Studies).

**Jazz History 1** 2 units  
**No. 71088-1** **UG: ADJS/BMus(Jazz)**

*Prereq and Coreq* none

*Assessment* 3000w written assignment (40%), 2hr aural exam (60%)

*Classes* one 2hr lec/wk

This course focuses on a study of the roots of jazz until the emergence of the swing period. The classes will be structured around the use of sound recordings. Students will be expected to recognise the pathfinders of jazz, their music, the socio-economic factors and to be able to write about and to discuss these various elements. Aural examinations will be of the 'Blindfold Test' variety and written assignments will take various forms such as biographies illustrated by transcriptions. Research, writing and documentation techniques will be learned. Students will be expected to listen, in their own time, to many recordings and to attend concerts. A recommended listening and reading list will be provided.

For further information contact D. Montz (Jazz Studies).

**Jazz History 2** 2 units  
**No. 72178-2** **UG: ADJS/BMus(Jazz)**

*Prereq and Coreq* none

*Assessment* 3000w written assignment (40%), 2hr aural exam (60%)

*Classes* one 2hr lec/wk

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 History 3** 2 units  
**No. 73202-1** **UG: ADJS/BMus(Jazz)**

*Prereq and Coreq* none

*Assessment* 3000w written assignment (40%), 2hr aural exam (60%)

*Classes* one 2hr lec/wk

This course is a study of the careers of jazz musicians and their music from the emergence of Bebop circa 1944 until approximately 1960s.

For further information contact D. Montz (Jazz Studies).

**Jazz History 4** **2 units**  
**No. 74341-2** **UG: ADJS/BMus(Jazz)**  
*Prereq and Coreq* none  
*Assessment* 3000w written assignment (40%), 2hr aural exam (60%)  
*Classes* one 2hr lec/wk

The course will focus on a study of jazz development until the present including: third stream music, the transition to fusion, and jazz-rock.

For further information contact D. Montz (Jazz Studies).

### Jazz Performance—Preamble

Students will be taught by an instrumental or vocal specialist. The course will focus on the acquisition of proper physical performance techniques and musicianship as it pertains to professional and creative performance style of improvisational Jazz music. All Jazz wind, brass and rhythm section students will attend a fortnightly 2 hour tutorial in the art of performing as a section. All guitar students will have an additional 2 hour weekly tutorial in guitar ensemble training which will focus on techniques that are peculiar to the guitar. The course will focus on concepts and skills including: time-feel, tone, intonation, articulation, harmonic knowledge, style, musicianship and presentation.

**Jazz Performance 1** **4 units**  
**No. 71086-1** **UG: ADJS/BMus(Jazz)**  
*Prereq* none  
*Coreq* Improvisation 1: 71084-1  
*Assessment* 20min technical exam of skills in *Jazz Unit Handbook* (100%)

*Classes* (one 1hr individual lesson & one 2hr tut)/every alternate week, additional 2hr tut/wk for guitar students

Please refer to Jazz Performance—Preamble.

•For further information contact D. Montz (Jazz Studies).

**Jazz Performance 2** **4 units**  
**No. 72176-2** **UG: ADJS /BMus(Jazz)**  
*Prereq* Jazz Performance 1: 71086-1  
*Coreq* Improvisation 2: 72174-2  
*Assessment* 30min jury exam (100%) will concurrently assess Improvisation 2 and Jazz Performance 2, staff will provide accompaniment

*Glasses* (one 1hr individual lesson & one 2hr tut)/every alternate week, additional 2hr tut/wk for guitar students

Please refer to Jazz Performance—Preamble.

For further information contact D. Montz (Jazz Studies).

**Jazz Performance 3** **4 units**  
**No. 73200-1** **UG: ADJS BMus(Jazz)**  
*Prereq* Jazz Performance 2: 72176-2  
*Coreq* Improvisation 3: 73338-1  
*Assessment* 20min technical exam (100%)  
*Classes* (one 1hr individual lesson & one 2hr tut)/every alternate week, additional 2hr tut/wk for guitar students

Consolidation of previously acquired concepts and skills with additional emphasis on doubles for reed

players and with increased competency expected in the areas of physical ability, tempos, ranges of style, creative improvisation and reading for all students.

For further information contact D. Montz (Jazz Studies).

**Jazz Performance 4** **4 units**  
**No. 74339-2** **UG: ADJS/BMus(Jazz)**  
*Prereq* Jazz Performance 3: 73200-1  
*Coreq* Improvisation 4: 74442-2

*Assessment* ADJS: 30min jury exam (100%) will concurrently assess Improvisation 4 and Jazz Performance 4, staff will provide accompaniment; BMus 4 (Jazz): 40min junior recital presentation and performance (100%)

*Classes* (one 1hr individual lesson & one 2hr tut)/every alternate week, additional 2hr tut/wk for guitar students

Please refer to Jazz Performance—Preamble and Jazz Performance 3.

For further information contact D. Montz (Jazz Studies).

**Jazz Performance 5** **4 units**  
**No. 75195-1** **UG: BMus(Jazz)**  
*Prereq* Jazz Performance 4: 74339-2  
*Coreq* Improvisation 5: 75180-1

*Assessment* 20min technical exam (100%)

*Classes* (one 1hr individual lesson & one 2hr tut)/every alternate week, additional 2hr tut/wk for guitar students

Please refer to Jazz Performance—Preamble and Jazz Performance 3.

For further information contact D. Montz (Jazz Studies).

**Jazz Performance 6** **4 units**  
**No. 76341-2** **UG: BMus(Jazz)**  
*Prereq* Jazz Performance 5: 75195-1  
*Coreq* Improvisation 6: 76327-2

*Assessment* 30min jury exam (100%) will concurrently assess Improvisation 6 and Jazz Performance 6, staff will provide accompaniment

*Classes* (one 1hr individual lesson & one 2hr tut)/every alternate week, additional 2hr tut/wk for guitar students

Consolidation of concepts and skills previously taught. At this level students will be expected to demonstrate a personal creative style.

For further information contact D. Montz (Jazz Studies).

**Jazz Performance 7** **4 units**  
**No. 77429-1** **UG: BMus(Jazz)**  
*Prereq* Jazz Performance 6: 76341-2  
*Coreq* Improvisation 7: 77416-1

*Assessment* 30min advanced jury exam to include work in preparation for the senior recital (100%)

*Classes* (one 1hr individual lesson & one 2hr tut)/every alternate week, additional 2hr tut/wk for guitar students

Consolidation of concepts and skills previously taught. At this level students will be expected to demonstrate a personal creative style.

For further information contact D. Montz (Jazz Studies).

**Jazz Performance 8** **4 units**  
**No. 78263-2** **UG: BMus(Jazz)**

*Prereq* Jazz Performance 7: 77429-1  
*Coreq* Improvisation 8: 78252-2  
*Assessment* 55min senior recital (100%)  
*Classes* (one 1hr individual lesson & one 2hr tut)/every alternate week, additional 2hr tut/wk for guitar students

At this level students will be able to demonstrate a highly developed individual style.

For further information contact D. Montz (Jazz Studies).

**Jazz Performance 7 (Honours)** **4 units**  
**No. 77499-1** **UG: BMus**

*Prereq* See BMus Honours regulations  
*Assessment* 40min honours recital (100%)  
*Classes* (one 2hr individual lesson/wk & one 2hr tut every alternate wk), additional 2hr tut/wk for guitar students

Available from the Chair of Unit.

For further information contact the Chair (Jazz Studies).

**Jazz Performance 8 (Honours)** **4 units**  
**No. 78332-2** **UG: BMus**

*Prereq* Jazz Performance 7 (Honours)  
*Assessment* 1hr public honours recital (100%)  
*Classes* (one 2hr individual lesson/week & one 2hr tut every alternate week), additional 2hr tut/wk for guitar students

Available from the Chair of Unit.

For further information contact the Chair (Jazz Studies).

**Jazz Piano 1** **1 unit**  
**No. 71087-1** **UG: ADJS/BMus(Jazz)**

*Prereq and Coreq* none  
*Assessment* 1hr technical exam (100%)  
*Classes* one 1hr tut/wk

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 Piano 2** **1 unit**  
**No. 72177-2** **UG: ADJS/BMus(Jazz)**

*Prereq and Coreq* none  
*Assessment* 1hr technical exam (100%)  
*Classes* one 1hr tut/wk

Consolidation and development of concepts and skills introduced in Jazz Piano 1.

For further information contact the Chair (Jazz Studies).

**Jazz Piano 3** **1 unit**  
**No. 73201-1** **UG: ADJS/BMus(Jazz)**

*Prereq and Coreq* none  
*Assessment* 1hr technical exam (100%)  
*Classes* one 1hr tut/wk

Consolidation and development of concepts and skills introduced in Jazz Piano 1.

For further information contact the Chair (Jazz Studies).

**Jazz Piano 4** **1 unit**  
**No. 74340-2** **UG: ADJS/BMus(Jazz)**

*Prereq and Coreq* none  
*Assessment* 1hr technical exam (100%)  
*Classes* one 1hr tut/wk

Consolidation and development of concepts and skills introduced in Jazz Piano 1.

For further information contact the Chair (Jazz Studies).

**Jazz Principal Instrument 1** **1 unit**  
**No. 71132-1** **UG: ADJS(Arr)**

*Coreq* Performance 1 (Jazz Arranging): 71133-1  
*Assessment* demonstrated improvement of instrumental and performance skills (100%)  
*Classes* one 1hr individual lesson/wk

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 Principal Instrument 2** **1 unit**  
**No. 72220-2** **UG: ADJS(Arr)**

*Coreq* Performance 2 (Jazz Arranging): 72221-2  
*Assessment* demonstrated improvement of instrumental and performance skills (100%)  
*Classes* one 1hr individual lesson/wk

Please refer to Jazz Principal Instrument 1.

For further information contact D. Montz (Jazz Studies).

**Jazz Principal Instrument 3** **1 unit**  
**No. 73223-1** **UG: ADJS(Arr)**

*Coreq* Performance 3 (Jazz Arranging): 73297-1  
*Assessment* demonstrated improvement of instrumental and performance skills (100%)  
*Classes* one 1hr individual lesson/wk

Please refer to Jazz Principal Instrument 1.

For further information contact D. Montz (Jazz Studies).

**Jazz Principal Instrument 4** **1 unit**  
**No. 74362-2** **UG: ADJS(Arr)**

*Coreq* Performance 4 (Jazz Arranging): 74428-2  
*Assessment* demonstrated improvement of instrumental and performance skills (100%)  
*Classes* one 1hr individual lesson/wk

Please refer to Jazz Principal Instrument 1.

For further information contact D. Montz (Jazz Studies).

### Jazz Small Ensemble—Preamble

Each ensemble consists of a basic rhythm section with one or more additional instruments to make up the traditional 'Combo' format. The music that is studied and performed covers a wide range, from early jazz to contemporary jazz. Original student composition is specifically encouraged. Assessment in each semester is based on all aspects of ensemble performance, including: reading, improvisation, tone, intonation, articulation, swing, time-feel, style and creative ensemble interaction.

#### Jazz Small Ensemble 1 2 units No. 71090-1 UG:ADJS

*Coreq* Jazz Performance 1: 71086-1

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

*Classes* one 2hr tut/wk

Please refer to Jazz Small Ensemble—Preamble.

For further information contact D. Montz (Jazz Studies).

#### Jazz Small Ensemble 2 2 units No. 72180-2 UG:ADJS

*Prereq* Jazz Performance 1: 71086-1

*Coreq* Jazz Performance 2: 72176-2

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

*Classes* one 2hr tut/wk

Please refer to Jazz Small Ensemble—Preamble.

For further information contact D. Montz (Jazz Studies).

#### Jazz Small Ensemble 3 2 units No. 73203-1 UG: ADJS/BMus(Jazz)

*Prereq* Jazz Performance 2: 72176-2

*Coreq* Jazz Performance 3: 73200-1

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

*Classes* one 2hr tut/wk

Please refer to Jazz Small Ensemble—Preamble.

For further information contact D. Montz (Jazz Studies).

#### Jazz Small Ensemble 4 2 units No. 74342-2 UG: ADJS BMus(Jazz)

*Prereq* Jazz Performance 3: 73200-1

*Coreq* Jazz Performance 4: 74339-2

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

*Classes* one 2hr tut/wk

Please refer to Jazz Small Ensemble—Preamble.

For further information contact D. Montz (Jazz Studies).

#### Jazz Small Ensemble 5 2 units No. 75162-1 UG: BMus(Jazz)

*Prereq* Jazz Performance 4: 74339-2

*Coreq* Jazz Performance 5: 75195-1

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

*Classes* one 2hr tut/wk

Please refer to Jazz Small Ensemble—Preamble.

For further information contact D. Montz (Jazz Studies).

#### Jazz Small Ensemble 6 2 units No. 76313-2 UG: BMus(Jazz)

*Prereq* Jazz Performance 5: 75195-1

*Coreq* Jazz Performance 6: 76341-2

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

*Classes* one 2hr tut/wk

Please refer to Jazz Small Ensemble—Preamble.

For further information contact D. Montz (Jazz Studies).

#### Jazz Small Ensemble 7 2 units No. 77398-1 UG: BMus(Jazz)

*Prereq* Jazz Performance 6: 76341-2

*Coreq* Jazz Performance 7: 77429-1

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

*Classes* one 2hr tut/wk

Please refer to Jazz Small Ensemble—Preamble.

For further information contact D. Montz (Jazz Studies).

#### Jazz Small Ensemble 8 2 units No. 78232-2 UG: BMus(Jazz)

*Prereq* Jazz Performance 7: 77429-1

*Coreq* Jazz Performance 8: 78263-2

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

*Classes* one 2hr tut/wk

Please refer to Jazz Small Ensemble—Preamble.

For further information contact D. Montz (Jazz Studies).

#### Jazz Vocal Workshop 1 2 units No. 73207-1 UG:ADJS

*Prereq and Coreq* none

*Assessment* a final grade will be compiled from continual assessment of professional demeanour, improvisational and ensemble skills demonstrated during classes (100%)

*Classes* one 2hr tut/wk



In this course students are trained in the skills of part-singing in the Jazz style. Students will learn vocal production and stage deportment as well as musical interpretation of Jazz standards. Sight reading, intonation, ear training, breath control, improvisation, posture and tone are expected to be learnt to a practical performance level. Jazz Vocal Workshop is a core course for ADJS. It is recommended that BMus (Jazz) instrumental majors take this course as an elective.

For further information contact the Chair (Jazz Studies).

**Jazz Vocal Workshop 2**  
**No. 74346-2**

**2 units**  
**UG: ADJS**

*Prereq and Coreq* none

*Assessment* a final grade will be compiled from continual assessment of professional demeanour, improvisational and ensemble skills demonstrated during classes (100%)

*Classes* one 2hr tut/wk

Consolidation and development of course content introduced in Jazz Vocal Workshop 1.

For further information contact the Chair (Jazz Studies).

**Junior Secondary Music Education A**

**No. 73030-1**

**2 units**  
**UG: BMusEd**

*Prereq* Pre-Secondary Music Education B: 72108-2

*Assessment* continual including assignment and seminar tasks

*Classes* (one 1hr lec & one 1hr tut)wk

Investigates principles of music teaching for general music classes at the secondary school level including: the place of music in the secondary school curriculum; techniques for teaching the elements of music; understanding musical concepts; process teaching—concept based; introduction to the development of music skills; constructing music lessons for music classes; classroom management for music classes; interpreting music syllabi and repertoire for junior secondary schools.

For further information contact the Chair (Music Education).

**Junior Secondary Music Education B**

**No. 75045-1**

**2 units**  
**UG: BMusEd**

*Prereq and Coreq* Studies in Music Education: 74268-2

*Assessment* major assignment (80%), tutorial tasks (20%)

*Classes* (one 1hr lec & one 1hr seminar)/wk

This course investigates principles of music teaching for advanced junior secondary pupils who are taking music as an examination subject. The course will include the following topics:

- constructing music lessons for advanced pupils;
- advanced unit-based music planning;
- musical concepts and activities;
- extending pupils' performance abilities;
- increasing compositional skills;
- advanced directed listening techniques;
- assessment;

- interpreting music syllabi; and
- introduction to music curriculum designing.

For further information contact Chair (Music Education).

**Keyboard Class—Preamble**

Non-keyboard majors with previous keyboard experience may seek exemption from Keyboard Class by passing a functional keyboard examination within the first three weeks of semester. If successful they may apply for complete exemption from Keyboard Class.

**Keyboard Class 1**  
**No. 71028-1**

**1 unit**  
**UG: BMus/BMusEd**

*Prereq and Coreq* none

*Assessment* class tests (40%), exam (60%)

*Classes* one 1hr class/wk

Students with little or no keyboard experience will acquire basic pianistic technique and reading skills including:

- familiarity with basic scales as relevant to repertoire;
- reading skills—homophonic texture with chordal and alberti bass style accompaniments;
- transposition—sing line and simple harmonisation;
- modes—knowledge of and ability to transpose and improvise simply in seven basic modes;
- harmony—with primary triads, and from basic chord charts;
- improvisation—on modes, scales and chord progressions as relevant to music being considered; and
- score reading—alto and tenor clefs, at least two staves simultaneously.

For further information contact E. Powell (Keyboard).

**Keyboard Class 2**  
**No. 72118-2**

**1 unit**  
**UG: BMus/BMusEd**

*Prereq and Coreq* none

*Assessment* class tests (40%), exam (60%)

*Classes* one 1hr class/wk

Consolidation and extension of concepts and skills introduced in Keyboard Class 1.

For further information contact E. Powell (Keyboard).

**Keyboard Class 3**  
**No. 73134-1**

**1 unit**  
**UG: BMus/BMusEd**

*Prereq and Coreq* none

*Assessment* class tests (40%), exam (60%)

*Classes* one 1hr class/wk

Experienced students will improve their ability to improvise and accompany in a variety of musical styles. The following skills will be developed:

- transposition for the purposes of accompaniment;
- realise simple figured basses;
- harmonise a melody with primary and secondary triads;
- realise accompaniment from chord symbols;
- improvise extended melodies in modes and scales above given chord progressions in a variety of styles;

- sight-read from a four part score including C clef and perform reductions of orchestral scores;
- demonstrate accompaniment and rehearsal techniques.

For further information contact E. Powell (Keyboard).

**Keyboard Class 4** 1 unit  
**No. 74275-2** UG: BMus/BMusEd

*Prereq and Coreq* none

*Assessment* class tests (40%), exam (60%)

*Classes* one 1hr class/wk

Consolidation and extension of concepts and skills introduced in Keyboard Class 3.

For further information contact E. Powell (Keyboard).

**Large Ensemble—Preamble**

Students in the BMus, BMusEd and DipMus award programs are required to undertake a specific number of courses in Large Ensemble. Large Ensemble courses offered are: Orchestral Studies, Chamber Orchestra, Wind Symphony, Choir and Chorale. Students of orchestral instruments enrolled in the BMus and DipMus award programs will be required to enrol in Large Ensemble (Orchestral Studies), but may also be able to enrol in other Large Ensemble options (as timetabling permits) as Performance Electives from time to time throughout the award. Voice majors in all awards will be required to take Large Ensemble (Choir) or, on successful audition, Large Ensemble (Chorale). The additional options of Large Ensemble (Creative Dance), and Large Ensemble (Popular Music) are available to advanced students under conditions outlined in the course descriptions.

**Large Ensemble (Choir)—Preamble**

To familiarise students with a wide range of choral repertoire and to provide the opportunity for regular performance of the literature studied. Rehearsal and performance of major choral works, cantatas, oratorios and opera choruses which may include some performances with the Conservatorium Symphony Orchestra. This course is compulsory for voice majors who are not involved in the Conservatorium Chorale. Students are required to adhere to professional modes of conduct and for this reason punctuality and disciplined behaviour will be taken into account in the assessment of this course.

**Large Ensemble 1 (Choir)** 2 units  
**No. 71235-1** UG: BMus/BMusEd/DipMus

*Prereq and Coreq* none

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

*Classes* 4hrs of rehearsals/wk

Please refer to Large Ensemble (Choir)—Preamble.

For further information contact D. Russell (Music Education).

**Large Ensemble 2 (Choir)** 2 units  
**No. 72700-2** UG: BMus/BMusEd/DipMus

*Prereq and Coreq* none

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

*Classes* 4hrs of rehearsals/wk

Please refer to Large Ensemble (Choir)—Preamble.

For further information contact D. Russell (Music Education).

**Large Ensemble 3 (Choir)** 2 units  
**No. 73339-1** UG: BMus/BMusEd/DipMus

*Prereq and Coreq* none

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

*Classes* 4hrs of rehearsals/wk

Please refer to Large Ensemble (Choir)—Preamble.

For further information contact D. Russell (Music Education).

**Large Ensemble 4 (Choir)** 2 units  
**No. 74443-2** UG: BMus/BMusEd/DipMus

*Prereq and Coreq* none

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

*Classes* 4hrs of rehearsals/wk

Please refer to Large Ensemble (Choir)—Preamble.

For further information contact D. Russell (Music Education).

**Large Ensemble 5 (Choir)** 2 units  
**No. 75181-1** UG: BMus/BMusEd DipMus

*Prereq and Coreq* none

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

*Classes* 4hrs of rehearsals/wk

Please refer to Large Ensemble (Choir)—Preamble.

For further information contact D. Russell (Music Education).

**Large Ensemble 6 (Choir)** 2 units  
**No. 76329-2** UG: BMus/BMusEd/DipMus

*Prereq and Coreq* none

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

*Classes* 4hrs of rehearsals/wk

Please refer to Large Ensemble (Choir)—Preamble.

For further information contact D. Russell (Music Education).

**Large Ensemble 7 (Choir) 2 units**  
**No. 77417-1 UG: BMus/BMusEd/DipMus**

*Prereq and Coreq* none

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

*Classes* 4hrs of rehearsals/wk

Please refer to Large Ensemble (Choir)—Preamble.

For further information contact D. Russell (Music Education).

**Large Ensemble 8 (Choir) 2 units**  
**No. 78253-2 UG: BMus/BMusEd/DipMus**

*Prereq and Coreq* none

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

*Classes* 4hrs of rehearsals/wk

Please refer to Large Ensemble (Choir)—Preamble.

For further information contact D. Russell (Music Education).

**Large Ensemble (Chorale)—Preamble**

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

**Large Ensemble 1 (Chorale) 2 units**  
**No. 71183-1 UG: BMus/BMusEd/DipMus**

*Prereq and Coreq* none

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

*Classes* 4hrs of rehearsals/wk

Please refer to Large Ensemble (Choir)—Preamble.

For further information contact the Coordinator Large Ensemble.

**Large Ensemble 2 (Chorale) 2 units**  
**No. 72277-2 UG: BMus/BMusEd/DipMus**

*Prereq and Coreq* none

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

*Classes* 4hrs of rehearsals / wk

Please refer to Large Ensemble (Choir)—Preamble.

For further information contact the Coordinator Large Ensemble.

**Large Ensemble 3 (Chorale) 2 units**  
**No. 73272-1 UG: BMus/BMusEd/DipMus**

*Prereq and Coreq* none

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

*Classes* 4hrs of rehearsals/wk

Please refer to Large Ensemble (Choir)—Preamble.

For further information contact the Coordinator Large Ensemble.

**Large Ensemble 4 (Chorale) 2 units**  
**No. 74403-2 UG: BMus/BMusEd/DipMus**

*Prereq and Coreq* none

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

*Classes* 4hrs of rehearsals/wk

Please refer to Large Ensemble (Choir)—Preamble.

For further information contact the Coordinator Large Ensemble.

**Large Ensemble 5 (Chorale) 2 units**  
**No. 75131-1 UG: BMus/BMusEd/DipMus**

*Prereq and Coreq* none

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

*Classes* 4hrs of rehearsals/wk

Please refer to Large Ensemble (Choir)—Preamble.

For further information contact the Coordinator Large Ensemble.

**Large Ensemble 6 (Chorale) 2 units**  
**No. 76278-2 UG: BMus/BMusEd/DipMus**

*Prereq and Coreq* none

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

*Classes* 4hrs of rehearsals/wk

Please refer to Large Ensemble (Choir)—Preamble.

For further information contact the Coordinator Large Ensemble.

**Large Ensemble 7 (Chorale) 2 units**  
**No. 77391-1 UG: BMus BMusEd/DipMus**

*Prereq and Coreq* none

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

*Classes* 4hrs of rehearsals/wk

Please refer to Large Ensemble (Choir)—Preamble.

For further information contact the Coordinator Large Ensemble.

**Large Ensemble 8 (Chorale) 2 units**  
**No. 78224-2 UG: BMus/BMusEd/DipMus**

*Prereq and Coreq* none

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

*Classes* 4hrs of rehearsals/wk

Please refer to Large Ensemble (Choir)—Preamble.

For further information contact the Coordinator Large Ensemble.

**Large Ensemble (Instrumental)—Preamble**

Large Ensemble (Instrumental) options are: Symphony Orchestra, Wind Symphony and Chamber Orchestra.

As is standard practice in many Conservatoires in Australia and abroad, this course mixes all years of all awards into a composite 'class'. First year students work side-by-side with their colleagues in the 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.

The skills to be studied include: intonation, ensemble (playing precisely together and rhythmically), interpreting the gestures, mannerisms and wishes of conductors, tone control as well as the ethics and correct behaviour expected of a member of an ensemble. In this regard, attendance and punctuality are taken into account when students are assessed.

The repertoire for these large ensembles is enormous and covers a wide spectrum of styles, from Early Baroque through to contemporary scores requiring new performing techniques.

The course Large Ensemble (Instrumental) 1-8 endeavours to give students a picture of these styles over a cycle of four years. During that time progressive assessments will be made regularly by the Ensembles' 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 performances.

**Large Ensemble 1 (Instrumental) 2 units**  
**No. 71040-1 UG: BMus/DipMus/BMusEd**

*Prereq and Coreq* none

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

*Classes* 6hrs minimum/wk

Please refer to Large Ensemble—Preamble.

For further information contact the Coordinator Large Ensemble.

**Large Ensemble 2 (Instrumental) 2 units**  
**No. 72129-2 UG: BMus DipMus BMusEd**

*Prereq and Coreq* none

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

*Classes* 6hrs minimum/wk

Please refer to Large Ensemble—Preamble.

For further information contact the Coordinator Large Ensemble.

**Large Ensemble 3 (Instrumental) 2 units**  
**No. 73146-1 UG: BMus DipMus/BMusEd**

*Prereq and Coreq* none

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

*Classes* 6hrs minimum/wk

Please refer to Large Ensemble—Preamble.

For further information contact the Coordinator Large Ensemble.

**Large Ensemble 4 (Instrumental) 2 units**  
**No. 74287-2 UG: BMus/DipMus/BMusEd**

*Prereq and Coreq* none

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

*Classes* 6hrs minimum/wk

Please refer to Large Ensemble—Preamble.

For further information contact the Coordinator Large Ensemble.

**Large Ensemble 5 (Instrumental) 2 units**  
**No. 75062-1 UG: BMus/DipMus/BMusEd**

*Prereq and Coreq* none

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

*Classes* 6hrs minimum/wk

Please refer to Large Ensemble—Preamble.

For further information contact the Coordinator Large Ensemble.

**Large Ensemble 6 (Instrumental) 2 units**  
**No. 76209-2 UG: BMus/DipMus/BMusEd**

*Prereq and Coreq* none

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

*Classes* 6hrs minimum/wk

Please refer to Large Ensemble—Preamble.

For further information contact the Coordinator Large Ensemble.

**Large Ensemble 7 (Instrumental) 2 units**  
**No. 77345-1 UG: BMus/DipMus/BMusEd**

*Prereq and Coreq* none

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

*Classes* 6hrs minimum/wk

Please refer to Large Ensemble—Preamble.

For further information contact the Coordinator Large Ensemble.

**Large Ensemble 8 (Instrumental) 2 units**  
**No. 78183-2 UG: BMus/DipMus/BMusEd**

*Prereq and Coreq* none

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

*Classes* 6hrs minimum/wk

Please refer to Large Ensemble—Preamble.

For further information contact the Coordinator Large Ensemble.

**Large Ensemble (Orchestral Studies)—Preamble**

The Large Ensemble (Orchestral Studies) course will comprise weekly orchestral repertoire classes for all enrolled students and special orchestral studies projects for which students will be rostered. The orchestral studies projects will include three one-week orchestral projects through the year when other lectures will cease to allow concentration on the project. There will also be orchestral reading sessions from time to time under the direction of guest conductors, and the opportunity to play in the orchestra for Conservatorium opera productions and workshops. Students not rostered into the orchestra will balance their weekly orchestral repertoire class with intensive orchestral studies sessions, mock auditions and other relevant projects.

Representative examples of the full orchestral repertoire, ranging from Baroque to contemporary, will be addressed through the course. Students will develop skills in intonation, interpreting the gestures and requirements of conductors, tone control and balance, ensemble skills (playing precisely together and rhythmically), and the ethics and correct behaviour expected of a member of a professional orchestra. In this regard, attendance and punctuality are taken into account when students are assessed. Students can expect to take part in public performances from time to time.

**Large Ensemble 1 (Orchestral Studies) 2 units**

**No. 71285-1 UG: BMus DipMus/BMusEd**

*Prereq and Coreq* none

*Assessment* a final grade (Pass or Fail) will be established from continual assessment of attitude and ensemble skills demonstrated in all aspects of the course (100%)

*Classes* 1hr/wk repertoire class, plus an additional 60hrs minimum per semester in special projects

Please refer to Large Ensemble (Orchestral Studies)—Preamble.

For further information contact the Coordinator Large Ensemble.

**Large Ensemble 2 (Orchestral Studies) 2 units**

**No. 72749-2 UG: BMus/DipMus/BMusEd**

*Prereq* Large Ensemble 1

*Assessment* a final grade (Pass or Fail) will be established from continual assessment of attitude and ensemble skills demonstrated in all aspects of the course (100%)

*Classes* 1hr/wk repertoire class, plus an additional 60hrs minimum per semester in special projects

Please refer to Large Ensemble (Orchestral Studies)—Preamble.

For further information contact the Coordinator Large Ensemble.

**Large Ensemble 3 (Orchestral Studies) 2 units**

**No. 73385-1 UG: BMus/DipMus/BMusEd**

*Prereq* Large Ensemble 2

*Assessment* a final (Pass or Fail) will be established from continual assessment of attitude and ensemble skills demonstrated in all aspects of the course (100%)

*Classes* 1hr/wk repertoire class, plus an additional 60hrs minimum per semester in special projects

Please refer to Large Ensemble (Orchestral Studies)—Preamble.

For further information contact the Coordinator Large Ensemble.

**Large Ensemble 4 (Orchestral Studies) 2 units**

**No. 74491-2 UG: BMus/DipMus/BMusEd**

*Prereq* Large Ensemble 3

*Assessment* a final grade (Pass or Fail) will be established from continual assessment of attitude and ensemble skills demonstrated in all aspects of the course (100%)

*Classes* 1hr/wk repertoire class, plus an additional 60hrs minimum per semester in special projects

Please refer to Large Ensemble (Orchestral Studies)—Preamble.

For further information contact the Coordinator Large Ensemble.

**Large Ensemble 5 (Orchestral Studies) 2 units**

**No. 75243-1 UG: BMus/DipMus/BMusEd**

*Prereq* Large Ensemble 4

*Assessment* a final grade (Pass or Fail) will be established from continual assessment of attitude and ensemble skills demonstrated in all aspects of the course (100%)

*Classes* 1hr/wk repertoire class, plus an additional 60hrs minimum per semester in special projects

Please refer to Large Ensemble (Orchestral Studies)—Preamble.

For further information contact the Coordinator Large Ensemble.

**Large Ensemble 6 (Orchestral Studies) 2 units**

**No. 76814-2 UG: BMus/DipMus/BMusEd**

*Prereq* Large Ensemble 5

*Assessment* a final grade (Pass or Fail) will be established from continual assessment of attitude and ensemble skills demonstrated in all aspects of the course (100%)

*Classes* 1hr/wk repertoire class, plus an additional 60hrs minimum per semester in special projects

Please refer to Large Ensemble (Orchestral Studies)—Preamble.

For further information contact the Coordinator Large Ensemble.

**Large Ensemble 7 (Orchestral Studies)****2 units****No. 77500-1 UG: BMus/DipMus/BMusEd***Prereq* Large Ensemble 6*Assessment* a final grade (Pass or Fail) will be established from continual assessment of attitude and ensemble skills demonstrated in all aspects of the course (100%)*Classes* 1hr/wk repertoire class, plus an additional 60hrs minimum per semester in special projects

Please refer to Large Ensemble (Orchestral Studies)—Preamble.

For further information contact the Coordinator Large Ensemble.

**Large Ensemble 8 (Orchestral Studies)****2 units****No. 78333-2 UG: BMus/DipMus/BMusEd***Prereq* Large Ensemble 7*Assessment* a final grade (Pass or Fail) will be established from continual assessment of attitude and ensemble skills demonstrated in all aspects of the course (100%)*Classes* 1hr/wk repertoire class, plus an additional 60hrs minimum per semester in special projects

Please refer to Large Ensemble (Orchestral Studies)—Preamble.

For further information contact the Coordinator Large Ensemble.

**Large Ensemble (Popular Music)—Preamble**

In this course, students will work in a popular group setting and will study the use and manipulation of technology, performance practice, stylistic understanding, and group and solo improvisation. The focus of the course is the creation of original music rather than performance of existing music. The outcome of the course will be either the recording, videoing or public performance of music created.

This course is offered to fourth year students only who have satisfactorily completed Large Ensemble 1-6 and is subject to entry requirements which may include audition.

**Large Ensemble 7 (Popular Music) 2 units****No. 77501-1 UG: BMus/DipMus/BMusEd***Prereq and Coreq* Large Ensemble 6 (any discipline)*Assessment* a final grade will be compiled from continual assessment of collaborative, creative and ensemble skills demonstrated during all sessions.*Classes* a combination of weekly meetings and special projects to a total minimum of 60 hours per semester

Please refer to Large Ensemble (Popular Music)—Preamble.

For further information contact the Coordinator Large Ensemble.

**Large Ensemble 8 (Popular Music) 2 units****No. 78334-2 UG: BMus/DipMus/BMusEd***Prereq and Coreq* Large Ensemble 7 (any discipline)*Assessment* a final grade will be compiled from continual assessment of collaborative, creative and ensemble skills demonstrated during all sessions.*Classes* a combination of weekly meetings and special projects to a total minimum of 60 hours per semester

Please refer to Large Ensemble (Popular Music)—Preamble.

For further information contact the Coordinator Large Ensemble.

**Late Beethoven Seminar 1****1 unit****No. 75246-1****UG: BMus****Late Beethoven Seminar 2****1 unit****No. 76818-2****UG: BMus***Prereq and Coreq* none*Assessment* seminar presentation (40%), assignment (60%)*Classes* to be advised

The aim of the course is to examine the change in the Viennese style during the first quarter of the 19th Century, marking the transition between what are traditionally called 'classic' and 'romantic' periods.

This will be done through analysis, and the discussion of hitorico/critical surveys, aesthetics and contemporary sources.

Topics covered will be decided in consultation with the class and may include:

Classicism/Romanticism

'Problematising' Beethoven's late style

Beethoven and the fugue in the late style

Variations as transformations

The late quartets

The last 5 Piano Sonatas

Missa Solemnis

The 9th Symphony

Reception of the late works during Beethoven's life-time

Reception of the late works during the nineteenth and twentieth century

Schubert and the tonal expansion of classical form

The 'late' Schubert Sonatas

The 'late' Schubert Chamber music for strings

Symphony and Song.

**Literature 1****2 units****No. 73027-1****UG: BMusEd***Prereq and Coreq* none*Assessment* seminar presentation (30%), 2000w essay (30%)

2hr exam (25%), class participation (15%)

*Classes* (two 1hr lec & two 1hr seminar)/wk

The purpose of the course is to give students a general acquaintance with literature (in English and in translation) of a wide range of genres and periods.

This course will examine the development of literature from the Greek epic and classical drama through Early and Middle English literature to the end of the 17th century. A classical Greek tragedy will be studied in class. Homer-Iliad and Odyssey, plays by Aeschylus, Sophocles, Euripides and Aristophanes, Beowulf, Chaucer's *Canterbury Tales*, More's *Utopia*, mystery and morality plays, Shakespeare's sonnets, the metaphysical poets.

For further information contact Dr R. Gilbert (General Studies).

**Literature 2****No. 74264-2****2 units****UG: BMusEd***Prereq and Coreq* none*Assessment* seminar presentation (30%), 2000w essay (30%), 2hr exam (25%), class participation (15%)*Classes* (two 1hr lec & two 1hr seminar)/wk

This course will treat the rise and development of the English 19th century novel. The short story will also be treated with examples of European and American writers. The course will then look at 19th century drama: melodrama, farce and realist drama. The 19th century novel, the Gothic novel, the historical novel, science fiction, detective fiction, children's literature, middle and late Victorian novels, Dickens, the Brontes, Eliot and Hardy, the rise of the short story, melodrama, farce, (Wilde), Realism (Ibsen).

For further information contact Dr R. Gilbert (General Studies).

**Literature 3****No. 75042-1****2 units****UG: BMusEd***Prereq and Coreq* none*Assessment* seminar presentation (30%), 2000w essay (30%), analysis of short stories (25%), class participation (15%)*Classes* (two 1hr lec & two 1hr seminar)/wk

This course will investigate the many directions in which literature has moved during the first half of the 20th century in poetry, novel, short story and drama. Studies will be made of the reactions of individual writers to Freud, the Depression and World War 2. The literature of modern writers in Australia, Great Britain and U.S.A., 1900-1945 will be examined.

For further information contact Dr R. Gilbert (General Studies).

**Literature 4****No. 76186-2****2 units****UG: BMusEd***Prereq and Coreq* none*Assessment* seminar presentation (30%), 2000w essay (30%), analysis of short stories (25%), class participation (15%)*Classes* (two 1hr lec & two 1hr seminar)/wk

The course will investigate the many directions in which literature has moved during the second half of the 20th century in poetry, novel, short story and drama. Study will be made of individual writers in Britain, Australia, U.S.A., Africa, Asia and Europe.

For further information contact Dr R. Gilbert (General Studies).

**Mahler's Vienna 1****No. 75159-1****1 unit****UG***Prereq and Coreq* none*Assessment* either one 50min seminar presentation or one 2500-3000w essay (60%), listening test (25%), participation in class discussion (15%)*Classes* one 1hr seminar/wk

This elective examines Viennese social and cultural life in general and musical life in particular during Gustav Mahler's tenure as director the Vienna Hofoper (1897-1907). Mahler's life and works during this period are studied, as are the early tonal works of the then emerging Viennese composer, Arnold Schoenberg.

For further information contact the Chair (Musicology).

**Mahler's Vienna 2****No. 76310-2****1 unit****N ■ ' UG***Prereq and Coreq* none*Assessment* either one 50min seminar presentation or one 2500-3000w essay (60%), listening test (25%), participation in class discussion (15%)*Classes* one 1hr seminar/wk

This elective examines the period from Gustav Mahler's resignation from the Vienna Hofoper until his death (1907-1911). Mahler's late works, and his life during this period are studied, as are the early so-called 'atonal' works of Arnold Schoenberg.

For further information contact the Chair (Musicology).

**Micro-computers in Music Education A****1 unit****UG: BMus/BMusEd****No. 76190-2***Prereq and Coreq* none*Assessment* six prac projects and mid-term exam (14.2857% each)*Classes* (one 1hr lec & one 1hr tut)/wk

This course serves as an introduction to the basic hardware and software systems in use in modern classroom instruction. It consists of a survey of micro-computers with emphasis on education, musical and personal productivity of the operator. This includes an examination of operating systems, commonly used software and encourages students' familiarity with the process of computer use through practical projects throughout the semester. Assessment is based on students' ability to demonstrate an understanding of the principles of computer assisted teaching as well as personal productivity. Due to the practical nature of the course a considerable amount of out-of-class work is required.

For further information contact the Chair (Music Education).

Textbook

G. Powell *My Friend Arnold's Book of Personal Computers* (Allen & Unwin, 1990)**Micro-computers in Music Education B****1 unit****UG: BMus/BMusEd****No. 77334-1***Prereq* Micro-computers in Music Education A: 76190-2*Assessment* two article reviews (20%), four work-sheets (20%), two projects (30%), final project (30%)*Classes* (one 1hr lec & one 1hr tut)/wk

This course focuses on the use of musical software and hardware in the classroom. Building upon the general knowledge gained in Micro-computers in Music Education A students are given more specific instruction in sound synthesis, recording techniques, computer aided instruction and an introduction to the history of music technology in education. Practical experiences gained through a series of laboratory procedures, while article reviews fill out background knowledge in this area. Areas covered include: multi-track tape recording techniques, miking techniques, fundamentals of electronic sound production, synthesis techniques, MIDI algorithmic composition.

The final project draws on the students' combined experience to produce a recording and digital composition/arrangement.

For further information contact the Chair (Music Education).

### **Micro-computers in Music Education C**

**2 units**

**No. 78168-2**

**UG: BMusEd**

*Prereq* Micro-computers in Music Education B: 77334-1

*Assessment* two prac projects (30%), practical mid-term task (40%), final project (30%) \*

*Classes* one 2hr lec/wk

This course offers the advanced student a chance to more thoroughly investigate areas of music technology which are of interest. It offers advanced work in digital sequencing, digital sound reinforcement, recording techniques, experimenting with a wide range of advanced sequencing and notation programs, analogue and digital sound synthesis, discussion of new trends in music technology and demonstrations of the latest hardware and software. It places an emphasis on individual work and tutoring to enable students to pursue topics of particular interest to them.

For further information contact the Chair (Music Education).

### **Multicultural Studies in Music 1**

**1 unit**

**No. 77332-1**

**UG: BMusEd**

*Prereq and Coreq* none

*Assessment* continual assessment including performance assignment and seminar tasks

*Classes* one 1hr lec/wk

This course exposes final year students to dimensions of music that demand of them a new and different music learning experience. Realising as it does the multicultural nature of 20th century society, it offers an interdisciplinary study which prepares students to teach world musics in a multicultural society. Traditional music—tribal, folk, art—of many cultures is investigated and techniques are given for transforming these findings into strategies for music education. The music is studied in terms of itself, its style and structure, and as part of the socio-cultural matrix from which it comes. Students play instruments (individually and in ensemble) of the Conservatorium's Bellhouse Collection, study scores in several notational forms, analyse field tapes, recordings and videos, perform dances, attend live performances by ethnic musicians and undertake field work and participant observation.

For further information contact Dr P. Brennan (Music Education).

### **Multicultural Studies in Music 2**

**2 units**

**No. 78166-2**

**UG: BMusEd**

*Prereq* Multicultural Studies in Music 1: 77332-1

*Assessment* continual assessment including performance assignment and seminar tasks

*Classes* 2hrs/wk

This elective is designed for those students who wish to specialise in the music of one particular area, or

specialise in one aspect of multicultural music (for example, musical instruments, tuning systems, children's songs); or extend their knowledge of music of several areas.

Together with their special interests, students continue to extend their performance and ethnomusicological research skills. Provision is made for the development of multicultural music resources for use in secondary schools. The course draws upon previously experienced introductory work in the traditional music of the home countries of Australia's multicultural population, and is extended by field work in urban ethnic communities within Australia.

For further information contact Dr P. Brennan (Music Education).

### **Music Analysis**

**1 unit**

**No. 71279-1**

**PG: MMus(Musicol)**

*Prereq and Coreq* none

*Assessment* short weekly papers and/or term paper

*Classes* one 1hr seminar/wk

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 course extends and deepens this knowledge with the accent both on critical discussion and on developing analytical skills. In addition the course 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 Dr J. Hardie (Musicology).

### **Music Analysis Today**

**1 unit**

**No. 72171-2**

**PG: MMus(Perf)**

*Prereq and Coreq* none

*Assessment* 2500-3000w essay (100%)

*Classes* (one 50min lec/seminar)/wk

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 course 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 the Chair (Musicology).



**Music Craft 1** **2 units**  
**No. 71223-1** **PG: GDipM(Acc)**

*Prereq and Coreq* none

*Assessment* 1hr prac and viva voce exam (100%)

*Classes* average 1hr tut and discussion/wk

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).

**Music Craft 2** **2 units**  
**No. 72319-2** **PG: GDipM(Acc)**

*Prereq* Music Craft 1: 71223-1

*Assessment* 1hr prac and viva voce exam including 10min demonstration of vocal coaching

*Classes* average 1hr tut and discussion/wk

Consolidation and extension of concepts and skills introduced in Music Craft 1.

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

**Music Education Studies in Popular Music**

**No. 78218-2** **2 units**  
**UG: BMusEd**

*Prereq and Coreq* none

*Assessment* one seminar presentation, written assignment, major assignment (choice of analysis, composition, transcription, curriculum design, philosophical essay) (100%)

*Classes* (1hr lec & 1hr tut)/wk

The aim of this elective course is to study methods for teaching popular music. This includes consideration of differing forms of analysis, ways of transcribing and notating popular music, study of relevant literature, the design of teaching models suitable for popular music studies and the place of popular music in current music education syllabuses.

For further information contact Chair (Music Education).

**Music History 1** **2 units**  
**No. 71036-1** **UG: BMus**

*Prereq and Coreq* none

*Assessment* 50min mid-semester test (30%), 3hr final exam (70%)

*Classes* (one 50 min lec & one 1hr tut)/wk

A chronological study of Western art music from approximately the 9th century to 1520. The emergence of different styles and forms is examined through analysis of selected musical examples. Lectures deal with the relation of music to contemporaneous events, religious and political, as well as technological developments such as music printing. Tutorials provide a more detailed analysis of selected pieces, afford an opportunity for students to discuss further the material presented in the lecture. The following topics will be covered:

- Gregorian chant and Roman liturgy;
- Liturgical accretions and secular monophony;

- Early polyphony and Notre Dame school;
- Polyphonic conductus and motet;
- French Ars Nova;
- Italian Ars Nova (Trecento);
- 15th century English music and Dunstable;
- The Burgundian School: Dufay;
- Netherlands composers; and
- Josquin des Pres and contemporaries.

Weekly tutorials examine in more depth topics such as the church modes, the rhythmic modes, the evolution of the 13th century motet, isorhythm, and the cantus firmus Mass.

For further information contact the Chair (Musicology).

Textbooks

D.J. Grout and C.V. Palisca *A History of Western Music* 4th edn (London & NY: Norton, 1988)

C.V. Palisca (ed.) *Norton Anthology of Western Music* Vol. 1 2nd edn (London & NY: Norton, 1988)

**Music History 2** **2 units**  
**No. 72125-2** **UG: BMus**

*Prereq and Coreq* none

*Assessment* 50min mid-semester test (30%), 3hr final exam (70%)

*Classes* (one 50min lec & one 1hr tut)/wk

This course continues the chronological study of Western art music, covering the period from 1520 to approximately 1700. The lectures deal with the emergence and development of musical forms and styles, relating these whenever possible to contemporary political and social developments: the rise of music printing, Reformation and Counter-Reformation, court patronage at the Italian and French courts, and the advent of public concerts. Weekly tutorials are devoted to a more detailed analysis of selected pieces and afford an opportunity to discuss further the material presented in the lecture. The following topics will be covered:

- The Post-Josquin generation: national styles and the madrigal;
- The Post-Josquin generation and sacred music;
- Instrumental music of the 16th century;
- Reformation and counter-reformation;
- Late renaissance polyphony;
- The Venetian School;
- The beginnings of opera;
- Monteverdi and the early 17th century;
- Early baroque instrumental music: Frescobaldi, etc.;
- Sacred concerto and oratorio: Schutzans Carissimi;
- Mid baroque opera; and
- Sonata and concerto: Corelli and Vivaldi.

Weekly tutorials examine in more depth certain topics such as *musica ficta*, the application of rhetoric to musical structure, the relation of lute and keyboard styles, and the parody Mass.

For further information contact the Chair (Musicology).

Textbooks

D.J. Grout and C.V. Palisca *A History of Western Music* 4th edn (London & NY: Norton, 1988)

C.V. Palisca (ed.) *Norton Anthology of Western Music* Vol. 1 2nd edn (London & NY: Norton, 1988)

**Music History 3** **2 units**  
**No. 73141-1** **UG: BMus/DipMus**

*Prereq* BMus: Music History 2: 72125-2  
*Assessment* 1500-2000w essay (40%), one 3hr exam (60%)  
*Classes* (one 1hr lec & one 1hr tut)/wk

To familiarise students with the essential features of late Baroque and Classical music, and the political and social conditions affecting composers, performers and listeners. Topics include: opera seria; J.S. Bach: contrapuntal techniques; introduction to Classicism; Gluck's operatic reforms; the development of the symphony and string quartet; Beethoven: the middle and late works and Schubert's *lieder*.

For further information contact the Chair (Musicology).

**Textbooks**

D.J. Grout and C.V. Palisca *A History of Western Music* 4th edn (London & NY: Norton, 1988)  
 R.G. Pauly *Music in the Classic Period* 3rd edn (New Jersey, 1988)

**Music History 4** **2 units**  
**No. 74282-2** **UG: BMus/DipMus**

*Prereq* Music History 3: 73141-1  
*Assessment* 1500-2000w essay (40%), one 3hr exam (60%)  
*Classes* (one 1hr lec & one 1hr tut)/wk

To familiarise students with the essential features of Romantic music, and the political and social conditions affecting composers, performers and listeners. Topics include: introduction to Romanticism; Paris in the 1830s: the virtuoso tradition; Chopin, Berlioz, Schumann: symphonies, piano music and *lieder*; Verdi; Brahms: the continuing symphonic tradition; Wagner: *Tristan and Isolde*.

For further information contact the Chair (Musicology).

**Textbooks**

D.J. Grout and C.V. Palisca *A History of Western Music* 4th edn (London & NY: Norton, 1988)  
 R.M. Longyear *Nineteenth-century Romanticism in Music* 3rd edn (New Jersey, 1988)

**Music Skills 1** **2 units**  
**No. 71258-1** **UG: DipOp**

*Prereq and Coreq* none  
*Assessment* mid-semester: 1hr written exam (12%), 10min sight-singing test (18%); end of semester: 1hr written exam (20%), 10min sight-singing test (25%); weekly sight-singing and fortnightly written tasks (25%)

*Classes* two 1hr workshops/wk

In this course students will learn basic practical music skills aimed at considerably speeding the learning process of vocal music and its understanding. There will be one practical workshop each week, and one where reading and dictation will take place. The student will learn the following skills:

- sight reading of melody;
- singing and recognition of intervals (up to and including an 8ve);
- simple conducting patterns;
- aural recognition of orchestral instruments;
- score reading exercises including structural analysis;
- aural analysis of vocal works;

- scale singing;
- ability to sing and recognise harmonic progressions (using chords I, II, III, 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).

**Music Skills 2** **2 units**  
**No. 72744-2** **UG: DipOp**

*Prereq* Music Skills 1: 71258-1  
*Assessment* mid-semester: 1hr written exam (12%), 10min sight-singing test (18%); end of semester: 1hr written exam (20%), 10min sight-singing test (25%); weekly sight-singing and fortnightly written tasks (25%)

*Classes* two 1hr workshops/wk

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).

**Music Skills 3** **2 units**  
**No. 73358-1** **UG: DipOp**

*Prereq* Music Skills 2: 72744-2  
*Assessment* mid-semester: 1hr written exam (10%), 10min sight-singing test (15%); end of semester: 1hr written exam (15%), 10min sight-singing test (20%); weekly sight-singing, fortnightly written tasks and 4 analysis assignments (40%)

*Classes* two 1hr workshops/wk

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).

**Music Skills 4** **2 units**  
**No. 74488-2** **UG: DipOp**

*Prereq* Music Skills 3: 73358-1  
*Assessment* mid-semester: 1hr written exam (10%), 10min sight-singing test (15%); end of semester: 1hr written exam (15%), 10min sight-singing test (20%); weekly sight-singing, fortnightly written tasks and 4 analysis assignments (40%)

*Classes* two 1hr workshops/wk

Consolidation and extension, at a higher level of difficulty, of concepts and skills introduced in Music Skills 3.

For further information contact the Chair (Vocal Studies and Opera).

**Music Skills 5** 1 unit  
**No. 75200-1** UG: DipOp

*Prereq* Music Skills 4: 74488-2

*Assessment* mid-semester: 1hr written exam (10%), 10min sight-singing test (15%); end of semester: 1hr written exam (15%), 10min sight-singing test (20%); weekly sight-singing, fortnightly written tasks and 4 analysis assignments (40%)

*Classes* one 1hr workshop/wk

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).

**Music Skills 6** 1 unit  
**No. 76347-2** UG: DipOp

*Prereq* Music Skills 5: 75200-1

*Assessment* mid-semester: 1hr written exam (10%), 10min sight-singing test (15%); end of semester: 1hr written exam (15%), 10min sight-singing test (20%); weekly sight-singing, fortnightly written tasks and 4 analysis assignments (40%)

*Classes* one 1hr workshop/wk

Consolidation and extension, at a higher level of difficulty, of concepts and skills introduced in Music Skills 5.

For further information contact the Chair (Vocal Studies and Opera).

**Music Technology Survey** 2 units  
**No. 71115-1** PG: MMus(MusEd)

*Prereq and Coreq* none

*Assessment* continual assessment is applied to this subject through individual task assignments

*Classes* to be arranged with supervising lecturer

The subject provides an extensive survey of the history and development of technology in music, arriving at present trends and addressing the implications for the future. The scope is broad, covering the nature of sound, development of early electronic music idioms, modern performance instruments, sound recording and signal processing devices. Emphasis is placed on the evolving technology and the influence on traditional music making processes, style, and interdisciplinary visual and aural art forms. This is further realised by examining the aesthetics, philosophy and composition techniques developed by modern composers who have drawn upon computer-based technology. Assessment requirements are: weekly

prescribed reading and listening, covering historical articles, scores, and recordings of digital electronic music; laboratory and hardware evaluation tasks, covering early to current electronic music devices; analysis tasks; and an essay on an approved topic.

For further information contact Dr P. Brennan (Music Education).

**Music Through Literature—Preamble**

This sequence of courses will explore specific works of literature which deal with musical matters or which make significant statements about musical aesthetics. The contribution towards understanding musical experience of creative artists who are not, or not primarily, musicians, is sometimes ignored in courses for the training of musicians. Yet, in the case of writers, such artists are often better equipped than musical professionals to capture in words, the ineffable nature of musical experience and aesthetics. Moreover their place as receivers rather than creators sometimes enables them to make statements about the broader cultural significance from a perspective outside that of production and performance. This course exists to allow trainee performers, teachers and musicologists an opportunity to explore such perspectives.

**Music Through Literature 1** 1 unit  
**No. 75203-1** UG

*Prereq and Coreq* none

*Assessment* seminar presentation (50%), 2000w essay (50%)

*Classes* one 1hr seminar/wk

Topics will include novels by: Thomas Mann, Herman Hesse, Gunter Grass, Milan Kundera, James Joyce, Bruce Chatwin, Thea Astley and others.

For further information contact the Chair (Musicology).

**Music Through Literature 2** 1 unit  
**No. 76352-2** UG

*Prereq and Coreq* none

*Assessment* seminar presentation (50%), 2000w essay (50%)

*Classes* one 1hr seminar/wk

Topics in this course include: musical imagery in Shakespeare, in 18th and 19th century English poetry, T.S. Eliot *The Tales of Genji*, French symbolist poetry, Marcel Proust, Andre Gide, Toni Morrison, Anthony Burgess, and Nicholson Baker.

For further information contact the Chair (Musicology).

**Music Writing Skills 1** 1 unit  
**No. 71283-1** UG: BMusEd

*Prereq and Coreq* none

*Assessment* weekly assignments (40%), one 90min exam (60%)

*Classes* one 1hr tut/wk

This course promotes a fundamental understanding of the materials of tonal music through the acquisition of practical skills in harmony and simple arranging. Students will study principles of voice leading and chord function, illustrated with examples from the

relevant repertoire, gaining fluency in writing 4-part harmonisations using diatonic vocabulary. Exercises in species counterpoint that will enhance the comprehension of voice leading principals and instrumental accompaniments, which are suitable for use in the classroom, are included. The main areas of study are:

- Scales and chord construction, with reference to the harmonic series and the modal background of tonal music;
- Principles of voice leading in 4 parts;
- Most of the diatonic chord functions, including seventh chords and the cadential 6-4;
- First species counterpoint; and
- Styles of simple instrumental accompaniment.

For further information contact the Chair (Musicology).

#### Textbook

E. Aldwell and C. Schachter *Harmony and Voice Leading Workbook 1* 2nd edn (New York: Harcourt Brace Jovanovich, 1989)

### Music Writing Skills 2

No. 72747-2

1 unit

UG: BMusEd

*Prereq and Coreq* none

*Assessment* weekly assignments (40%), one 90min exam (60%)

*Classes* one 1hr tut/wk

Students in this course, having acquired basic skills in voice leading and an understanding of diatonic chord functions, are introduced to more advanced concepts which are encountered frequently in the tonal repertoire. The concept of modulation is introduced and voice leading is given greater emphasis through the study of diatonic sequences and species counterpoint.

This extended musical vocabulary will permit a more comprehensive examination of repertoire examples and offer greater freedom in devising short piano pieces and instrumental arrangements. The main areas of study are:

- V as a key area;
- III and VII;
- Diatonic sequences;
- 6-3 chord techniques;
- second species counterpoint; and
- simple instrumental arrangement and piano styles.

For further information contact the Chair (Musicology).

#### Textbook

E. Aldwell and C. Schachter *Harmony and Voice Leading Workbook 1* 2nd edn (New York: Harcourt Brace Jovanovich, 1989)

### Musicianship/Harmony—Preamble

Over a period of four semesters, Musicianship/Harmony will cover the following areas: revision and re-orientation of rudiments; harmonisation in four-part vocal style involving diatonic harmony, chromatic harmony, and modulation to related keys; realisation of figured bass using the vocabulary above; two-part strict counterpoint; instrumental writing; analysis; and an introduction to atonal techniques.

### Musicology Major, Pass and Honours—Preamble

This course is for students who intend to become professional musicologists, to specialise in the higher levels of music education, or to follow careers in broadcasting, recording, music administration, publishing, criticism and other related industries. It trains students in the various methodologies current within the discipline of Western historical musicology and in the application of those techniques of observation and analysis which are traditionally cultivated for the detailed investigation of Western art music.

Whatever their eventual area of specialisation, students will be able to present their results lucidly in lectures, demonstrations, scholarly editions, and journal entries.

Transfer from another major is allowed, subject to the consent of the Chair of Musicology, at any time up to the end of the student's second BMus year. Transferring students must complete the first year of the Musicology major before any advanced standing will be considered.

### Musicology 1

No. 71060-1

4 units

UG: BMus

*Coreq* Musicology Workshop 1: 71061-1

*Assessment* two papers, demonstrated initiative and research process (100%)

*Classes* one 2hr class/wk

The emphasis in Musicology 1-4 is strongly methodological, and is directed towards training students to become increasingly self-reliant researchers, as well as assisting them in the clear and accurate presentation of their findings. Topics will relate to areas covered contemporaneously in the core Music History courses. Assessment is primarily based on two papers per semester in their final submitted form. In addition, the assessing tutor will normally take into account the research process and initiative demonstrated by the student in preparing the papers.

For further information contact Dr J. Hardie (Musicology).

### Musicology 2

No. 72149-2

4 units

UG: BMus

*Prereq* Musicology 1: 71060-1

*Coreq* Musicology Workshop 2: 72150-2

*Assessment* two papers, demonstrated initiative and research process (100%)

*Classes* one 2hr class/wk

Please refer to Musicology 1.

For further information contact Dr J. Hardie (Musicology).

### Musicology 3

No. 73168-1

4 units

UG: BMus

*Prereq* Musicology 2: 72149-2

*Coreq* Musicology Workshop 3: 73169-1

*Assessment* two papers, demonstrated initiative and research process (100%)

*Classes* one 1hr individual lesson/wk

Please refer to Musicology 1.

For further information contact Dr J. Hardie (Musicology).

**Musicology 4** 4 units  
**No. 74307-2** UG: BMus  
*Prereq* Musicology 3: 73168-1  
*Coreq* Musicology Workshop 4: 74308-2  
*Assessment* two papers, demonstrated initiative and research process (100%)  
*Classes* one 1hr individual lesson/wk  
Please refer to Musicology 1.  
For further information contact Dr J. Hardie (Musicology).

**Musicology 5** 4 units  
**No. 75084-1** UG: BMus  
*Prereq* Musicology 4: 74307-2  
*Coreq* Musicology Workshop 5: 75085-1  
*Assessment* one major paper, demonstrated initiative and research process (100%)  
*Classes* one 1hr individual lesson/wk

Musicology 5 and 6 lead to a greater degree of autonomy and specialisation. Each student prepares one major paper each semester, and is expected to participate to an increasing extent in the selection and definition of research topics. Attention is given to the criteria which lead to the definition of fruitful research areas, and to the discipline required to conduct independent study within prescribed time limits. Students in their third and fourth year may be encouraged to present a paper to the Postgraduate Student Workshop which is held by the Musicological Society of Australia.

Assessment is based primarily on a major paper in its final submitted form, in addition the assessing tutor will normally take into account the research process and initiative demonstrated by the students in preparing the papers.

For further information contact Dr J. Hardie (Musicology).

**Musicology 6** 4 units  
**No. 76232-2** UG: BMus  
*Prereq* Musicology 5: 75084-1  
*Coreq* Musicology Workshop 6: 76233-2  
*Assessment* one major paper, demonstrated initiative and research process (100%)  
*Classes* one 1hr individual lesson/wk

Please refer to Musicology 5.

For further information contact Dr J. Hardie (Musicology).

**Musicology 7** 4 units  
**No. 77360-1** UG: BMus  
*Prereq* Musicology 6: 76232-2  
*Coreq* Musicology Workshop 7: 77361-1  
*Assessment* based primarily on research reports of work-in-progress (i.e. towards the final paper to be presented in Musicology 8)  
*Classes* one 1hr individual lesson/wk

In Musicology 7 and 8 students concentrate on the preparation of a major study relating to their own chosen area of detailed research. This will be presented in a form suitable for publication in a scholarly journal. Detailed guidelines for the preparation of this paper will be supplied by the student's supervisor.

For further information contact Dr J. Hardie (Musicology).

**Musicology 8** 4 units  
**No. 78194-2** UG: BMus  
*Prereq* Musicology 7: 77360-1  
*Coreq* Musicology Workshop 8: 78195-2  
*Assessment* final paper (100%); (Pass degree), or final paper (70%) and its presentation as a public lecture (30%) (Honours degree)  
*Classes* one 1hr individual lesson/wk  
Please refer to Musicology 7.

For further information contact Dr J. Hardie (Musicology).

**Musicology 5 (Honours)** 4 units  
**No. 75241-1** UG: BMus  
*Assessment* one major paper, demonstrated initiative and research process (100%)

Musicology Honours course details are available from Dr J. Hardie (Musicology).

**Musicology 6 (Honours)** 4 units  
**No. 76809-2** UG: BMus  
*Assessment* one major paper, demonstrated initiative and research process (100%)

Musicology Honours course details are available from Dr J. Hardie (Musicology).

**Musicology 7 (Honours)** 4 units  
**No. 77474-1** UG: BMus  
*Assessment* one major paper, demonstrated initiative and research process (100%)

Musicology Honours course details are available from Dr J. Hardie (Musicology).

**Musicology 8 (Honours)** 4 units  
**No. 78194-2** UG: BMus  
*Assessment* 16 000w final thesis to be presented in two ways: a written paper of standard and length suitable for submission to a musicological journal (for example *Musicology Australia*); and public presentation of this paper, or parts of it, in a situation replicating the presentation of a conference paper

Musicology Honours course details are available from Dr J. Hardie (Musicology).

**Musicology Research Workshop 1** 2 units  
**No. 73388-1** PG: MMus(Musicol)  
*Prereq* Music Analysis: 71279-1, Bibliography and Research Methods: 71277-1  
*Classes* one 2hr seminar/wk

In the second year, the Musicology Research Workshop is designed to supplement the candidate's individual research. It provides a public forum for the discussion of the candidate's own work, allowing for a broader exchange of ideas than that generated by individual meetings between candidate and supervisor. Masters candidates will be required, and staff will be encouraged, to contribute regular reports of their own research to this Workshop. In addition, it will provide a Practicum in techniques of paper giving. This Workshop also provides a venue for the regular and critical discussion of current journal literature, and for occasional papers from visiting scholars.

Since the reporting of new research at conferences is a dynamic aspect of musicology, each candidate for the degree will be strongly encouraged to attend conferences in the discipline and to participate where appropriate. This will be integrated into the Musicology Research Workshop. The student will be expected to prepare for each conference by reading in advance in particular areas of interest, and to report in writing on the conference on his or her return. This component of the degree program exposes the student 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.

For further information contact Dr J. Hardie (Musicology)

**Musicology Research Workshop 2** 2 units  
No. 74493-2 PG: MMus(Musicol)

*Prereq* Music Analysis: 71279-1, Bibliography and Research Methods: 71277-1

See Musicology Research Workshop 1 above.

For further information contact Dr J. Hardie (Musicology).

**Musicology Workshop 1** 2 units  
No. 71061-1 UG: BMus

*Coreq* Musicology 1: 71060-1

*Assessment* presentation of major study papers; assignments and participation in discussion (100%)

*Classes* one 2hr seminar/wk

To give Musicology majors a regular opportunity to present their current work to their peer group, and to deal with broad methodological issues. In these workshops the whole group concentrates on specific projects such as the most effective use of library resources, the appraisal and creative use of collected editions, editorial methods involved in preparing musical and literary materials for publication and techniques of public presentation of material. Workshops are sometimes conducted at an alternative time and place when there are opportunities for visiting conferences, consulting specialists, examining instrument collections, or carrying out small projects of urban ethnomusicology.

For further information contact Dr J. Hardie (Musicology).

**Musicology Workshop 2** 2 units  
No. 72150-2 UG: BMus

*Prereq* Musicology Workshop 1: 71061-1

*Coreq* Musicology 2: 72149-2

*Assessment* presentation of major study papers, assignments and participation in discussion (100%)

*Classes* one 2hr seminar/wk

Please refer to Musicology Workshop 1.

For further information contact Dr J. Hardie (Musicology).

**Musicology Workshop 3** 2 units  
No. 73169-1 UG: BMus

*Prereq* Musicology Workshop 2: 72150-2

*Coreq* Musicology 3: 73168-1

*Assessment* presentation of major study papers; assignments and participation in discussion (100%)

*Classes* one 2hr seminar/wk

Please refer to Musicology Workshop 1.

For further information contact Dr J. Hardie (Musicology).

**Musicology Workshop 4** 2 units  
No. 74308-2 UG: BMus

*Prereq* Musicology Workshop 3: 73169-1

*Coreq* Musicology 4: 74307-2

*Assessment* presentation of major study papers; assignments and participation in discussion (100%)

*Classes* one 2hr seminar/wk

Please refer to Musicology Workshop 1.

For further information contact Dr J. Hardie (Musicology).

**Musicology Workshop 5** 3 units  
No. 75085-1 UG: BMus

*Prereq* Musicology Workshop 4: 74308-2

*Coreq* Musicology 5: 75084-1

*Assessment* presentation of major study papers; assignments and participation in discussion (100%)

*Classes* one 2hr seminar/wk

Please refer to Musicology Workshop 1.

For further information contact Dr J. Hardie (Musicology).

**Musicology Workshop 6** 3 units  
No. 76233-2 UG: BMus

*Prereq* Musicology Workshop 5: 75085-1

*Coreq* Musicology 6: 76232-2

*Assessment* presentation of major study papers; assignments and participation in discussion (100%)

*Classes* one 2hr seminar/wk

Please refer to Musicology Workshop 1.

For further information contact Dr J. Hardie (Musicology).

**Musicology Workshop 7** 3 units  
No. 77361-1 UG: BMus

*Prereq* Musicology Workshop 6: 76233-2

*Coreq* Musicology 7: 77360-1

*Assessment* presentation of major study papers; assignments and participation in discussion (100%)

*Classes* one 2hr seminar/wk

Please refer to Musicology Workshop 1.

For further information contact Dr J. Hardie (Musicology).

**Musicology Workshop 8** 3 units  
No. 78195-2 UG: BMus

*Prereq* Musicology Workshop 7: 77361-1

*Coreq* Musicology 8: 78194-2

*Assessment* presentation of major study papers; assignments and participation in discussion (100%)

*Classes* one 2hr seminar/wk

Please refer to Musicology Workshop 1.

For further information contact Dr J. Hardie (Musicology).

**Non-Western Music 1** 1 unit  
**No. 77329-1** UG: BMusEd  
*Prereq* none  
*Assessment* transcription assignment, essay, concert report  
*Classes* one 1hr lec/wk

The general aim of this course is to acquaint students with a broad range of selected world musics, examining and understanding the socio-cultural characteristics pertaining to music in culture. Selected methodology, music concepts and ethical considerations raised by ethnomusicological study will be investigated during the first part of the course. These include the areas of emic and etic description, ethnocentrism, organology, notation and transcription.

A large focus of the course is to provide students with practical experiences. The latter part of the course provides students with the opportunity to examine selected instrumental practices, such as the Balinese gamelan.

For further information contact the Chair (Musicology).

**Non-Western Music 2** 1 unit  
**No. 78161-2** UG: BMusEd  
*Prereq* Non-Western Music 1: 77329-1  
*Assessment* transcription assignment, essay, concert report  
*Classes* one 1hr lec/wk

During the first half of this course, particular attention is given to the vocal music practices and dance genres of selected cultures, in which students will gain practical experiences. This is complemented with an examination of musics of isolated societies, selected eastern European cultures, and a survey of middle eastern cultures. The latter part of this course examines musics 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 the Chair (Musicology).

### Oboe Major—Preamble

At the beginning of the major study each student will be assigned a lecturer with whom they will normally work for the duration of the award. Continuing consultation between lecturer and student, including appraisal of technical and interpretative strengths and weaknesses, will enable regular clarification of specific learning objectives and course content.

At the beginning of all courses included in the major study the lecturer will discuss past achievements and clarify weaknesses with each student, assist them to articulate personal objectives for advancement, recommend suitable content and advise the Chair of Unit in writing.

In this context the course descriptions which follow should be read as a guide to the minimum requirements of the major study in Oboe.

**Oboe 1** 4 units  
**No. 71265-1** UG: BMus/DipMus  
*Prereq and Coreq* none  
*Assessment* 30min technical exam, minimum one 6min concert practice performance and/or studio class (100%)  
*Classes* (one 1hr individual lesson & 2hr concert practice)/wk

The course will focus on identification of weaknesses, and improvement of technical skills and knowledge through various appropriate means. At the end of the course students will be able to play all scales and other technical requirements, as indicated by the Chair of Unit, accurately and from memory at a moderate speed. Three studies will also be submitted for examination and one additional study, which will be set 6 weeks before the exam. Depending on the student's rate of progress, works from a list of suggested repertoire will be studied.

For further information contact J. Hanic (Woodwind).

**Oboe 2** 4 units  
**No. 72727-2** UG: BMus/DipMus  
*Prereq* Oboe 1: 71265-1  
*Assessment* 15min jury recital, minimum one 6min concert practice performance and/or studio class (100%)  
*Classes* (one 1hr individual lesson & 2hr concert practice)/wk

The student's range of technical and interpretative competencies will be extended through analysis and rehearsal of a complete baroque or classical sonata and several pieces composed in the 19th and 20th centuries. By the end of the course students will be able to demonstrate their evolving ability to apply known technical and interpretative skills and knowledge to the preparation and performance of three contrasting works for a 15 minute jury recital.

For further information contact J. Hanic (Woodwind).

**Oboe 3** 4 units  
**No. 73368-1** UG: BMus  
*Prereq* Oboe 2: 72727-2  
*Assessment* 30min technical exam, two 6min concert practice performances (100%)  
*Classes* (one 1hr individual lesson & 2hr concert practice)/wk

The course will provide opportunities for students to improve their technical proficiency and increase the quantity of polished repertoire through the study and performance of works including: a major classical work, polyphonic compositions and a minimum of two studies demonstrating technical virtuosity. Content will focus on preparatory work for the Junior Recital of 40minutes' duration which will be presented at the end of Semester 4. At the end of the course students will be examined on their technical work, and will present three studies and one additional study, which will be set six weeks before the examination.

For further information contact J. Hanic (Woodwind).

**Oboe 4** **4 units**  
**No. 74473-2** **UG: BMus/DipMus**  
*Prereq* BMus: Oboe 3: 73368-1; DipMus: Oboe 2: 72727-2  
*Assessment* 40min junior recital, two 6min concert practice performances (100%)  
*Classes* (one 1hr individual lesson & 2hr concert practice)/wk

Students will learn about and experience the process of devising, rehearsing and performing a public recital, with piano accompaniment, of no more than 40 minutes' duration. A balanced and contrasting program will be presented, comprising a variety of complete works from different periods. Technical skills will continue to develop throughout this course.

For further information contact J. Hanic (Woodwind).

**Oboe 5** **4 units**  
**No. 75220-1** **UG: BMus**  
*Prereq* Oboe 4: 74473-2  
*Assessment* 30min technical exam, two 6min concert practice performances (100%)  
*Classes* (one 1hr individual lesson & 2hr concert practice)/wk

Students will be encouraged to engage in critical analysis of their technical competencies and devise and/or identify ways to remedy their weaknesses. At the end of the course students will illustrate their standard of technical fluency and ability to learn new work in a limited time by performing a set study (to be provided six weeks before the examination), as well as three other studies of their own choice, to be included in a technical examination.

For further information contact J. Hanic (Woodwind).

**Oboe 6** **4 units**  
**No. 76790-2** **UG: BMus/DipMus**  
*Prereq* BMus: Oboe 5: 75220-1; DipMus: Oboe 4: 74473-2  
*Assessment* concerto exam, two 6min concert practice performances (100%)  
*Classes* (one 1hr individual lesson & 2hr concert practice)/wk

The course will culminate in the performance of a concerto with piano accompaniment. This performance will demonstrate that students have acquired sufficient technical facility, stylistic judgement and ensemble skills as well as the physical stamina and extended concentration which are necessary to perform an accompanied major work to a high standard of proficiency.

For further information contact J. Hanic (Woodwind).

**Oboe 7** **4 units**  
**No. 77451-1** **UG: BMus/DipMus**  
*Prereq* Oboe 6: 76790-2  
*Assessment* 30min technical exam, one 6min concert practice performance, one 12min lunch-time concert performance (100%)  
*Classes* (one 1hr individual lesson & 2hr concert practice)/wk

The course aims to improve students' ability to perform a range of compositions to a high standard of proficiency and extend their repertoire, and to develop further their technical ability. Content will focus on preparatory work for the Senior Recital of 50 minutes' duration which will be performed at the conclusion of Semester 8. Students will learn a number of Works from which to choose those to be included in their recital program. At the end of the course students will be examined on their technical work and will prepare a study (to be set six weeks before the examination), together with three studies of their own choice.

For further information contact J. Hanic (Woodwind).

**Oboe 8** **4 units**  
**No. 78286-2** **UG: BMus/DipMus**  
*Prereq* Oboe 7: 77451-1  
*Assessment* 50min senior recital, one 6min concert practice, one 12min lunch-time concert performance (100%)  
*Classes* (one 1hr individual lesson & 2hr concert practice)/wk

The course will provide students with the opportunity to concentrate on the works chosen for inclusion in their Senior Recital program. The program will include a major work and several other works of various contrasting styles, including, if possible, some new music. Program content and presentation of the recital will be taken into consideration during the assessment process.

For further information contact J. Hanic (Woodwind).

**Oboe 7 (Honours)** **4 units**  
**No. 77475-1** **UG: BMus**  
*Prereq* see BMus Honours regulations  
*Assessment* 40min honours recital (100%)  
*Classes* (one 1hr individual lesson & 1-2hrs of masterclass or performance workshop plus concert practice)/wk

Available from the Chair of Unit.

For further information contact the Chair (Woodwind).

**Oboe 8 (Honours)** **4 units**  
**No. 78210-2** **UG: BMus**  
*Prereq* Oboe 7 (Honours): 77475-1  
*Assessment* 1hr public honours recital (100%)  
*Classes* (one 1hr individual lesson & 1-2hrs of masterclass or performance workshop plus concert practice)/wk

Available from the Chair of Unit.

For further information contact the Chair (Woodwind).

### Opera and Shakespeare—Preamble

This course examines the relationship between the plays of Shakespeare and their operatic adaptations. There are striking similarities between the dramaturgical structure of the plays and generic operatic structure, as well as significant performance parallels. Shakespeare's importance as an operatic source from the 17th century to the present day will be discussed and this course will investigate central works in the operatic Shakespearean canon.



**Opera and Shakespeare 1** 1 unit  
**No. 75345-1** UG: BMus  
*Prereq and Coreq* none  
*Assessment* seminar presentation (25%), 2000w essay (75%)  
*Classes* one 1hr seminar/wk  
 Introduction to operatic adaption of shakespeare. Plays and operas to be examined include Macbeth (Verdi); *Romeo and Juliet* (Bellini and Gounod); *A Midsummer Night's Dream* (Purcell and Britten)  
 For further information contact M. Halliwell (Vocal Studies and Opera).

**Opera and Shakespeare 2** 1 unit  
**No. 76817-2** UG: BMus  
*Prereq and Coreq* none  
*Assessment* seminar presentation (25%), 2000w essay (75%)  
*Classes* one 1hr seminar/wk  
 Plays and operas to be examined this semester include *Othello* (Rossini and Verdi); Hamlet (Thomas); *The Merry Wives of Windsor* (Salieri, Nicolai and Verdi)  
 Por further information contact M. Halliwell (Vocal Studies and Opera).

**Opera French 1** 2 units  
**No. 75147-1** UG: BMus/DipOp  
*Prereq and Coreq* none  
*Assessment* written and oral exam end of semester  
*Classes* one 1hr workshop/wk  
 Concentration on aspects of the language specific to the needs of singers. Rules of pronunciation and diction.  
 For further information contact B. Holleman (Vocal Studies and Opera).

**Opera French 2** 2 units  
**No. 76295-2** UG: BMus/DipOp  
*Prereq* Opera French 1: 75147-1  
*Assessment* written and oral exam  
*Classes* one 1hr workshop/wk  
 Continuation of Opera French 1.  
 For further information contact B. Holleman (Vocal Studies and Opera).

**Opera German 1** 2 units  
**No. 71206-1** UG: BMus/DipOp  
*Prereq and Coreq* none  
*Assessment* continuous during semester (40%), oral and written exam end of semester (50%), repertoire book of translations (10%)  
*Classes* one 2hr workshop/wk  
 The aim of the Opera German sequence of courses is to concentrate on those aspects of the language specific to the needs of singers. Throughout the course, knowledge and skills are cumulative, and material taught is determined by the needs of individual students and the requirements of current vocal repertoire, both solo and ensemble. Rules of pronunciation and diction; basic grammar and syntax as an aid to comprehension and translation; practice in everyday conversation.

For further information contact the Chair (Vocal Studies and Opera).

**Opera German 2** 2 units  
**No. 72304-2** UG: BMus/DipOp  
*Prereq* Opera German 1: 71206-1  
*Assessment* continuous during semester (40%), oral and written exam end of semester (50%), repertoire book of translations (10%)  
*Classes* one 2hr workshop/wk  
 Consolidation of rules of pronunciation and diction; basic grammar and syntax as an aid to comprehension and translation; practice in everyday conversation.  
 For further information contact the Chair (Vocal Studies and Opera).

**Opera German 3** 2 units  
**No. 73287-1** UG: BMus/DipOp  
*Prereq* Opera German 2: 72304-2  
*Assessment* continuous during semester (40%), oral and written exam end of semester (50%), repertoire book of translations (10%)  
*Classes* one 2hr workshop/wk  
 Application and deepening of language skills gained in Opera German 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).

**Opera German 4** 2 units  
**No. 74419-2** UG: BMus/DipOp  
*Prereq* Opera German 3: 73287-1  
*Assessment* continuous during semester (40%), oral and written exam end of semester (50%), repertoire book of translations (10%)  
*Classes* one 2hr workshop/wk  
 Consolidation of course content in Opera German 3.  
 For further information contact the Chair (Vocal Studies and Opera).

**Opera Italian 1** 2 units  
**No. 71194-1** UG: BMus/DipOp  
*Prereq and Coreq* none  
*Assessment* written and oral exam  
*Classes* one 2hr workshop/wk  
 The aim is to concentrate on those aspects of the language specific to the needs of singers.  
 Rules of pronunciation and diction; basic grammar and syntax as an aid to comprehension and translation; practice in everyday conversation. Throughout the course, knowledge and skills are cumulative, and material taught is determined by the needs of individual students and the requirements of current vocal repertoire, both solo and ensemble.  
 For further information contact B. Holleman (Vocal Studies and Opera).

**Opera Italian 2** 2 units  
**No. 72290-2** UG: BMus/DipOp  
*Prereq* Opera Italian 1: 71194-1  
*Assessment* written and oral exam  
*Classes* one 2hr workshop/wk

Consolidation of rules of pronunciation and diction; basic grammar and syntax as an aid to comprehension and translation; practice in everyday conversation.

For further information contact B. Holleman (Vocal Studies and Opera).

**Opera Italian 3** 2 units  
**No. 73285-1** UG: BMus/DipOp

*Prereq* Opera Italian 2: 72290-2  
*Assessment* written and oral exam  
*Classes* one 2hr workshop/wk

Application and development of language skills gained in Opera Italian 1 and 2, to the translations of given texts; poetic appreciation of these texts, leading to understanding and interpretation of the word-music relationship.

For further information contact B. Holleman (Vocal Studies and Opera).

**Opera Italian 4** 2 units  
**No. 74417-2** UG: BMus/DipOp

*Prereq* Opera Italian 3: 73285-1  
*Assessment* written and oral exam  
*Classes* one 2hr workshop/wk

Please refer to Opera Italian 3.

For further information contact B. Holleman (Vocal Studies and Opera).

**Opera Italian 5** 2 units  
**No. 75095-1** UG: BMus/DipOp

*Prereq* Opera Italian 4: 74417-2  
*Assessment* written and oral exam  
*Classes* one 1hr workshop/wk

Please refer to Opera Italian 3.

For further information contact B. Holleman (Vocal Studies and Opera).

**Opera Italian 6** 2 units  
**No. 76242,2** UG: BMus/DipOp

*Prereq* Opera Italian 5: 75095-1  
*Assessment* written and oral exam  
*Classes* one 1hr workshop/wk

Please refer to Opera Italian 3.

For further information contact B. Holleman (Vocal Studies and Opera).

**Opera Movement 1** 1 unit  
**No. 71193-1** UG: BMus/DipOp

*Prereq* none  
*Assessment* demonstrated personal commitment to improve skills, weekly preparation and disciplined and cooperative behaviour (100%)  
*Classes* one 2hr workshop/wk

The course aims to develop self-confidence, assurance, an objective awareness of the body as a medium for communication and the ability to work with others. The basic principles of movement are studied: strength, flexibility and stamina are increased and a wide vocabulary of movement is developed. A variety of

rhythms, tempi, dynamics and spatial shapes are experienced and the body and mind are trained to memorise movement phrases and patterns.

For further information contact B. Holleman (Vocal Studies and Opera).

**Opera Movement 2** 1 unit  
**No. 72289-2** UG: BMus/DipOp

*Prereq* Opera Movement 1: 71193-1  
*Assessment* demonstrated personal commitment to improve skills, weekly preparation and disciplined and cooperative behaviour (100%)  
*Classes* one 2hr workshop/wk

Please refer to Opera Movement 1.

For further information contact B. Holleman (Vocal Studies and Opera).

**Opera Movement 3** 1 unit  
**No. 73284-1** UG: BMus/DipOp

*Prereq* Opera Movement 2: 72289-2  
*Assessment* demonstrated personal commitment to improve skills, weekly preparation and disciplined and cooperative behaviour (100%)  
*Classes* one 1hr workshop/wk

Please refer to Opera Movement 1.

For further information contact B. Holleman (Vocal Studies and Opera).

**Opera Movement 4** 1 unit  
**No. 74416-2** UG: BMus/DipOp

*Prereq* Opera Movement 3: 73284-1  
*Assessment* demonstrated personal commitment to improve skills, weekly preparation and disciplined and cooperative behaviour (100%)  
*Classes* one 1hr workshop/wk

Please refer to Opera Movement 1.

For further information contact B. Holleman (Vocal Studies and Opera).

**Opera Movement 5** 1 unit  
**No. 75242-1** UG: BMus/DipOp

*Prereq* Opera Movement 4: 74416-2  
*Assessment* demonstrated personal commitment to improve skills, weekly preparation and disciplined and cooperative behaviour (100%)  
*Classes* one 1hr workshop/wk

Please refer to Opera Movement 1.

For further information contact B. Holleman (Vocal Studies and Opera).

**Opera Movement 6** 1 unit  
**No. 76811-2** UG: BMus/DipOp

*Prereq* Opera Movement 5: 75242-1  
*Assessment* demonstrated personal commitment to improve skills, weekly preparation and disciplined and cooperative behaviour (100%)  
*Classes* one 1hr workshop/wk

Please refer to Opera Movement 1.

For further information contact B. Holleman (Vocal Studies and Opera).

### Opera Repertoire—Preamble

Students will explore the style and operatic traditions of opera from Monteverdi to the present day. Individual and ensemble coaching sessions will assist students to learn specific roles. Lectures will focus on topics including: baroque ornamentation and stylistic embellishments appropriate for da capo arias; recitatives, with particular reference to Mozart, but encompassing the style of Monteverdi to parlando passages in verismo opera and later Sprechgesang; traditions in Donizetti and Rossini and appropriate cadenzas, and the use of portamento. Emphasis is placed on the musical and dramatic interplay of characters, and the ensembles are developed further in production classes for performance.

### Opera Repertoire 1 1 unit No. 72287-2 UG: BMus(Op)/DipOp

*Prereq and Coreq* none

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

*Classes* Ensemble workshops and coaching 3hrs

Please refer to Opera Repertoire—Preamble.

For further information contact Chair (Vocal Studies and Opera).

### Opera Repertoire 2 2 units No. 73281-1 UG: BMus(Op)/DipOp

*Prereq* Opera Repertoire 1: 72287-2

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

*Classes* Ensemble workshops and coaching 3hrs

Please refer to Opera Repertoire—Preamble.

For further information contact Chair (Vocal Studies and Opera).

### Opera Repertoire 3 2 units No. 74413-2 UG: BMus(Op)/DipOp

*Prereq* Opera Repertoire 2: 73281-1

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

*Classes* Ensemble workshops and coaching 3hrs

Please refer to Opera Repertoire—Preamble.

For further information contact Chair (Vocal Studies and Opera).

### Opera Repertoire 4 2 units No. 75144-1 UG: BMus(Op)/DipOp

*Prereq* Opera Repertoire 3: 74413-2

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

*Classes* Ensemble workshops and coaching 3hrs

Please refer to Opera Repertoire—Preamble.

For further information contact Chair (Vocal Studies and Opera).

### Opera Repertoire 5 2 units No. 76292-2 UG: BMus(Op) DipOp

*Prereq* Opera Repertoire 4: 75144-1

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

*Classes* Ensemble workshops and coaching 3hrs

Please refer to Opera Repertoire—Preamble.

For further information contact S. Kenway (Vocal Studies and Opera).

### Opera Repertoire Advanced 1 3 units No. 71145-1 PG: GDipM(Op)

*Prereq and Coreq* none

*Assessment* development of operatic repertoire and demonstrated ability to accept and utilise direction (100%)

*Classes* 3hrs of individual and workshop sessions/wk

Supervised study of complete operatic roles. Careful attention is paid to music and text, and to 'pacing' a performance.

For further information contact Chair (Vocal Studies and Opera).

### Opera Repertoire Advanced 2 3 units No. 72233-2 PG: GDipM(Op)

*Prereq* Opera Repertoire Advanced 1: 71145-1

*Assessment* development of operatic repertoire and demonstrated ability to accept and utilise direction (100%)

*Classes* 3hrs of individual and workshop sessions/wk

Consolidation and extension of concepts and skills introduced in Opera Repertoire Advanced 1.

For further information contact Chair (Vocal Studies and Opera).

### Opera Stagecraft 1 1 unit No. 73283-1 UG: DipOp

*Prereq* Production 2: 72288-2

*Assessment* examination of set skills; assessment of workshop, concerts and production (100%)

*Classes* one 1hr prac workshop/wk

To develop stage skills in conjunction with scenes being rehearsed in Production courses and workshops. Emphasis is placed on individual presentation of the singer to develop expressiveness and flexibility in dialogue, recitative, period and modern acting styles.

For further information contact B. Holleman (Vocal Studies and Opera).

### Opera Stagecraft 2 1 unit No. 74415-2 UG: DipOp

*Prereq* Opera Stagecraft 1: 73283-1

*Assessment* examination of set skills; assessment of workshop, concerts and production (100%)

*Classes* one 1hr prac workshop/wk

Please refer to Opera Stagecraft 1.

For further information contact B. Holleman (Vocal Studies and Opera).

**Opera Stagecraft 3** 1 unit  
**No. 75146-1** UG:DipOp  
*Prereq* Opera Stagecraft 2: 74415-2  
*Assessment* examination of set skills; assessment of workshop, concerts and production (100%)  
*Classes* one 1hr prac workshop/wk  
 Please refer to Opera Stagecraft 1.  
 For further information contact B. Holleman (Vocal Studies and Opera).

**Opera Stagecraft 4** 1 unit  
**No. 76294-2** UG: DipOp  
*Prereq* Opera Stagecraft 3: 75146-1  
*Assessment* examination of setskills; assessment of workshop, concerts and production (100%)  
*Classes* one 1hr prac workshop/wk  
 Please refer to Opera Stagecraft 1.  
 For further information contact B. Holleman (Vocal Studies and Opera).

**Opera Voice 1** 4 units  
**No. 71190-1** UG: BMus(Op)/DipOp  
*Prereq and Coreq* none  
*Assessment* technical exam (100%)  
*Classes* one 1hr individual lesson/wk  
 To develop the voice as an operatic instrument. Style, phrasing, diction, enunciation, and interpretation.  
 For further information contact B. Holleman (Vocal Studies and Opera).

**Opera Voice 2** 4 units  
**No. 72285-2** UG: BMus(Op)/DipOp  
*Prereq* Opera Voice 1: 71190-1  
*Assessment* jury examination of two contrasting operatic arias, in the original language (100%)  
*Classes* one 1hr individual lesson/wk  
 Please refer to Opera Voice 1.  
 For further information contact B. Holleman (Vocal Studies and Opera).

**Opera Voice 3** 4 units  
**No. 73280-1** UG: BMus(Op)/DipOp  
*Prereq* Opera Voice 2: 72285-2  
*Assessment* examination of technical work (100%)  
*Classes* one 1hr individual lesson/wk  
 Please refer to Opera Voice 1.  
 For further information contact B. Holleman (Vocal Studies and Opera).

**Opera Voice 4** 4 units  
**No. 74412-2** UG: BMus(Op)/DipOp  
*Prereq* Opera Voice 3: 73280-1  
*Assessment* examination by jury of three operatic arias in the original language  
*Classes* one 1hr individual lesson/wk  
 Please refer to Opera Voice 1.  
 For further information contact B. Holleman (Vocal Studies and Opera).

**Opera Voice 5** 4 units  
**No. 75143-1** UG: BMus(Op)/DipOp  
*Prereq* Opera Voice 4: 74412-2  
*Assessment* examination by jury of technical work  
*Classes* one 1hr individual lesson/wk

Please refer to Opera Voice 1.  
 For further information contact B. Holleman (Vocal Studies and Opera).

**Opera Voice 6** 4 units  
**No. 76291-2** UG: BMus(Op)/DipOp  
*Prereq* Opera Voice 5: 75153-1  
*Assessment* 20min recital (100%)  
*Classes* one 1hr individual lesson/wk

Please refer to Opera Voice 1.  
 For further information contact B. Holleman (Vocal Studies and Opera).

**Organ 1** 4 units  
**No. 71027-1** UG: BMus  
*Prereq and Coreq* none  
*Assessment* 30min technical exam, minimum 1 performance at organ seminar (100%)  
*Classes* one 1hr individual lesson & 1hr organ seminar (in lieu of concert practice)/wk

Content of individual organ courses Organ 1-8 is available from D. Rumsey (Organ).

Organ seminar is an integral part of the organ major. The material taught in organ seminar varies according to the availability of local and overseas lecturers. The subject will provide opportunities for: student performances and critical comment, interaction with visiting or local lecturers and teachers, concert performances by or of interest to students and presentation of research findings and reports in a collegial atmosphere.

For further information contact D. Rumsey (Organ).

**Organ 2** 4 units  
**No. 72117-2** UG: BMus  
*Prereq* Organ 1: 71027-1  
*Assessment* 15min jury recital, minimum 1 performance at organ seminar (100%)  
*Classes* one 1hr individual lesson & 1hr organ seminar (in lieu of concert practice)/wk

Content of individual organ courses Organ 1-8 to be supplied by D. Rumsey. Organ seminar component of the course please refer to Organ 1.

For further information contact D. Rumsey (Organ).

**Organ 3** 4 units  
**No. 73133-1** UG: BMus  
*Prereq* Organ 2: 72117-2  
*Assessment* 30min technical exam, two 6min performances at organ seminar (100%)  
*Classes* one 1hr individual lesson & 1hr organ seminar (in lieu of concert practice)/wk

Content of individual organ courses Organ 1-8 to be supplied by D. Rumsey. Organ seminar component of the course please refer to Organ 1.

For further information contact D. Rumsey (Organ).

**Organ 4** 4 units  
**No. 74285-2** UG: BMus  
*Prereq* Organ 3: 73133-1  
*Assessment* 40min junior recital, two 6min performances at organ seminar (100%)  
*Classes* one 1hr individual lesson & 1hr organ seminar (in lieu of concert practice) /wk

Content of individual organ courses Organ 1-8 to be supplied by D. Rumsey. Organ seminar component of the course please refer to Organ 1.

For further information contact D. Rumsey (Organ).

**Organ 5** 4 units  
**No. 75047-1** UG: BMus

*Prereq* Organ 4: 74285-2

*Assessment* 30min technical exam, two 6min performances at organ seminar (100%)

*Classes* one 1hr individual lesson & 1hr organ seminar (in lieu of concert practice) / wk

Content of individual organ courses Organ 1-8 to be supplied by D. Rumsey. Organ seminar component of the course please refer to Organ 1.

For further information contact D. Rumsey (Organ).

**Organ 6** 4 units  
**No. 76195-2** UG: BMus

*Prereq* Organ 5: 75047-1

*Assessment* 30min concerto or equivalent (100%), two 6min performances at organ seminar, a substantial ensemble performance may be approved

*Classes* one 1hr individual lesson & 1hr organ seminar (in lieu of concert practice)/wk

Content of individual organ courses Organ 1-8 to be supplied by D. Rumsey. Organ seminar component of the course please refer to Organ 1.

For further information contact D. Rumsey (Organ).

**Organ 7** 4 units  
**No. 77335-1** UG: BMus

*Prereq* Organ 6: 76195-2

*Assessment* 30min technical exam, minimum one 6min performance at organ seminar (100%), minimum three 12min performances during either Organ 7 or Organ 8

*Classes* one 1hr individual lesson & 1hr organ seminar (in lieu of concert practice) / wk

Content of individual organ courses Organ 1-8 to be supplied by D. Rumsey. Organ seminar component of the course please refer to Organ 1.

For further information contact D. Rumsey (Organ).

**Organ 8** 4 units  
**No. 78171-2** UG: BMus

*Prereq* Organ 7: 77335-1

*Assessment* 50min senior recital (100%), minimum 1 performance at organ seminar, minimum of three 12min performances during either Organ 7 or Organ 8

*Classes* one 1hr individual lesson & 1hr organ seminar (in lieu of concert practice)/wk

Content of individual organ courses Organ 1-8 to be supplied by D. Rumsey. Organ seminar component of the course please refer to Organ 1.

For further information contact D. Rumsey (Organ).

**Organ 7 (Honours)** 4 units  
**No. 77476-1** UG: BMus

*Prereq* see BMus Honours regulations

*Assessment* 40min honours recital (100%)

*Classes* 2hrs of individual lessons and concert practice/wk Available from the Chair of Unit.

For further information contact Chair (Organ).

**Organ 8 (Honours)** 4 units  
**No. 78211-2** UG: BMus

*Prereq* Organ 7 (Honours): 77476-1

*Assessment* 1hr public honours recital (100%)

*Classes* 2hrs of individual lessons and concert practice/wk Available from the Chair of Unit.

For further information contact Chair (Organ).

### Organ/Church Music Seminar—Preamble

The material taught varies according to the availability of local and visiting lecturers. The course will provide opportunities for:

- student performances and critical comment;
- interaction with local and visiting lecturers;
- concert performances by or of interest to students;
- presentation of research findings in a collegial atmosphere.

**Organ/Church Music Seminar 1** 1 unit  
**No. 71238-1** UG: BMus(Organ)

*Coreq* Organ 1: 71027-1

*Assessment* to be advised

*Classes* one 1hr seminar/wk, includes organ Concert Practice

Please refer to Organ/Church Music Seminar—Preamble.

For further information contact D. Rumsey (Organ).

**Organ/Church Music Seminar 2** 1 unit  
**No. 72705-2** UG: BMus(Organ)

*Coreq* Organ 2: 72117-2

*Assessment* to be advised

*Classes* one 1hr seminar/wk, includes organ Concert Practice

Please refer to Organ/Church Music Seminar—Preamble.

For further information contact D. Rumsey (Organ).

**Organ/Church Music Seminar 3** 1 unit  
**No. 73342-1** UG: BMus(Organ)

*Coreq* Organ 3: 73133-1

*Assessment* to be advised

*Classes* one 1hr seminar/wk, includes organ Concert Practice

Please refer to Organ/Church Music Seminar—Preamble.

For further information contact D. Rumsey (Organ).

**Organ/Church Music Seminar 4** 1 unit  
**No. 74446-2** UG: BMus(Organ)

*Coreq* Organ 4: 74285-2

*Assessment* to be advised

*Classes* one 1hr seminar/wk, includes organ Concert Practice

Please refer to Organ/Church Music Seminar—Preamble.

For further information contact D. Rumsey (Organ).

**Organ/Church Music Seminar 5** 1 unit  
**No. 75187-1** UG: BMus(Organ)

*Coreq* Organ 5: 75047-1

*Assessment* to be advised

*Classes* one 1hr seminar/wk, includes organ Concert Practice

Please refer to Organ/Church Music Seminar—Preamble.

For further information contact D. Rumsey (Organ).

**Organ/Church Music Seminar 6** 1 unit  
**No. 76334-2** UG: BMus(Organ)  
*Caret/* Organ 6: 76195-2  
*Assessment* to be advised  
*Classes* one 1hr seminar / wk, includes organ Concert Practice  
 Please refer to Organ/Church Music Seminar—  
 Preamble.  
 For further information contact D. Rumsey (Organ).

**Organ/Church Music Seminar 7** 1 unit  
**No. 77422-1** UG: BMus(Organ)  
*Coreq* Organ 7: 77355-1  
*Assessment* to be advised  
*Classes* one 1hr seminar/wk, includes organ Concert Practice  
 Please refer to Organ/Church Music Seminar—  
 Preamble.  
 For further information contact D. Rumsey (Organ).

**Organ/Church Music Seminar 8** 1 unit  
**No. 78256-2** UG: BMus (Organ)  
*Coreq* Organ 8: 78171-2  
*Assessment* to be advised  
*Classes* fane 1hr seminar / wk, includes organ Concert Practice  
 Please refer to Organ/Church Music Seminar—  
 Preamble.  
 For further information contact D. Rumsey (Organ).

**Organ Repertoire—Preamble**

To supplement the practical aspects of organists' training with historical and theoretical knowledge about the instrument, its repertoire, construction, design, history, tuning and simple maintenance procedures. The history of the organ is surveyed from 226 BC to the present day together with the associated repertoire. The following topics will be studied in a specific historical context during each of the four courses: organ building, tuning, musical style and performance practices.

**Organ Repertoire 1** 2 units  
**No. 71029-1** UG: BMus(Organ)  
*Prereq* none  
*Assessment* 1000w essay (100%)  
*Classes* one 1hr class tuition/wk  
 The organ from its origin to the late Renaissance. Acoustical and mechanical principles, construction, development of pipe scaling and wind-systems.  
 For further information contact D. Rumsey (Organ).

**Organ Repertoire 2** 2 units  
**No. 72119-2** UG: BMus(Organ)  
*Prereq* Organ Repertoire 1:71029-1  
*Assessment* 1000w essay (100%)  
*Classes* one 1hr class tuition/wk  
 The Baroque organ, especially Germany (north and south) and France, its repertoire, registration and performance practice.  
 For further information contact D. Rumsey (Organ).

**Organ Repertoire 3** 2 units  
**No. 73135-1** UG: BMus(Organ)  
*Prereq* Organ Repertoire 2: 72119-2  
*Assessment* 1000w essay  
*Classes* one 1hr class tuition/wk  
 The organ from the late 18th century through to about 1980; repertoire, construction, specification and registration.  
 For further information contact D. Rumsey (Organ).

**Organ Repertoire 4** 2 units  
**No. 74491-2** UG: BMus (Organ)  
*Prereq* Organ Repertoire 3:73135-1  
*Assessment* 1000 w essay  
*Classes* one 1hr class tuition/wk  
 The 20th century — organ reform movement, design of new organs, electronic organs.  
 For further information contact D. Rumsey (Organ).

**Organ Research Project 1** 1 unit  
**No. 75196-1** UG:BMus  
*Prereq* Organ Repertoire 4:74491-2  
*Assessment* research report/essay in advanced draft form (100%)  
*Classes* one 1hr tut/wk  
 To give students scope for in-depth research into a specialised area of the organ repertoire. The topic chosen will be approved by the Chair of Unit and supervised by staff from Musicology and/or Organ and Church Music Units.  
 For further information contact D. Rumsey (Organ).

**Organ Research Project 2** 1 unit  
**No. 76342-2** UG: BMus  
*Prereq* Organ Research Project 1: 75196-1  
*Assessment* presentation of approved research topic as a 90min public lecture/recital (100%)  
*Classes* one 1hr tut/wk  
 Continuation of individual research project begun in Organ Research Project 1.  
 For further information contact D. Rumsey (Organ).

**Organ Research Project 3** 2 units  
**No. 77431-1** UG: BMus  
*Prereq* Organ Research Project 2: 76342-2  
*Assessment* research report/essay in advanced draft form (100%)  
*Classes* one 1hr tut/wk  
 To give students scope for in-depth research into a specialised area of the organ repertoire other than that studied in Organ Research Project 1 and 2.  
 For further information contact D. Rumsey (Organ).

**Organ Research Project 4** 2 units  
**No. 78328-2** UG: BMus  
*Prereq* Organ Research Project 3: 77431-1  
*Assessment* presentation of approved research topic as a 90min public lecture/recital (100%)  
*Classes* one 1hr tut/wk  
 Continuation of individual research project begun in Organ Research Project 3.  
 For further information contact D. Rumsey (Organ).

**Organ Resources 1** 1 unit  
**No. 71239-1** UG: BMus  
*Prereq and Coreq* none  
*Assessment* prac tests (100%)  
*Classes* one 1hr tut/wk

The course will focus on the introduction and development of concepts and skills including: keyboard harmony; continuo playing and basic accompaniment technique; Baroque and Classical ornamentation and embellishment.

For further information contact D. Rumsey (Organ).

**Organ Resources 2** 1 unit  
**No. 72706-2** UG: BMus  
*Prereq* Organ Resources 1: 71239-1  
*Assessment* prac tests (100%)  
*Classes* one 1hr tut/wk

Consolidation of concepts and skills introduced in Organ Resources 1.

For further information contact D. Rumsey (Organ).

**Organ Resources 3** 1 unit  
**No. 73344-1** UG: BMus  
*Prereq* Organ Resources 2: 72706-2  
*Assessment* prac tests (100%)  
*Classes* one 1hr tut/wk

The course will focus on the introduction and development of concepts and skills including: liturgical organ-playing; clef-reading, hymn and choral accompaniment and transposition.

For further information contact D. Rumsey (Organ).

**Organ Resources 4** 1 unit  
**No. 74447-2** UG: BMus  
*Prereq* Organ Resources 3: 73344-1  
*Assessment* prac tests (100%)  
*Classes* one 1hr tut/wk

Consolidation of concepts and skills introduced in Organ Resources 3.

For further information contact D. Rumsey (Organ).

**Organ Resources 5** 1 unit  
**No. 75189-1** UG: BMus  
*Prereq* Organ Resources 4: 74447-2  
*Assessment* prac tests (100%)  
*Classes* one 1hr tut/wk

The course will focus on the introduction and development of concepts and skills including: acoustics of registration, essentials of organ building and consulting, organ tuning, tempering and basic instrument maintenance and historic registration practices.

For further information contact D. Rumsey (Organ).

**Organ Resources 6** 1 unit  
**No. 76336-2** UG: BMus  
*Prereq* Organ Resources 5: 75189-1  
*Assessment* prac tests (details to be supplied by Chair of)  
*Classes* one 1hr tut/wk

Consolidation of concepts and skills introduced in Organ Resources 5.

For further information contact D. Rumsey (Organ).

**Organ Resources 7** 1 unit  
**No. 77423-1** UG: BMus  
*Prereq* Organ Resources 6: 76336-2  
*Assessment* prac tests (details to be supplied by Chair of)  
*Classes* one 1hr tut/wk

This course will provide opportunities for students to acquire and develop improvisation and extemporisation skills.

For further information contact D. Rumsey (Organ).

**Organ Resources 8** 1 unit  
**No. 78258-2** UG: BMus  
*Prereq* Organ Resources 7: 77423-1  
*Assessment* prac tests (100%)  
*Classes* one 1hr tut/wk

Consolidation of concepts and skills introduced in Organ Resources 7.

For further information contact D. Rumsey (Organ).

**Palaeography and Source Studies** 1 unit  
**No. 71278-1** PG: MMus(Musicol)

*Prereq* none  
*Assessment* class participation, portfolio of weekly assignments, take-home transcription of unseen work and term paper  
*Classes* one 1hr seminar/wk

The principles and practice of the editing of vocal music embodied in earlier forms of musical notation. Theories and practice of manuscript studies and codicology. Transcriptions will be made from facsimile and microfilm of music representative of the various notational systems employed from the beginning of mensurally based music writing up to the mid-sixteenth century. In addition to technical paleographic problems, this seminar will be concerned with the most difficult issues surrounding text underlay and musica ficta. In addition, it will address current issues in manuscript studies and codicology through the study of specific sources or groups of sources.

For further information contact Dr J. Hardie (Musicology).

**Palaeography 1** 1 unit  
**No. 75117-1** UG

*Prereq and Coreq* none  
*Assessment* end of semester submission of accumulated weekly assignments and take-home examination (100%)  
*Classes* one 1hr seminar/wk

This course will address issues relating to the preparation of modern editions of works in notations other than those in use today. It will look at structures and conventions relating to manuscript and early printed books of music. Examples for transcription may include works from the 13th to the 16th centuries, and will be drawn predominantly from the vocal repertoire. In addition to providing an introduction to techniques of transcription of selected works, this course will address matters concerning the application of musica ficta, and underlay of text. Specific works selected for study will change from year to year.

For further information contact Dr J. Hardie (Musicology).

Set text

Willi A. Apel *The Notation of Polyphonic Music* (The Medieval Academy of America, Cambridge, Mass., 1953)

### Palaeography 2

No. 76264-2

1 unit  
UG

*Prereq* Palaeography 1: 75117-1

*Assessment* end of semester submission of accumulated weekly assignments and take-home examination (100%)

*Classes* one 1hr seminar/wk

Continuation of material introduced in Palaeography 1. While some vocal works will be studied, this semester will also address tablatures of lute and keyboard music.

For further information contact Dr J. Hardie (Musicology).

### Pedagogy Brass and Percussion 1

No. 75233-1

2 units  
UG: BMus

*Prereq* none

*Assessment* written assignment (50%), prac demonstration (50%)

*Classes* one 1hr tut/wk

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

### Pedagogy Brass and Percussion 2

No. 76804-2

2 units  
UG: BMus

*Prereq* Pedagogy Brass and Percussion 1: 75233-1

*Assessment* written assignment (50%), prac demonstration (50%)

*Classes* one 1hr tut/wk

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

### Pedagogy Guitar 1

No. 75234-1

2 units  
UG: BMus/DipMus

*Prereq* none

*Assessment* regular class presentations (100%)

*Classes* one 1hr tut/wk

This course introduces players to the art and craft of instrumental teaching through the analysis of various pedagogical methods and approaches. Topics covered include: philosophies underlying some important and innovative teaching methods; repertoire and resources for beginning students; integration of aural training, note reading and memory training.

For further information contact G. Pikler (Strings).

### Pedagogy Guitar 2

No. 76810-2

2 units

UG: BMus DipMus

*Prereq* Pedagogy Guitar 1: 75234-1

*Assessment* regular class presentations (100%)

*Classes* one 1hr tut/wk

Consolidation and extension of concepts and skills introduced in Pedagogy Guitar 1.

For further information contact G. Pikler (Strings).

### Pedagogy Keyboard 1

No. 75191-1

2 units

UG: BMus

*Prereq* none

*Assessment* regular class presentations (100%)

*Classes* one 1hr tut/wk

The study of approaches to teaching the piano with particular attention to posture, technical development including suitable exercises and studies, repertoire from the 18th to the 20th century including performance practices and psychology and child development.

For further information contact E. Powell (Keyboard).

### Pedagogy Keyboard 2

No. 76337-2

2 units

UG: BMus

*Prereq* Pedagogy Keyboard 1: 75191-1

*Assessment* regular class presentations (100%)

*Classes* one 1hr tut/wk

Consolidation and extension of concepts and skills introduced in Pedagogy 1.

For further information contact E. Powell (Keyboard).

### Pedagogy Strings—Preamble

This course introduces players to the art and craft of instrumental teaching through the analysis of various pedagogical methods and approaches. Topics covered include: philosophies underlying some important and innovative teaching methods; repertoire and resources for beginning students; integration of aural training, note reading and memory training with the development of fine motor skills; use of good motion patterns; evaluating repertoire; composing exercises and appropriate teaching music.

### Pedagogy Strings 1

No. 75237-1

2 units

UG: BMus

*Prereq* none

*Assessment* weekly assignments (20%), 1500w essay (40%), 10min viva voce exam (30%)

*Classes* one 1hr tut/wk

Principles of movement, holding the instrument and bow, starting bow strokes, principles of left hand placement, legato and detache strokes.

For further information contact Chair (Strings).

### Pedagogy Strings 2

No. 76813-2

2 units

UG: BMus

*Prereq* Pedagogy Strings 1: 75237-1

*Assessment* weekly assignments (20%), 1500w essay (40%), 10min viva voce exam (30%)

*Classes* one 1hr tut/wk



Shifting, vibrato, martele, spiccato, staccato, approaches to training pitch, rhythm and note reading; developing the child's concept of expression and interpretation.

- For further information contact Chair (Strings).

**Pedagogy Voice 1** **2 units**  
**No. 75238-1** **UG: BMus**

*Prereq* none

*Assessment* to be advised

*Classes* one 1hr tut/wk

Details of this course are available from B. Holleman, Chair (Vocal Studies and Opera).

**Pedagogy Voice 2** **2 units**  
**No. 76806-2** **UG: BMus**

*Prereq* Pedagogy Voice 1:75238-1

*Assessment* to be advised

*Classes* one 1hr tut/wk

Details of this course are available from B. Holleman, Chair (Vocal Studies and Opera).

**Pedagogy Woodwind 1** **2 units**  
**No. 75239-1** **UG: BMus**

*Prereq* none

*Assessment* written assignment (50%), prac demonstration (50%)

*Classes* one 1hr tut/wk

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).

**Pedagogy Woodwind 2** **2 units**  
**No. 76807-2** **UG: BMus**

*Prereq* Pedagogy Woodwind 1: 75239-1

*Assessment* written assignment (50%), prac demonstration (50%)

*Classes* one 1hr tut/wk

Students will begin to be articulate with concepts learned in Pedagogy Woodwind 1. They will practise lesson presentation in a class and will examine left and right brain learning modes and their impact on instrumental instruction. Studies will also investigate the role of memory, work on remedial teaching and consider performance stress.

For further information contact Chair (Woodwind).

### Percussion Major—Preamble

At the beginning of the Percussion course students will be assigned a lecturer with whom they will normally study for the duration of the award. Continuing consultation between teacher and student, including appraisal of technical and interpretative strengths and weaknesses, will enable regular clarification of specific learning objectives and course content.

At the beginning of all Percussion courses the teacher will discuss past achievements and clarify weaknesses with each student, assist them to articulate personal objectives for advancement, and recommend suitable content.

In this context the course descriptions and works (by composer listed in brackets) should be read as a guide to the minimum requirements in Percussion 1-8.

**Percussion 1** **4 units**  
**No. 71050-1** **UG: BMus/DipMus**

*Prereq and Coreq* none

*Assessment* 30min technical exam or equivalent, minimum one 6min concert practice performance and/or studio class (100%)

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

The course will focus on identification, revision and correction of percussion techniques in four primary areas: snare drum, timpani, 2 mallet and 4 mallet keyboards. At the end of the course students will be able to perform at prescribed tempi and dynamics:

- elementary patterns from each of the four major categories in the 40 PAS snare drum rudiments;
- basic rolling and stroking patterns on 2 timpani and pedaling on 1 timpani (Hinger, Woud);
- elementary scale patterns in all major and minor keys with 2 mallets on xylophone (Bailey);
- elementary 4 mallet strokes (Stevens).

For further information contact Chair (Percussion).

**Percussion 2** **4 units**  
**No. 72139-2** **UG: BMus/DipMus**

*Prereq* Percussion 1: 71050-1

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

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

The course will focus on the development of elementary repertoire for snare drum, timpani, 2 and 4 mallet keyboards. At the end of the course students will perform a 15 minute program to a closed examination panel comprising one short piece or movement from a large work for each of the following: snare drum (Wilcoxin); timpani (Beck); 2 mallet keyboard (Green) and 4 mallet keyboard (Musser). Students will have the option of performing a multiple percussion work (Kraft) in addition to or in place of the snare drum work.

For further information contact Chair (Percussion).

**Percussion 3** **4 units**  
**No. 73157-1** **UG: BMus**

*Prereq* Percussion 2: 72139-2

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

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

The course will focus on the development of percussion technique in four primary areas: snare drum, timpani, 2 mallet and 4 mallet keyboards. At the end of the course students will be required to perform at prescribed tempi and dynamics:

- combinations from each of the four categories in the 40 PAS snare drum rudiments with emphasis on double stroke control;

- measured rolling, stroke combinations and cross sticking on 3 timpani and pedaling on 2 timpani (Hinger, Woud);
  - advanced scale patterns in all major and minor keys on 2 mallet keyboards (Bailey);
  - 4 mallet patterns in all major and minor keys from the 4 stroke categories (Stevens);
- For further information contact Chair (Percussion).

**Percussion 4** **4 units**  
**No. 74296-2** **UG: BMus/DipMus**

*Prereq* BMus: Percussion 3: 73157-1, DipMus: Percussion 2: 72139-2

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

*Classes* (one 1hr individual lesson & concert practice)/wk

Students will learn about and experience the process of devising, rehearsing and performing a public Junior Recital of 40 minutes' duration. Compulsory items on the program are:

- one work for timpani (Hinger);
- one work for 2 mallet keyboards (Ichinyanagi);
- one work for 4 mallet keyboards (Smadbeck); and
- one work for solo snare drum (Cappio) and/or one work for multiple percussion (Tagawa).

Students will have the option of including one duet or small ensemble work which features percussion (Dahl).

For further information contact the Chair (Percussion).

**Percussion 5** **4 units**  
**No. 75071-1** **UG: BMus**

*Prereq* Percussion 4: 74296-2

*Assessment* 30min technical exam, two 6min concertpractice performances (100%)

*Classes* (one 1hr individual lesson & concert practice)/wk

The course will focus on advanced percussion techniques in four primary areas: snare drum, timpani, 2 mallet and 4 mallet keyboards. At the end of the course students will be required to perform at specified tempi and dynamics:

- » combinations from each of the four categories in the 40 PAS snare drum rudiments with emphasis on speed and dynamic control;
- measured rolling of various lengths, stroke and cross stick combinations on 4 timpani and pedaling on 3 timpani (Hinger, Woud);
- advanced 2 mallet scale and arpeggio patterns in all major and minor keys (Bailey); and
- 4 mallet patterns from all stroking categories in all major and minor keys with emphasis on lateral movement, speed and accuracy (Stevens).

Students will begin to work on the percussion concerto (see Percussion 6) and may choose to perform it, or movements from it, in concert practice.

For further information contact the Chair (Percussion).

**Percussion 6** **4 units**  
**No. 76219-2** **UG: BMus/DipMus**

*Prereq* BMus: Percussion 5: 75071-1, DipMus: Percussion 4: 74296-2

*Assessment* concerto exam, two 6min concert practice performances (100%)

*Classes* (one 1hr individual lesson & concert practice)/wk

Students will learn about and experience the process of studying, rehearsing and performing a percussion concerto with piano or pre-recorded accompaniment. The performance will demonstrate that students have acquired sufficient technical facility, stylistic judgement, ensemble skills, physical stamina and concentration necessary to perform an accompanied major work to high standard of proficiency

For further information contact the Chair (Percussion).

**Percussion 7** **4 units**  
**No. 77352-1** **UG: BMus/DipMus**

*Prereq* Percussion 6: 76219-2

*Assessment* 30min technical exam, one 6min concertpractice performance, one 12min lunch-time concert performance (100%)

*Classes* (one 1hr individual lesson & concert practice)/wk

The course will be the culmination of all technical work addressed in semesters 1-6 in the four primary areas: snare drum, timpani, 2 mallet and 4 mallet keyboards with emphasis on fluency, control and accuracy over a wide range of dynamics and tempi. Students will be required to perform specified studies and etudes which will incorporate the following elements:

- snare drum rudiments;
- measured rolling, stroke combinations, cross sticking and tuning on timpani;
- 2 mallet scale and arpeggio patterns; and
- 4 mallet patterns combining all stroking techniques.

Students will begin to work on the 50 minute Senior Recital (see Percussion 8) and may choose to perform pieces from this program in concert practice.

For further information contact the Chair (Percussion).

**Percussion 8** **4 units**  
**No. 78186-2** **UG: BMus/DipMus**

*Prereq* Percussion 7: 77352-1

*Assessment* 50min senior recital, one 6min concert practice performance, one 12min lunch-time concert performance (100%)

*Classes* (one 1hr individual lesson & concert practice)/wk

Students will design, rehearse and perform a public Senior Recital of 50 minutes' duration. Pieces on the recital should be drawn from significant solo percussion repertoire to form a balanced program displaying competency, advanced technical proficiency and mature musical insight over the range of percussion instruments. Compulsory items are:

- one or more works for mallet keyboards (Wesley-Smith, Bach);
- one work for timpani (Carter);
- one work for multiple percussion (Xenakis); and
- students have the option of including one duet or small ensemble work which features percussion (Miki).

For further information contact the Chair (Percussion).

**percussion 7 (Honours)** **4 units**  
**No. 77477-1** **UG: BMus**  
*Prereq* see BMus Honours regulations  
*Assessment* 40min honours recital (100%)  
*Classes* (one 1hr individual lesson & 1-2hrs of masterclass or performance workshop plus concert practice)/wk

Available from the Chair of Unit.

For further information contact the Chair (Percussion).

**Percussion 8 (Honours)** **4 units**  
**No. 78212-2** **UG: BMus**  
*Prereq* Percussion 7 (Honours): 77477-1  
*Assessment* 1hr public honours recital (100%)  
*Classes* (one 1hr individual lesson & 1-2hrs of masterclass or performance workshop plus concert practice)/wk

Available from the Chair of Unit.

For further information contact the Chair (Percussion).

### **Percussion Ensemble—Preamble**

This sequence of courses is a continuing investigation of ensemble performance ranging from small chamber works to large conducted works for percussion. The repertoire incorporates 20th century pieces as well as transcriptions arranged for percussion. Students will become progressively more skilled and cognisant of all aspects of ensemble work including: rehearsal technique, pre-rehearsal preparation, musical issues such as ensemble balance and rhythm, public performance skills, disciplined and appropriate behaviour and program design. Students will be required to perform with the ensemble in public concerts.

**Percussion Ensemble 1** **2 units**  
**No. 71276-1** **UG: BMus/DipMus**

*Prereq and Coreq* none

*Assessment* demonstrated personal commitment to improve skills, weekly preparation and disciplined and cooperative behaviour

*Classes* one 2hr rehearsal/wk

Please refer to Percussion Ensemble—Preamble.

For further information contact the Chair (Percussion).

**Percussion Ensemble 2** **2 units**  
**No. 72738-2** **UG: BMus/DipMus**

*Prereq and Coreq* none

*Assessment* demonstrated personal commitment to improve skills, weekly preparation and disciplined and cooperative behaviour

*Classes* one 2hr rehearsal/wk

Please refer to Percussion Ensemble—Preamble.

For further information contact the Chair (Percussion).

**Percussion Ensemble 3** **2 units**  
**No. 73379-1** **UG: BMus/DipMus**

*Prereq and Coreq* none

*Assessment* demonstrated personal commitment to improve skills, weekly preparation and disciplined and cooperative behaviour

*Classes* one 2hr rehearsal/wk

Please refer to Percussion Ensemble—Preamble.

For further information contact the Chair (Percussion).

**Percussion Ensemble 4** **2 units**  
**No. 74484-2** **UG: BMus/DipMus**

*Prereq and Coreq* none

*Assessment* demonstrated personal commitment to improve skills, weekly preparation and disciplined and cooperative behaviour

*Classes* one 2hr rehearsal/wk

Please refer to Percussion Ensemble—Preamble.

For further information contact the Chair (Percussion).

**Percussion Ensemble 5** **2 units**  
**No. 75231-1** **UG: BMus/DipMus**

*Prereq and Coreq* none

*Assessment* demonstrated personal commitment to improve skills, weekly preparation and disciplined and cooperative behaviour

*Classes* one 2hr rehearsal/wk

Please refer to Percussion Ensemble—Preamble.

For further information contact the Chair (Percussion).

**Percussion Ensemble 6** **2 units**  
**No. 76802-2** **UG: BMus/DipMus**

*Prereq and Coreq* none

*Assessment* demonstrated personal commitment to improve skills, weekly preparation and disciplined and cooperative behaviour

*Classes* one 2hr rehearsal/wk

Please refer to Percussion Ensemble—Preamble.

For further information contact the Chair (Percussion).

**Percussion Ensemble 7** **2 units**  
**No. 77496-1** **UG: BMus/DipMus**

*Prereq and Coreq* none

*Assessment* demonstrated personal commitment to improve skills, weekly preparation and disciplined and cooperative behaviour

*Classes* one 2hr rehearsal/wk

Please refer to Percussion Ensemble—Preamble.

For further information contact the Chair (Percussion).

**Percussion Ensemble 8** **2 units**  
**No. 78235-2** **UG: BMus/DipMus**

*Prereq and Coreq* none

*Assessment* demonstrated personal commitment to improve skills, weekly preparation and disciplined and cooperative behaviour

*Classes* one 2hr rehearsal/wk

Please refer to Percussion Ensemble—Preamble.

For further-information contact the Chair (Percussion).

**Performance 1 (Jazz Arranging)** **4 units**  
**No. 71133-1** **UG: ADJS**

*Prereq and Coreq* none

*Assessment* approved number of written arrangements for Advanced Small Ensemble (100%)

*Classes* one 1hr individual lesson/wk

This course is the major course for Year 1 ADJS Arranging students.

The course begins with a review of clefs, key signatures and other fundamentals. In addition, instruction will include the ranges of and transpositions for the various instruments, chord symbols, scale-chord relationships, treatment of a melodic line (both voiced and unvoiced) and rhythm section, basic two and three part counterpoint, treatment of passing notes and chords, the setting out of an arrangement (including some degree of reharmonisation), rehearsal suggestions, copying techniques and the professional and creative goals to be achieved by career jazz arranger/composer. This course deals mainly with the execution of arrangements for small to medium sized jazz ensembles.

For further information contact D. Montz (Jazz Studies).

**Performance 2 (Jazz Arranging) 4 units**  
**No. 72221-2 UGrADJS**

*Prereq and Coreq* none

*Assessment* approved number of written arrangements for Advanced Small Ensemble (100%)

*Classes* one 1hr individual lesson/wk

Consolidation of concepts and skills included in Performance 1 Jazz Arranging.

For further information contact D. Montz (Jazz Studies).

**Performance 3 (Jazz Arranging) 4 units**  
**No. 73297-1 UG:ADJS**

*Prereq* Performance 2 (Jazz Arranging): 72221-2

*Assessment* approved number of written arrangements and compositions for Big Band (100%)

*Classes* one 1hr individual lesson/wk

This course deals with more complicated arranging and orchestration problems 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 arrangement. Jazz and non-jazz related material (such as film music) are studied.

For further information contact D. Montz (Jazz Studies).

**Performance 4 (Jazz Arranging) 4 units**  
**No. 74428-2 UG: ADJS**

*Prereq* Performance 2 (Jazz Arranging): 72-2221-2

*Assessment* approved number of written arrangements and compositions for Big Band (100%)

*Classes* one 1hr individual lesson/wk

Consolidation of concepts and skills introduced in Performance 3 (Jazz Arranging).

For further information contact D. Montz (Jazz Studies).

**Performance Practice 1 1 unit**  
**No. 71057-1 UG: BMus(Comp)**

*Prereq and Coreq* none

*Assessment* weekly assignments (70%), final recorded composition (30%)

The course aims through performance to help students develop vital aural and improvisational skills which will significantly enhance their compositional capacity.

For further information contact the Chair (Composition).

**Performance Practice 2 1 unit**  
**No. 72146-2 UG: BMus(Comp)**

*Prereq* Performance Practice 1: 71057-1

*Assessment* weekly assignments (70%), final recorded composition (30)

The course aims through performance to help students develop vital aural and improvisational skills which will significantly enhance their compositional process.

For further information contact the Chair (Composition).

**Performance Practice 3 1 unit**  
**No. 73165-1 UG: BMus(Comp)**

*Prereq* Performance Practice 2: 72146-2

*Assessment* weekly assignments (20%), 2 exams (20% each), solo work (40%)

The course aims to introduce students to the instruments and techniques required for composition and performance in percussion. The course will also focus on the fundamentals of rhythm in order to develop solo and ensemble performance skills.

For further information contact the BMus Course Coordinator.

**Performance Practice 4 1 unit**  
**No. 74304-2 UG: BMus(Comp)**

*Prereq* Performance Practice 2: 72146-2

*Assessment* weekly assignments/classroom participation (50%), composition and performance of a piece for percussion ensemble (50%)

The course aims to introduce students to the instruments and techniques required for composition and performance in percussion. The course will also focus on the fundamentals of rhythm in order to develop solo and ensemble performance skills.

For further information contact the BMus Course Coordinator.

**Performance Practice 5 1 unit**  
**No. 75080-1 UG: BMus(Comp)**

*Prereq* Performance Practice 4: 74304-2

*Assessment* weekly assignments (70%), final recorded composition (30%)

The course aims to help students gain a clear understanding of the various musical components inherent to the Jazz genre. Issues relating to harmonic structure, voicing and rhythmic syncopated phrasing are explored to enable students to write for jazz ensembles (large or small, instrumental or vocal).

For further information contact the BMus Course Coordinator.

**Performance Practice 6 1 unit**  
**No. 76228-2 UG: BMus(Comp)**

*Prereq* Performance Practice 5: 75080-1

*Assessment* weekly assignments (70%), final recorded composition (30%)

The course aims to help students gain a clear understanding of the various musical components inherent to the Jazz genre. Issues relating to harmonic structure, voicing and rhythmic syncopated phrasing are explored to enable students to write for jazz ensembles (large or small, instrumental or vocal).

For further information contact the BMus Course Coordinator.

**Performance Practice 7** 1 unit  
**No. 77356-1** UG: BMus(Comp)  
*Prereq* Performance Practice 6: 76228-2  
*Assessment* creative work (50%), participation (25%), performance (25%)

The course aims through performance to develop ensemble and compositional skills. Students may produce individual compositions and / or be involved with contributing to collectively devised pieces. The course will continue to work with skills introduced in Performance Practice 1-6, e.g., improvisation and percussion.

For further information contact the BMus Course Coordinator.

**Performance Practice 8** 1 unit  
**No. 78190-2** UG: BMus(Comp)  
*Prereq* Performance Practice 7: 77356-1  
*Assessment* creative work (50%), participation (25%), performance (25%)

The course aims through performance to develop ensemble and compositional skills. Students may produce individual compositions and/or be involved with contributing to collectively devised pieces. The course will continue to work with skills introduced in Performance Practice 1-6, e.g. improvisation and percussion.

For further information contact the BMus Course Coordinator.

**Performance Requirement** 2 units  
**No. 72283-2** PG: MMus(MusEd)  
*Prereq* Foundations of Music Education: 71113-1, Research in Music Education: 71210-1  
*Assessment* 15min music/dance exam with associated paper (100%)  
*Classes* to be advised

Each candidate undertakes investigation into World Music performance and performance practice; performance in traditional instrument and/or voice and/or dance from an approved country or region. Performance for this course is to be different from that in Presentation 2 for the major in multicultural education.

For further information contact Dr P. Brennan (Music Education).

### Pianoforte Major—Preamble

At the beginning of the major study each student will be assigned a lecturer with whom they will normally work for the duration of the award. Continuing consultation between lecturer and student/including appraisal of technical and interpretative strengths and weaknesses, will enable regular clarification of specific learning objectives and course content.

At the beginning of all courses included in the major study the lecturer will discuss past achievements and clarify weaknesses with each student, assist them to articulate personal objectives for advancement, recommend suitable content and advise the Chair of Unit in writing.

In this context the course descriptions which follow should be read as a guide to the minimum requirements of the major study in Pianoforte.

**Pianoforte 1** 4 units  
**No. 71043-1** UG: BMus/DipMus  
*Prereq and Coreq* none

*Assessment* 15min technical exam or equivalent, minimum one 6min concert practice performance and/or studio class (100%)

*Classes* (one 1hr individual lesson & 2hr concert practice)/wk

The course will focus on identification, revision and correction of a range of pianistic technical skills and knowledge through various appropriate means. At the end of the course students will be able to perform from memory one study by each of Chopin, Liszt and a study given six weeks prior to exam at an acceptable level of difficulty. Depending on the student's rate of progress other works from a list of suggested repertoire will be studied.

For further information contact E. Powell (Keyboard).

**Pianoforte 2** 4 units  
**No. 72132-2** UG: BMus/DipMus

*Prereq* Pianoforte 1 71043-1

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

*Classes* (one 1hr individual lesson & 2hr concert practice)/wk

The student's range of technical and interpretative competencies will be extended through analysis and rehearsal of a complete classical sonata and several pieces composed in the 19th and 20th centuries (with particular emphasis on *new* music). By the end of the semester students will be able to demonstrate their evolving ability to apply known technical and interpretative skills and knowledge to the preparation and performance from memory of a set work (to be provided six weeks before the examination), and a contrasting piece of their own choice.

For further information contact E. Powell (Keyboard).

**Pianoforte 3** 4 units  
**No. 73149-1** UG: BMus

*Prereq* Pianoforte 2: 72132-2

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

*Classes* (one 1hr individual lesson & 2hr concert practice)/wk

The course will provide opportunities for students to improve their technical proficiency and increase the quantity of polished repertoire through the study and performance of works including: a major classical work, polyphonic compositions and a minimum of

two concert etudes which allow demonstration of technical virtuosity. In consultation with lecturers, students will research the repertoire provided by the Chair of Unit, trial a variety of works and identify a limited range of compositions which may be included in their Junior Recital to be performed at the conclusion of Pianoforte 3. A study will be set 6 weeks prior to the technical exam, this to be added to the two etudes studied during the semester and assessed.

For further information contact E. Powell (Keyboard).

**Pianoforte 4** **4 units**  
**No. 74289-2** **UG: BMus/DipMus**

*Prereq* BMus: Pianoforte 3: 73149-1, DipMus: Pianoforte 2: 72132-2

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

*Classes* (one 1hr individual lesson & 2hr concert practice)/wk

Students will learn about and experience the process of devising, rehearsing and performing a solo public recital of no more than 40 minutes' duration. The program, which will be performed from memory will include a composition by Bach and a complete sonata by Haydn, Mozart, Beethoven or Schubert (chosen from a list to be supplied by the Chair of). In addition one work composed during each of the 19th and 20th centuries will be chosen by the student. The 20th century piece will be by an established composer in which contemporary trends are evident or a work representative of significant trends since 1945. DMus students must also include a virtuosic study by Chopin in their Junior recital program.

For further information contact E. Powell (Keyboard).

**Pianoforte 5** **4 units**  
**No. 75059-1** **UG: BMus**

*Prereq* Pianoforte 4: 74289-2

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

*Classes* (one 1hr individual lesson & 2hr concert practice)/wk

Students will be encouraged to engage in critical analysis of their technical competencies and devise and/or identify ways to correct weaknesses. At the end of the semester students will illustrate their standard of technical fluency and ability to learn new work in a limited time by performing a set study (to be provided six weeks before the examination), and two virtuoso studies at a standard equivalent to *Gnomenreigen* by Liszt or Chopin *Op. 25 No. 1* or Rachmaninov *Etudes Tableaux*.

Increasing knowledge of repertoire and continual improvement of stylistic interpretation and technical skill will enable students to identify and begin to prepare an appropriate concerto to be performed (with piano accompaniment) at the end of Pianoforte 6. In addition students will extend their repertoire of known compositions by studying a minimum of works to include: two sonatas of any style, one major Romantic work, two 20th century works.

For further information contact E. Powell (Keyboard).

**Pianoforte 6** **4 units**  
**No. 76206-2** **UG: BMus/DipMus**

*Prereq* BMus: Pianoforte 5: 75059-1, DipMus: Pianoforte 4: 74289-2

*Assessment* concerto exam, two 6min concert practice performances (100%)

*Classes* (one 1hr individual lesson & 2hr concert practice)/wk

The course will culminate in the performance of a concerto with piano accompaniment. This performance will demonstrate that students have acquired sufficient technical facility, stylistic judgement and ensemble skills as well as the physical stamina and extended concentration which are necessary to perform an accompanied major work to a high standard of proficiency.

For further information contact E. Powell (Keyboard).

**Pianoforte 7** **4 units**  
**No. 77346-1** **UG: BMus/DipMus**

*Prereq* Pianoforte 6: 76206-2

*Assessment* 15min technical exam, one 6min concert practice performance, one 12min lunch-time concert performance (100%)

*Classes* (one 1hr individual lesson & 2hr concert practice)/wk

The course aims to improve students' ability to perform a range of compositions to a high standard of proficiency and extend their range of known repertoire. Content will focus on preparatory work for the Senior Recital of 50 minutes' duration which will be performed at the conclusion of Pianoforte 8. Students will learn a number of works which may be later discarded as the recital program firms. At the end of the course students will be able to describe the works which are to be included in the recital program and reasons for their choice. A set work will be provided by the Chair of Unit six weeks before the examination. This will be studied without assistance from the lecturer and performed at the end of semester examination from memory.

For further information contact E. Powell (Keyboard).

**Pianoforte 8** **4 units**  
**No. 78180-2** **UG: BMus/DipMus**

*Prereq* Pianoforte 7: 77346-1

*Assessment* 50min senior recital, one 6min concert practice performance, one 12min lunch-time concert performance (100%)

*Classes* (one 1hr individual lesson & 2hr concert practice)/wk

The course will provide students with the opportunity to concentrate on the works which were chosen for inclusion in the Senior Recital program during Pianoforte 7. The program will include a major work and several other works of various styles, including, if possible, some new music. Examples of the major works which could be chosen are Beethoven Sonata Op 101 or Schumann 'Carnaval' and Prokofiev Sonata

No. 6. Program content and presentation of the recital will be taken into consideration during the assessment process.

For further information contact E. Powell (Keyboard).

**Pianoforte 7 (Honours)** 4 units  
**No. 77478-1** UG: BMus

*Prereq* see BMus Honours regulations

*Assessment* 40min honours recital (100%)

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

Available from the Chair of Unit.

For further information contact the Chair (Keyboard).

**Pianoforte 8 (Honours)** 4 units  
**No. 78213-2** UG: BMus

*Prereq* Pianoforte 7 (Honours): 77478-1

*Assessment* 1hr public honours recital (100%)

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

Available from the Chair of Unit.

For further information contact the Chair (Keyboard).

**Piano Skills for Opera 1** 1 unit  
**No. 71075-1** UG: DipOp

*Prereq* none

*Assessment* five tut performance tasks (20% each)

*Classes* one 1hr group lesson/wk

The aim of this course is to familiarise opera students with the keyboard and make it possible for them to learn vocal music unaided. By the end of Piano Skills for Opera 2 students will have learned the concepts and skills listed below. Student will choose a program of five of these in each of the courses:

- reading and playing of figured bass accompaniments;
- improvising chordal accompaniments over given melody lines;
- playing simple accompaniments whilst singing;
- sight reading melody lines;
- sight reading simple accompaniments;
- harmonising melody lines;
- basic fingering patterns;
- chordal construction;
- basic scale pattern and fingerings; and
- basic chart reading skills.

For further information contact the Chair (Vocal Studies and Opera).

**Piano Skills for Opera 2** 1 unit  
**No. 72164-2** UG: DipOp

*Prereq* Piano Skills for Opera 1: 71075-1

*Assessment* five tut performance tasks (20% each)

*Classes* one 1hr tut/wk

Consolidation and development of concepts and skills introduced in Piano Skills for Opera 1.

For further information contact the Chair (Vocal Studies and Opera).

**Practical Analysis 1** 2 units  
**No. 71259-1** UG: DipOp

*Prereq* none

*Assessment* 90min mid-semester exam (30%), weekly written assignments (70%)

*Classes* one 2hr workshop/wk

This course gives the opera student a solid grounding in the theoretical fundamentals of music, with an emphasis on those skills and theories particularly relevant to the singer. The student will consolidate and learn the following principles:

- key and time signatures;
- scale and mode construction;
- note values and rhythmic patterns;
- chord construction;
- cadence writing and recognition;
- simple 4-part writing using chords, I, II, III, IV, V, V7, VI and VII and their inversions;
- transposition techniques;
- orchestral instrumentation transposition; and
- writing simple piano accompaniments using the chords studied in the semester.

For further information contact the Chair (Vocal Studies and Opera).

**Practical Analysis 2** 2 units  
**No. 72745-2** UG: DipOp

*Prereq* Practical Analysis 1: 71259-1

*Assessment* weekly written assignments (100%)

*Classes* one 2hr workshop/wk

A continuation of the work studied last semester. More advanced harmonic principles will be learned in the first half of the semester. These include:

- modulation, tonicisation and pivot-chords;
- 1st and 2nd species counterpoint; ■
- ornamentation techniques;
- applied chords; and
- more advanced piano accompaniment writing skills. /- ■

In the second half of the semester the students will begin to analyse harmonically and structurally arias, songs and recitatives from the Baroque and early Classical periods, as well as gaining practical experience at ornamenting Baroque arias. The arias and songs chosen will preferably be ones that the students are preparing for performance.

For further information contact the Chair (Vocal Studies and Opera).

**Practical Stagecraft** 2 units  
**No. 78271=2** UG: BMusEd

*Prereq and Coreq* none

*Assessment* 1hr open book exam (35%), 2000w essay (35%), prac assignment (30%)

*Classes* (one 1hr lec & one 1hr prac tut)/wk

This course is designed to give students an understanding of the process of staging theatre and music theatre in a student or community environment. It covers areas such as the historical development of the actor/audience relationship, form and style and its relationship to theatre design, technical production,

basic acting technique and direction. These areas will be covered in lectures, practical experiences, excursions and research.

A General Studies course. For further information contact the Chair (General Studies).

**The Practicum Program—Preamble**

Practice Teaching is pivotal in the Bachelor of Music Education award program. There are four major aims of practice teaching:

- to afford students the opportunity to observe children, teachers, classrooms and schools;
- to enable students to practise principles and methods, under the guidance of experienced teachers;
- to enable students to analyse and reflect upon the teaching role and to acquire those skills needed for this role; and
- to assist students to develop commitment and professional attitudes towards teaching in general and music teaching in particular.

Details of the content, organisation, procedures and evaluation of the Practicum program are to be found in the *Conservatorium Practicum Handbook*.

**Practice Teaching 1** **2 units**  
**No. 72109-2** **UG: BMusEd**

*Prereq* Introduction to Teaching: 71016-1, Pre-secondary Music Education A: 71018-1  
*Assessment* fulfilment of practice teaching criteria published in *Conservatorium Practicum Handbook* (100%)  
*Classes* one half-day (Monday)/wk & 2wk block prac

While the Bachelor of Music Education is directed towards preparing teachers for the secondary school, the first practice teaching period takes place in the primary school. The main purpose of this primary practice is that students will develop an understanding of the developing child, an understanding of developmental processes in music education and an overview of the process of schooling. Students will be graded on a Pass/Conceded Pass/Fail scale. Those who are graded Fail or Conceded Pass in this course should seriously consider their suitability for teaching.

For further information contact Dr R. Gilbert (General Studies).

**Practice Teaching 2** **2 units**  
**No. 74269-2** **UG: BMusEd**

*Prereq* Practice Teaching 1: 72109-2 and Junior Secondary Music Education A:73030-1  
*Assessment* fulfilment of practice teaching criteria published in *Conservatorium Practicum Handbook* (100%)  
*Classes* 5wk block between the end of Semester 3 and the beginning of Semester 4

This secondary school practice consists of 5 weeks' full-time practice in a school. The main purposes of this practice are that students begin to develop the ability to plan and teach lessons to Year 7-10 classes and acquire an understanding of the developing adolescent. This course will be graded on a Pass/

Conceded Pass/Fail scale. Students who are graded Fail or Conceded Pass in this course should seriously consider their suitability for a teaching career.

For further information contact Dr R. Gilbert (General Studies).

**Practice Teaching 3** **2 units**  
**No. 76191-2** **UG: BMusEd**

*Prereq* Practice Teaching 2: 74269-2 and Junior Secondary Music Education B:75045-1  
*Assessment* fulfilment of practice teaching criteria published in *Conservatorium Practicum Handbook* (100%)  
*Classes* 5wk block between the end of Semester 5 and the beginning of Semester 6

This second secondary school practice consists of 5 weeks' full-time practice in a school. An important objective of this practice is to provide students with a teaching experience in an area of N.S.W. other than that in which they live. Every effort will be made to make available to student teachers a practice teaching position in either a country school or in a metropolitan school some distance from the student's home. It is hoped this 'away' practice will broaden the student's understanding of differences within the community and of the variety of opportunities in music education. Students will be graded on a Pass/Conceded Pass/Fail scale. Students who are graded Fail or Conceded Pass in this course should seriously consider their suitability for a teaching career.

For further information contact Dr R. Gilbert (General Studies).

**Practice Teaching 4** **2 units**  
**No. 78164-2** **UG: BMusEd**

*Prereq* Practice Teaching 3: 76191-2 and Senior Secondary Music Education B:77331-1  
*Assessment* fulfilment of practice teaching criteria published in *Conservatorium Practicum Handbook* (100%)  
*Classes* 5wks

This third secondary school practice consists of 5 weeks' between the end of Semester 7 and the beginning of Semester 8. Students will be required initially to teach twelve music periods a week. Some of this teaching should be on senior secondary classes. Towards the end of the practice it would be expected that, on two days a week, the student would be responsible for a teacher's full-day program.. This course will be graded on a five point scale.

For further information contact Dr R. Gilbert (General Studies).

**Pre-Secondary Music Education A** **1 unit**  
**No. 71018-1** **UG: BMusEd**

*Prereq and Coreq* none  
*Assessment* seminar tasks (20%), assignment (40%), written paper (40%)  
*Classes* one 1hr seminar/wk

The course examines the principal elements of content and teaching techniques for music in the infants and primary school. Students will be introduced to the



methods of developmental planning for teaching basic concepts and skills. The N.S.W. K-6 curriculum document (1984) will be examined and students will explore ways of developing a sequential music program and appropriate musical activities for children in years K to 6. Music materials in the form of songs, singing games and rhymes will be presented and student will gain experience in using this material to prepare and present short music lessons to the group.

For further information contact the Chair (Music Education).

**Pre-Secondary Music Education B 1 unit  
No. 72108-2 UG:BMusEd**

*Prereq and Coreq* Pre-secondary Music Education A: 71018-1  
*Assessment* seminar tasks (20%), assignment (40%), exam (40%)

*Classes* (one 1hr lec & one 1hr seminar)/wk

Students studying this course will follow either the infants school stream or the primary school stream.

*Infants School Stream:* This course examines the principal elements of content and teaching techniques for infants school music. Students will be introduced to developmental planning for teaching basic music concepts and skills. Emphasis will be placed on aspects of lesson planning for practice teaching. Ways of introducing musical concepts will be explored, with emphasis on the concepts of rhythm and pitch. The Kodaly sequences for teaching music reading and writing to infant school children will be examined. Students will be given opportunities to practice music teaching skills relevant to infant school classes during seminars.

*Primary School Stream:* This course puts emphasis on the principal elements of content and teaching techniques for primary classes. Students are introduced to two of the leading music educators Kodaly and Grff and their approaches for primary school pupils. Students are introduced to methods of development planning for teaching basic music concepts and skills. There is an examination of the main elements involved in constructing music programs for primary schools and proper methods for evaluating pupil progress.

For further information contact Chair (Music Education).

**Presentation 1-3—Preamble**

To fulfil requirements for the Master of Music (Music Education) each student must undertake three Presentations. The three Presentations are directly related to the student's major area of concentration. Presentations take various forms, dependent on the chosen area of concentration, and include thesis, long essay, and recital. Oral defence is a requirement for the final Presentation. The Presentations component of the Master of Music (Music Education) award program has a total unit value of 28, revealing the importance of this aspect of the degree program.

**Presentation 1  
No. 72320-2**

**7 units  
PG: MMus(MusEd)**

*Prereq and Coreq* none

*Assessment* long essay or digital composition

*Classes* to be arranged with supervising lecturer

*Long Essay* on an approved topic. Examples include: *Pedagogical Design of CAI Program for the Teaching of Harmony; Integrating Computer Technology into an Instructor Led Environment; The Application of Digital Sequencers to the Teaching of Melody Writing.*

*Digital Composition:* an original composition or arrangement of at least 15 minutes' duration; scored for computer controlled performance, or for computer and electronic instrument(s). Accompanying documentation may be required.

For further information contact Dr P. Brennan (Music Education).

**Presentation 2  
No. 73302-1**

**9 units  
PG: MMus(MusEd)**

*Prereq and Coreq* none

*Assessment* recital A or digital composition

*Classes* to be arranged with supervising lecturer

*Recital A:* A recital of at least 30-40 minutes' duration in an electronic/technological medium. Accompanying documentation may be required.

*Digital Composition:* An original composition or arrangement of at least 20 minutes' duration, scored for computer controlled performance, or for computer and instrument(s). The relevance of the composition/arrangement to music education must be apparent. Accompanying documentation may be required. Candidates are required to meet regularly with the presentation's supervisor. Progress reports are given by all candidates at specified times during the course.

For further information contact Dr P. Brennan (Music Education).

**Presentation 3  
No. 74431-2**

**12 units  
PG: MMus(MusEd)**

*Prereq and Coreq* none

*Assessment* recital B or minor thesis or CAI program, oral defence is required

*Classes* to be arranged with supervising lecturer

*Recital B:* A solo and/or ensemble recital is required of one hour where the candidate is a performing member. Performing media of the candidate must be an approved microprocessor-based instrument (any MIDI based instrument including synthesiser, MIDI guitar, digital percussion, or MIDI wind instrument). The relevance of the recital to music education must be apparent. A substantial performance related paper is also required.

*Minor Thesis:* The thesis should be based on an approved topic in music education and related micro processing technology. The minor thesis differs in degree from the major thesis and long essay.

*CAI Program:* The design and production of a computer-assisted instruction program within the content area. The program must be complete and fully documented. It may be one approved original computer-assisted music instruction—program of substantial length or a series of two or more smaller programs.

Candidates are required to meet regularly with the supervisor. Progress reports are given by all candidates at specified times during the course.

For further information contact Dr P. Brennan (Music Education).

### Principal Study in the Bachelor of Music Education Award—Preamble

Students enrolled in the BMusEd award undertake a sequence of eight semesters' individual tuition on their principal instrument or voice. An integral component of the major is concert practice which students are required to attend on a weekly basis.

#### Principal Study Brass 1 No. 71003-1 3 units UG: BMusEd

*Prereq and Coreq* none  
*Assessment* 10min technical exam, one concert practice performance (100%)  
*Classes* (one 1hr individual lesson & concert practice)/wk  
For further information contact the Chair (Brass).

#### Principal Study Brass 2 No. 72095-2 3 units UG: BMusEd

*Prereq* Principal Study Brass 1:71003-1  
*Assessment* 15min recital exam, one concert practice (100%)  
*Classes* (one 1hr individual lesson & concert practice)/wk  
For further information contact the Chair (Brass).

#### Principal Study Brass 3 No. 73016-1 3 units UG: BMusEd

*Prereq* Principal Study Brass 2: 72095-2  
*Assessment* 15min technical exam, one concert practice performance (100%)  
*Classes* (one 1hr individual lesson & concert practice)/wk  
For further information contact the Chair (Brass).

#### Principal Study Brass 4 No. 74253-2 3 units UG: BMusEd

*Prereq* Principal Study Brass 3:73016-1  
*Assessment* 15-20min recital, one concert practice performance (100%)  
*Classes* (one 1hr individual lesson & concert practice)/wk  
For further information contact the Chair (Brass).

#### Principal Study Brass 5 No. 75033-1 3 units UG: BMusEd

*Prereq* Principal Study Brass 4: 74253-2  
*Assessment* 15min technical exam, one concert practice performance (100%)  
*Classes* (one 1hr individual lesson & concert practice)/wk  
For further information contact the Chair (Brass).

#### Principal Study Brass 6 No. 76177-2 3 units UG: BMusEd

*Prereq* Principal Study Brass 5:75033-1  
*Assessment* 20-25min recital, one concert practice performance (100%)  
*Classes* (one 1hr individual lesson & concert practice)/wk  
For further information contact the Chair (Brass).

#### Principal Study Brass 7 No. 77321-1 3 units UG: BMusEd

*Prereq* Principal Study Brass 6: 76177-2  
*Assessment* 15min technical exam, one concert practice performance (100%)  
*Classes* (one 1hr individual lesson & concert practice)/wk  
For further information contact the Chair (Brass).

#### Principal Study Brass 8 No. 78153-2 3 units UG: BMusEd

*Prereq* Principal Study Brass 7: 77321-1  
*Assessment* exam (100%)  
*Classes* (one 1hr individual lesson & concert practice)/wk  
For further information contact the Chair (Brass).

#### Principal Study Guitar 1 No. 71006-1 3 units UG: BMusEd

*Prereq and Coreq* none  
*Assessment* 10min technical exam, one concert practice performance (100%)  
*Classes* (one 1hr individual lesson & concert practice)/wk

Basic understanding of correct functioning of left and right hands and revision of technique and posture as necessary. At the end of the course students will be able to perform: E, F, G major and melodic minor scales; im, ia, ma, rest stroke and free stroke; E, F and G major and minor arpeggios in three octaves. One 3 octave chromatic scale fingering as above and two contrasting studies.

For further information contact G. Pikler (Strings).

#### Principal Study Guitar 2 No. 72098-2 3 units UG: BMusEd

*Prereq* Principal Study Guitar 1: 71006-1  
*Assessment* 10min recital program, one 6min concert practice performance and/or studio class (100%)  
*Classes* (one 1hr individual lesson & concert practice)/wk

Consolidation of skills and concepts introduced in Principal Study (Guitar 1).

For further information contact G. Pikler (Strings).

#### Principal Study Guitar 3 No. 73019-1 3 units UG: BMusEd

*Prereq* Principal Study Guitar 2: 72098-2  
*Assessment* 15min technical exam, one concert practice performance (100%)  
*Classes* (one 1hr individual lesson & concert practice)/wk

Further refinement of technique to include development of better tone and vibrato, bass stopping, and slurring. Stylistic elements of repertoire for earlyfretted instruments. At the end of the semester students will be able to: perform all 3 octave major and melodic minor scales and arpeggios from E up to A, with the addition of ami right hand fingering; E major in thirds and sixths over a 2 octave range or a similar scale of the student's own choice; two contrasting studies (not used in year 1); variations in articulation and intensity are required for the scales.

For further information contact G. Pikler (Strings).

**Principal Study Guitar 4****No. 74256-2****3 units****UG: BMusEd***Prereq* Principal Study Guitar 3: 73019-1*Assessment* 15min recital, one concert practice performance (100%)*Classes* (one 1hr individual lesson & concert practice)/wk  
Further refinement of technique to include development of better tone and vibrato, bass stopping and slurring. Stylistic elements of repertoire for early fretted instruments.

For further information contact G. Pikler (Strings).

**Principal Study Guitar 5****No. 75036-1****3 units****UG: BMusEd***Prereq* Principal Study Guitar 4: 74256-2*Assessment* 15min technical exam, one concert practice performance (100%)*Classes* (one 1hr individual lesson & concert practice)/wk

Further expansion of repertoire with particular emphasis on periods not covered adequately in years 1 and 2. Flexibility to explore basic teaching repertoire. At the end of the course students will be able to: perform previously learned work and F or F# major or minor scale in thirds and sixths; two contrasting studies (not previously performed in years 1 and 2) to include a slur study. For example Villa-Lobos Study No 3, or Coste Study No 11 (original edition).

For further information contact G. Pikler (Strings).

**Principal Study Guitar 6****No. 76180-2****3 units****UG: BMusEd***Prereq* Principal Study Guitar 5: 75036-1*Assessment* 20min recital/one concert practice performance (100%)*Classes* (one 1hr individual lesson & concert practice)/wk

Students who wish to undertake the Public Recital option as their Special Project in semesters 7 and 8 of the BMusEd award must achieve a Credit grade or above for this course. The course will focus on further expansion of repertoire with particular emphasis on periods not covered adequately in years 1 and 2. Flexibility to explore basic teaching repertoire.

For further information contact G. Pikler (Strings).

**Principal Study Guitar 7****No. 77324-1****3 units****UG: BMusEd***Prereq* Principal Study Guitar 6: 76180-2*Assessment* 15min technical exam, one concert practice performance (100%)*Classes* (one 1hr individual lesson & concert practice)/wk

Students prepare for a recital or an assignment in consultation with a course coordinator. Continued development of repertoire, technique and musicianship. At the end of the course students will be able to: choose and prepare approximately 10 minutes of repertoire (not previously performed during the sequence of guitar courses).

For further information contact G. Pikler (Strings).

**Principal Study Guitar 8****No. 78156-2****3 units****UG: BMusEd***Prereq* Principal Study Guitar 7: 77324-1*Assessment* exam (100%)*Classes* (one 1hr individual lesson & concert practice)/wk

Continued development of repertoire, technique and musicianship. Final assessment will comprise an examination at which four contrasting pieces will be presented, two of these to be chosen by the examination panel.

For further information contact G. Pikler (Strings).

**Principal Study Keyboard 1****No. 71001-1****3 units****UG: BMusEd***Prereq and Coreq* none*Assessment* 10min technical exam, one concert practice performance (100%)*Classes* (one 1hr individual lesson & concert practice)/wk

All major and minor scales in similar and contrary motion (melodic and harmonic, contrary motion scales in harmonic form only) will be examined and all arpeggios with their inversions including dominant and diminished 7ths. A study repertoire of short pieces will be decided in consultation with the individual teacher.

For further information contact E. Powell (Keyboard).

**Principal Study Keyboard 2****No. 72093-1****3 units****UG: BMusEd***Prereq* Principal Study Keyboard 1: 71001-1*Assessment* 15 min recital of 3 pieces, one concert practice performance (100%)*Classes* (one 1hr individual lesson & concert practice)/wk

The student will submit a repertoire of pieces studied during the year to the examiner. From these, three short pieces will be performed at the examination including: a piece in polyphonic style; a lyrical piece from the 19th century and a piece demonstrating the student's familiarity with a 20th century idiom.

For further information contact E. Powell (Keyboard).

**Principal Study Keyboard 3****No. 73014-1****3 units****UG: BMusEd***Prereq* Principal Study Keyboard 2: 72093-2*Assessment* 15min technical exam, 2 studies, one concert practice performance (100%)*Classes* (one 1hr individual lesson & concert practice)/wk

Students will focus on the acquisition of sight-reading and technical skills. Consolidation and extension of concepts and skills introduced in Principal Study Keyboard 2 will include preparation of repertoire for the end of year examination.

For further information contact E. Powell (Keyboard).

**Principal Study Keyboard 4****No. 74251-2****3 units****UG: BMusEd***Prereq* Principal Study Keyboard 3: 73014-1*Assessment* 15-20min recital, one concert practice performance (100%)*Classes* (one 1hr individual lesson & concert practice)/wk

By the end of the course students will have studied a range of repertoire and will be able to perform a polyphonic work in at least three parts; two short movements from the Classical period which may be

either movements from a Classical sonata, or a self-contained piece such as a Fantasy or Rondo from the Classical period and a 20th century work or pieces.

For further information contact E. Powell (Keyboard).

**Principal Study Keyboard 5** **3 units**  
**No. 75031-1** **UG: BMusEd**

*Prereq* Principal Study Keyboard 4: 74251-2  
*Assessment* 15min technical exam, 2 studies, one concert practice performance (100%)

*Classes* (one 1hr individual lesson & concert practice)/wk  
To develop and extend performing skills, so that more difficult aspects of the piano repertoire can be presented at the end of year examination.

For further information contact E. Powell (Keyboard).

**Principal Study Keyboard 6** **3 units**  
**No. 76175-2** **UG: BMusEd**

*Prereq* Principal Study Keyboard 5: 75031-1  
*Assessment* 20-25min recital, one concert practice performance (100%)

*Classes* (one 1hr individual lesson & concert practice)/wk  
Students who wish to undertake the Public Recital option as their Special Project in semesters 7 and 8 of the BMusEd award must achieve a Credit grade or above for this course. The aim of the course is to develop and extend performing skills, so that more difficult aspects of the piano repertoire can be presented at the end of year examination. By the end of the course student will be able to present a short recital which will normally include a complete classical sonata. The quality of the choice of program will be taken into consideration when the final assessment is made.

For further information contact E. Powell (Keyboard).

**Principal Study Keyboard 7** **3 units**  
**No. 77319-1** **UG: BMusEd**

*Prereq* Principal Study Keyboard 6: 76175-2  
*Assessment* 15min technical exam, 2 studies, one concert practice performance (100%)

*Classes* (one 1hr individual lesson & concert practice)/wk  
To develop and extend performing skills, so that more difficult aspects of the piano repertoire can be presented at the end of year examination.

For further information contact E. Powell (Keyboard).

**Principal Study Keyboard 8** **3 units**  
**No. 78151-2** **UG: BMusEd**

*Prereq* Principal Study Keyboard 7: 74319-1  
*Assessment* exam (100%)

*Classes* (one 1hr individual lesson & concert practice)/wk  
To develop performing skills, so that students will be prepared to demonstrate more difficult aspects of the piano repertoire. Four contrasting pieces will be performed at the end of semester examination. Final assessment will comprise an examination at which four contrasting pieces will be presented, two of these to be chosen by the examination panel.

For further information contact E. Powell (Keyboard).

**Principal Study Organ 1** **3 units**  
**No. 71256-1** **UG: BMusEd**

*Prereq and Coreq* none  
*Assessment* 10min technical exam, one organ seminar performance (100%)  
*Classes* (one 1hr individual lesson & organ seminar)/wk

To give in-depth experience of the organ, its repertoire and the techniques of playing it. To contribute substantially to the student's developing musicianship and comprehension of the elements of music and to teach accompaniment of large and small groups of singers and instrumentalists. At each lesson the student presents prepared works and exercises and discusses the technicalities of the instrument and its repertoire.

Minimum requirements for Principal Study Organ 1 and 2:

- a set of variations (Pachelbel, French Noell);
- three chorale preludes by J.S. Bach ('Neumeister', 'Kirnberger', 'Miscellaneous' collections);
- one work in free form by J.S. Bach ('little' e minor);
- three choral settings (Reger, Brahms); and
- two 20th Century pieces (Alain, Messiaen).

For further information contact D. Rumsey (Organ).

**Principal Study Organ 2** **3 units**  
**No. 72720-2** **UG: BMusEd**

*Prereq* Principal Study Organ 1: 71256-1  
*Assessment* 15min technical exam, one organ seminar performance (100%)  
*Classes* (one 1hr individual lesson & organ seminar)/wk

Consolidation and extension of concepts and skills introduced in Principal Study Organ 1.

For further information contact D. Rumsey (Organ).

**Principal Study Organ 3** **3 units**  
**No. 73356-1** **UG: BMusEd**

*Prereq* Principal Study Organ 2: 72720-2  
*Assessment* 15min technical exam, one organ seminar performance (100%)  
*Classes* (one 1hr individual lesson & organ seminar)/wk

Students will engage in the study of repertoire for completion at the conclusion of Principal Study Organ 4. Minimum repertoire is as follows:

- portion of a Mass-setting (4-6 versets by Hofhaymer, Couperin, Frescobaldi);
- three chorale preludes by J.S. Bach (Orgeibuchlein);
- one work in free form by J.S. Bach ('8 short', early c minor, trio d minor);
- three Sonata movements (Mendelssohn, Guilmant, Rheinberger); and
- two 20th Century pieces (Planyavsky, Heiller).

For further information contact D. Rumsey (Organ).

**Principal Study Organ 4** **3 units**  
**No. 74463-2** **UG: BMusEd**

*Prereq* Principal Study Organ 3: 73356-1  
*Assessment* 15-20min recital, one organ seminar performance (100%)  
*Classes* (one 1hr individual lesson & organ seminar)/wk

Consolidation and extension of concepts and skills introduced in Principal Study Organ 3.

For further information contact D. Rumsey (Organ).

### **Principal Study Organ 5**

**No. 75209-1**

**3 units**

**UG: BMusEd**

*Prereq* Principal Study Organ 4: 74463-2

*Assessment* 15min technical exam, one organ seminar performance (100%)

*Classes* (one 1hr individual lesson & organ seminar)/wk

Students will engage in the study of repertoire for completion at the conclusion of Principal Study Organ 6. Minimum repertoire is as follows:

- two Toccatas (Frescobaldi, Muffat);
- three chorale preludes by J.S. Bach ('Schubler', Klavierübung);
- one work in free form by J.S. Bach ('Weimar' Preludes and Fugues);
- two substantial works (Franck, Reger); and
- two 20th Century pieces (Alain, Messiaen, Hindemith).

For further information contact D. Rumsey (Organ).

### **Principal Study Organ 6**

**No. 76780-2**

**3 units**

**UG: BMusEd**

*Prereq* Principal Study Organ 5:75209-1

*Assessment* 15min technical exam, one organ seminar performance (100%)

*Classes* (one 1hr individual lesson & organ seminar)/wk

Students who wish to undertake the Public Recital option as their Special Project in semesters 7 and 8 of the BMusEd award must achieve a Credit grade or above for this course. Consolidation and extension of concepts and skills introduced in Principal Study Organ 5.

For further information contact D. Rumsey (Organ).

### **Principal Study Organ 7**

**No. 77440-1**

**3 units**

**UG: BMusEd**

*Prereq* Principal Study Organ 6: 76780-2

*Assessment* 15min technical exam, one organ seminar performance (100%)

*Classes* (one 1hr individual lesson & organ seminar)/wk

Students will engage in the study of repertoire for completion at the conclusion of Principal Study Organ 8. Minimum repertoire is as follows:

- two North German works (chorale Fantasia, Toccata, by. Buxtehude, Brahms, Tunder, Bohm);
- trio Sonata by J.S- Bach (or 3 movements from the *Canonic Variations*);
- two major Leipzig works by J.S. Bach (Prelude and Fugues);
- two substantial works by Romantic composers (Liszt, Reubke, Reger, Vierne, Widor); and
- three 20th Century works (Radulescu, Heiller, Alain).

For further information contact D. Rumsey (Organ).

### **Principal Study Organ 8**

**No. 78273-2**

**3 units**

**UG: BMusEd**

*Prereq* Principal Study Organ 7: 77440-1

*Assessment* exam (100%)

*Classes* (one 1hr individual lesson & organ seminar)/wk

Consolidation and extension of concepts and skills introduced in Principal Study Organ 7.

Final assessment will comprise an examination at which four contrasting pieces will be presented, two of these to be chosen by the examination panel.

For further information contact D. Rumsey (Organ).

### **Principal Study Percussion 1**

**No. 71007-1**

**3 units**

**UG: BMusEd**

*Prereq and Coreq* none

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

*Classes* (one 1hr individual lesson & concert practice)/wk

Emphasis will be on remedial work and technical development as follows:

- snaredrum: 40PAsmternationair3rum Rudiments;
- xylophone, marimba and vibraphone: all major and minor scales and arpeggios (2 octaves); four mallet exercises in all keys eg mixed strokes; and
- timpani: rolling, damping, pedalling and tuning intervals between drums, stroke patterns.

For further information contact the Chair (Percussion).

### **Principal Study Percussion 2**

**No. 72099-2**

**3 units**

**UG: BMusEd**

*Prereq* Principal Study Percussion 1: 71007-1

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

*Classes* (one 1hr individual lesson & concert practice)/wk

Consolidation and extension of concepts and skills introduced in Principal Study Percussion 1.

For further information contact the Chair (Percussion).

### **Principal Study Percussion 3**

**No. 73020-1**

**3 units**

**UG: BMusEd**

*Prereq* Principal Study Percussion 2: 72099-2

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

*Classes* (one 1hr individual lesson & concert practice)/wk

Consolidation and extension of concepts and skills introduced in Principal Study Percussion 2.

For further information contact the Chair (Percussion).

### **Principal Study Percussion 4**

**No. 74257-2**

**3 units**

**UG: BMusEd**

*Prereq* Principal Study Percussion 3: 73020-1

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

*Classes* (one 1hr individual lesson & concert practice)/wk

The emphasis is on orchestral literature and performance up to the 20th century. The preparation and performance of major works for snare drum, timpani, xylophone and glockenspiel and auxiliary instruments: cymbals, bass drum, tambourine and triangle.

For further information contact the Chair (Percussion).

**Principal Study Percussion 5** **3 units**  
**No. 75037-1** **UG: BMusEd**

*Prereq* Principal Study Percussion 4: 74257-2  
*Assessment* 15min technical exam, one concert practice performance (100%)  
*Classes* (one 1hr individual lesson & concert practice)/wk  
 Consolidation and extension of concepts and skills introduced in Principal Study Percussion 4.  
 For further information contact the Chair (Percussion).

**Principal Study Percussion 6** **3 units**  
**No. 76181-2** **UG: BMusEd**

*Prereq* Principal Study Percussion 5: 75037-1  
*Assessment* 20-25min recital, one concert practice performance (100%)  
*Classes* (one 1hr individual lesson & concert practice)/wk  
 Students who wish to undertake the Public Recital option as their Special Project in semesters 7 and 8 of the BMusEd award must achieve a Credit grade or above for this course. Emphasis is on repertoire. The development of a broad ranging repertoire that includes major works for percussion keyboards, timpani and multiple percussion. By the end of the course students will be able to perform five complete works which will include at least one from each of the following: four mallet marimba, timpani, multiple percussion. A movement of a concerto may be substituted for one of these works.  
 For further information contact the Chair (Percussion).

**Principal Study Percussion 7** **3 units**  
**No. 77325-1** **UG: BMusEd**

*Prereq* Principal Study Percussion 6: 76181-2  
*Assessment* 15min technical exam, one concert practice performance (100%)  
*Classes* (one 1hr individual lesson & concert practice)/wk  
 Students prepare a recital or an assignment in consultation with the lecturer.  
 For further information contact the Chair (Percussion).

**Principal Study Percussion 8** **3 units**  
**No. 78157-2** **UG: BMusEd**

*Prereq* Principal Study Percussion 7: 77325-1  
*Assessment* exam (100%)  
*Classes* (one 1hr individual lesson & concert practice)/wk  
 Consolidation and extension of concepts and skills introduced in Principal Study Percussion 7. Final assessment will comprise an examination at which four contrasting pieces will be presented two of these to be chosen by the examination panel.  
 For further information contact the Chair (Percussion).

**Principal Study Strings 1** **3 units**  
**No. 71005-1** **UG: BMusEd**

*Prereq and Coreq* none  
*Assessment* 10min technical exam, one concert practice performance (100%)  
*Classes* (one 1hr individual lesson & concert practice)/wk

*Violin:* All 3 octave major and melodic minor scales and arpeggios, dominant and diminished sevenths, chromatics in 2 octaves. Moderate speed, one octave per bow. Double Stops: major scales in thirds up to D. One study. In studies or in scales students should demonstrate bowings (martele, sautille (4 per note) and hook stroke.

*Viola:* All major and melodic minor scales and arpeggios in two octaves. Moderate speed with 3,612 notes slurred per bow. Double stops in 1 octave. From C to F major in octaves, sixths and thirds. Moderate speed, two per bow. One study.

*Cello:* All major and melodic minor scales, in 3 octaves. Chromatic in 2 or 3 octaves, thirds and sixths in 2 octaves, octaves in 1 octave, chromatic and diatonic. Moderate speed. Arpeggios should include dominant and diminished sevenths.

*Double Bass:* All major and minor scales. Study Simaldl: 30 Etudes for String Bass No. 25 in D minor. Capuzzi: 1st movement from Concerto in D major Ed. Buccarella (Yorke). Orchestral passages: Beethoven: Scherzo from Symphony No 5, Mendelssohn: Overture: The Hebrides.

For further information contact the Chair (Strings).

**Principal Study Strings 2** **3 units**  
**No. 72097-2** **UG: BMusEd**

*Prereq* Principal Study Strings 1: 71005-1  
*Assessment* 10min recital prgram, one concert practice performance (100%)  
*Classes* (one 1hr individual lesson & concert practice)/wk  
 Consolidation and extension of concepts and skills introduced in Principal Study Strings 1.  
 For further information contact the Chair (Strings).

**Principal Study Strings 3** **3 units**  
**No. 73018-1** **UG: BMusEd**

*Prereq* Principal Study Strings 2: 72097-2  
*Assessment* 15min technical exam, one concert practice performance (100%)  
*Classes* (one 1hr individual lesson & concert practice)/wk  
*Violin:* Scales and arpeggios as in Principal Study Strings 1 (Violin) in fast tempo, one bow up and one down. All scales in thirds, sixths and octaves, major only. Harmonics over two octaves, two notes per bow. 2 studies.

*Viola:* All major and melodic minor scales and arpeggios in 3 octaves from C to F including the dominant and diminished sevenths. Faster tempo—3, 6 and 12 slurred notes per bow, and martele. Double stops in 2 octaves. C and D major in thirds, sixths and octaves. 2 studies.

*Cello:* All major and melodic minor scales and arpeggios in 3 octaves. Thirds, sixths and octaves in 3 octaves where possible. 2 studies.

*Double Bass:* Studies: Bottesini *Method Book* Nos 62 and 71; Eccles *Sonata in G minor* 1st 2 movements, Koussevitzky: *Valse Miniature*. Orchestral passages: Weber: Overture *Oberon*; Beethoven Symphony No 9 'Recitativ'. All major and minor (melodic) scales and arpeggios 2 octaves E to B flat; 1 octave B to E flat. Sight-reading.

For further information contact the Chair (Strings).

**Principal Study Strings 4****No. 74255-2****3 units****UG: BMusEd***Prereq* Principal Study Strings 3: 73018-1*Assessment* 15min recital, one concert practice performance (100%)*Classes* (one 1hr individual lesson & concert practice)/wk  
Consolidation and extension of concepts and skills introduced in Principal Study Strings 3.

For further information contact the Chair (Strings).

**Principal Study Strings 5****No. 75035-1****3 units****UG: BMusEd***Prereq* Principal Study Strings 4: 74255-2*Assessment* 15min technical exam, one concert practice performance (100%)*Classes* (one 1hr individual lesson & concert practice)/wk  
*Violin:* All scales and arpeggios as in Principal Study Strings 3 (Violin). 2 studies, one with double stops.*Viola:* All scales and arpeggios in 3 octaves up to G (major, minor and dominant and diminished sevenths included), demonstrating various bowing patterns (example: martele, spiccato, sauuille, and hook stroke). All double stops up to F. All major and melodic minor scales up to F in 2 octaves in third, sixths and octaves. Chromatic scales in three octaves from C to F. Two studies (one with double stops).*Cello:* Scales and arpeggios as above, in fast tempo, one bow up and one down. Thirds, sixths and octaves in 3 octaves where possible, but faster tempi and longer bows. Scales in harmonics over two octaves.*Double Bass:* Short recital: Mizsek: Sonata No 1 in A 1st movement; J.S. Bach Suite No 3 for accompanied cello Bourees 1 and II.

For further information contact the Chair (Strings).

**Principal Study Strings 6****No. 76179-2****3 units****UG: BMusEd***Prereq* Principal Study Strings 5: 75035-1*Assessment* 20min recital, one concert practice performance (100%)*Classes* (one 1hr individual lesson & concert practice)/wk  
Students who wish to undertake the Public Recital option as their Special Project in semesters 7 and 8 of the BMusEd award must achieve a Credit grade or above for this course. Students will learn four continuous pieces; two or more of these to be examined.

For further information contact the Chair (Strings).

**Principal Study Strings 7****No. 77323-1****3 units****UG: BMusEd***Prereq* Principal Study Strings 6: 76179-2*Assessment* 15min technical exam, one concert practice performance (100%)*Classes* (one 1hr individual lesson & concert practice)/wk  
*Violin, Viola, Cello and Double Bass:* Prepare approximately 20minutesof repertoire notpreviously performed during the course.

For further information contact the Chair (Strings).

**Principal Study Strings 8****No. 78155-2****3 units****UG: BMusEd***Prereq* Principal Study Strings 7: 77323-1*Assessment* exam (100%)*Classes* (one 1hr individual lesson & concert practice)/wk

Consolidation and extension of concepts and skills introduced in Principal Study Strings 7. Final assessment will comprise an examination at which four contrasting pieces will be presented.

For further information contact the Chair (Strings).

**Principal Study Voice 1****No. 71004-1****3 units****UG: BMusEd***Prereq and Coreq* none*Assessment* 10min technical exam, one concert practice performance (100%)*Classes* (one 1hr individual lesson & concert practice)/wk

A program of songs will be chosen from a prescribed list. Of these some will be intended as repertoire development and not necessarily for performance; other songs chosen will introduce a particular composer, style or period. A program of listening is detailed for each year. It is envisaged that this will familiarise the student with an extensive range of vocal repertoire from different periods (Folk song, Early Music, Oratorio, Opera, Lieder, French, Spanish, Contemporary); develop and appreciation of singing generally and provide a basic introduction to the development of song from Baroque to contemporary vocal repertoire.

For further information contact B. Holleman (Vocal Studies and Opera).

**Principal Study Voice 2****No. 72096-2****3 units****UG: BMusEd***Prereq* Principal Study Voice 1: 71004-1*Assessment* 15-20min recital, one concert practice performance*Classes* (one 1hr individual lesson & concert practice)/wk

Repertoire to be studied includes:

- Folk Songs (English, Irish, Welsh, Scottish, Australian, American);
- Elizabethan Love Lyrics;
- Early Italian Songs and Arias; and
- Mozart, Haydn, Schubert, Franz.

For further information contact B. Holleman (Vocal Studies and Opera).

**Principal Study Voice 3****No. 73017-1****3 units****UG: BMusEd***Prereq* Principal Study Voice 2: 72096-2*Assessment* 15min technical exam, one concert practice performance (100%)*Classes* (one 1hr individual lesson & concert practice)/wk

Repertoire to be studied will include:

- Early English Songs;
- Italian Songs and Arias;
- Schubert, Schumann, Brahms, Beethoven; and
- Early 20th century English Songs: Ireland, Chair, Howells, etc.

For further information contact B. Holleman (Vocal Studies and Opera).

**Principal Study Voice 4****No. 74254-2****3 units****UG: BMusEd***Prereq* Principal Study Voice 3: 73017-1*Assessment* 15-20min recital, one concert practice performance (100%)*Classes* (one 1hr individual lesson & concert practice)/wk

Consolidation and extension of concepts and skills introduced in Principal Study Voice 3.

For further information contact B. Holleman (Vocal Studies and Opera).

**Principal Study Voice 5** **3 units**  
**No. 75034-1** **UG: BMusEd**

*Prereq* Principal Study Voice 4: 74254-2

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

*Classes* (one 1hr individual lesson & concert practice)/wk

Repertoire to be studied will include:

- Mahler, Wolf, Strauss;
- Chausson, Debussy, Faure, Poulenc;
- The National School, e.g. Grieg, Sibelius, Rachmaninoff, de Falla, etc.; and
- Contemporary, e.g. Copland, Ives, Britten, Rorem, Tippett, Barber, Berg, Webern, Hindemith, Schoenberg.

For further information contact B. Holleman (Vocal Studies and Opera).

**Principal Study Voice 6** **3 units**  
**No. 76178-2** **UG: BMusEd**

*Prereq* Principal Study Voice 5: 75034-1

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

*Classes* (one 1hr individual lesson & concert practice)/wk

Students who wish to undertake the Public Recital option as their Special Project in semesters 7 and 8 of the BMusEd award must achieve a Credit grade or above for this course. Consolidation and extension of concepts and skills introduced in Principal Study Voice 5.

For further information contact B. Holleman (Vocal Studies and Opera).

**Principal Study Voice 7** **3 units**  
**No. 77322-1** **UG: BMusEd**

*Prereq* Principal Study Voice 6: 76178-2

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

*Classes* (one 1hr individual lesson & concert practice)/wk

Repertoire studies this year will consolidate periods studied in previous courses. This could be a revision of work already studied or a fresh choice of songs from the three years or a mixture of both.

For further information contact B. Holleman (Vocal Studies and Opera).

**Principal Study Voice 8** **3 units**  
**No. 78154-2** **UG: BMusEd**

*Prereq* Principal Study Voice 7: 77322-1

*Assessment* exam (100%)

*Classes* (one 1hr individual lesson & concert practice)/wk

Consolidation and extension of concepts and skills introduced in Principal Study Voice 3. Final assessment will comprise an examination at which four contrasting songs will be presented two of these to be chosen by the examination panel.

For further information contact B. Holleman (Vocal Studies and Opera).

**Principal Study Woodwind 1** **3 units**  
**No. 71002-1** **UG: BMusEd**

*Prereq and Coreq* none

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

*Classes* (one 1hr individual lesson & concert practice)/wk

Technical and tonal development; remedial work; interpretation and development of stylistic awareness.

One new study to be learned each week. Technical requirements for each instrument will be advised by the Chair (Woodwind). Four studies to be submitted, two to be chosen by examiners. Sight-reading (C transpositions for clarinet and saxophone).

For further information contact the Chair (Woodwind).

**Principal Study Woodwind 2** **3 units**  
**No. 72094-2** **UG: BMusEd**

*Prereq* Principal Study Woodwind 1: 71002-1

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

*Classes* (one 1hr individual lesson & concert practice)/wk

Consolidation of concepts and skills introduced in Principal Study Woodwind 1.

For further information contact the Chair (Woodwind).

**Principal Study Woodwind 3** **3 units**  
**No. 73015-1** **UG: BMusEd**

*Prereq* Principal Study Woodwind 2: 72094-2

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

*Classes* (one 1hr individual lesson & concert practice)/wk

Further development of style, tone and technique. One new study to be learned each week. Scales, arpeggios and 7ths as before but faster. Major and minor scales in thirds. Whole tone scales. Four studies to be submitted, two to be chosen by examiners. Sight reading (and transposition as before).

For further information contact the Chair (Woodwind).

**Principal Study Woodwind 4** **3 units**  
**No. 74252-2** **UG: BMusEd**

*Prereq* Principal Study Woodwind 3: 73015-1

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

*Classes* (one 1hr individual lesson & concert practice)/wk

Consolidation of concepts and skills introduced in Principal Study Woodwind 3.

For further information contact the Chair (Woodwind).

**Principal Study Woodwind 5** **3 units**  
**No. 75032-1** **UG: BMusEd**

*Prereq* Principal Study Woodwind 4: 74252-2

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

*Classes* (one 1hr individual lesson & concert practice)/wk

Concentration on repertoire and teaching techniques. One new study each week. Concert practice as before. Students will acquire knowledge of related instrument such as piccolo; bass clarinet and e flat clarinet.

For further information contact the Chair (Woodwind).



**Principal Study Woodwind 6** **3 units**  
**No. 76176-2** **UG: BMusEd**

*Prereq* Principal Study Woodwind 5: 75032-1  
*Assessment* 20-25min recital, one concert practice performance (100%)

*Classes* (one 1hr individual lesson & concert practice)/wk  
Students who wish to undertake the Public Recital option as their Special Project in semesters 7 and 8 of the BMusEd award must achieve a Credit grade or above for this course. Consolidation of concepts and skills introduced in Principal Study Woodwind 5.

For further information contact the Chair (Woodwind).

**Principal Study Woodwind 7** **3 units**  
**No. 77320-1** **UG: BMusEd**

*Prereq* Principal Study Woodwind 6: 76176-2  
*Assessment* 15min technical exam, one concert practice performance (100%)

*Classes* (one 1hr individual lesson & concert practice)/wk  
Students with a mark of credit or higher at the end of Principal Study Woodwind 6 may present a public lecture-recital at the end of Principal Study Woodwind 8 as a Special Performance Project.- Other students prepare for assessment in the usual manner.

For further information contact the Chair (Woodwind).

**Principal Study Woodwind 8** **3 units**  
**No. 78152-2** **UG: BMusEd**

*Prereq* Principal Study Woodwind 7: 77320-1  
*Assessment* exam (100%)

*Classes* (one 1hr individual lesson & concert practice)/wk  
Consolidation of concepts and skills introduced in Principal Study Woodwind 5. Final assessment will comprise an examination at which four contrasting pieces will be presented two of these to be chosen by the examination panel.

For further information contact the Chair (Woodwind).

**Principal Study in the Graduate Diploma of Opera**

**Principal Study 1** **8 units**  
**No. 71144-1** **PG:GDipM(Op)**

*Prereq and Coreq* none  
*Assessment* 25min jury recital (100%)  
*Classes* (one 1hr individual lesson & 1-2hrs of masterclass or performance workshop plus concert practice)/wk

The development of technical facility and vocal range and colour necessary for the enlarging repertoire. The program may include Lieder, or Art Song repertoire and must include one aria from the period up to and including Mozart. All arias must be in the original language.

For further information contact B. Holleman (Vocal Studies and Opera).

**Principal Study 2** **8 units**  
**No. 72232-2** **PG: GDipM(Op)**

*Prereq* Principal Study 1: 71144-1  
*Assessment* jury exam (100%)  
*Classes* (one 1hr individual lesson & 1-2hrs of masterclass or performance workshop plus concert practice)/wk

Consolidation and continuation of concepts and skills introduced in Principal Study 1. Jury examination of three operatic arias in their original language and performance(s) in the production

For further information contact B. Holleman (Vocal Studies and Opera).

**Principal Study in the Graduate Diploma of Music (Performance)—Preamble**

The Principal Study (GradDip) 1 and 2 are offered for full-time students. Part-time students undertake Principal Study (GradDip) 1A and 1B followed by Principal Study (GradDip) 2A and 2B.

It is expected that supervisors will use these courses not only to give instruction in the performance literature being studied, but also to provide the stimulus for their students to seek out every opportunity for their development. The initiative of the student to research and to be involved with the total program, including additional performances, teaching practice, participation in master classes and leadership of ensembles is an integral part of the continuing assessment of the student's progression in the course.

Students undertake an extensive study of the relevant performance literature and this should culminate in tangible evidence of the capacity and ability of an individual student to organise and present specific materials of that literature demonstrating independence of thought, critical powers and the interpretative capacities of a fine performer.

Full-time students present a public recital of 60 minutes duration in each of the two semesters. Part-time students present two such recitals during the course as determined by the Chair of the relevant Unit. In those semesters when the part-time students do not present a formal recital, the Chair may request a short recital performed for an internal jury. These recitals form part of the continuing assessment for that semester.

**Principal Study (GradDip) 1** **8 units**  
**No. 71152-1** **PG: GDipM(Perf)**

*Prereq and Coreq* none  
*Assessment* 1hr solo public recital or equivalent (100%)  
*Classes* (one 1hr individual lesson & 1-2hrs of masterclass or performance workshop plus concert practice)/wk

To be arranged in consultation with the lecturer.

For further information contact D. Rumsey (Graduate Course Coordinator).

**Principal Study (GradDip) 2** **8 units**  
**No. 72240-2** **PG: GDipM(Perf)**

*Prereq* Principal Study (Grad Dip) 1: 71152-1  
*Assessment* 1hr solo public recital or equivalent (100%)  
*Classes* (one 1hr individual lesson & 1-2hrs of masterclass or performance workshop plus concert practice)/wk

To be arranged in consultation with the lecturer.

For further information contact D. Rumsey (Graduate Course Coordinator).

**Principal Study (GradDip) 1A** **4 units**  
**No. 71189-1** **PG: GDipM(Perf)**

*Prereq and Coreq* none

*Assessment* 30min jury recital (100%)

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

To be arranged in consultation with the lecturer.

For further information contact D. Rumsey (Graduate Course Coordinator).

**Principal Study (GradDip) 1B** **4 units**  
**No. 72284-2** **PG: GDipM(Perf)**

*Prereq* Principal Study (GradDip) 1A: 71189-1

*Assessment* 1hr solo public recital or equivalent (100%)

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

To be arranged in consultation with the lecturer.

For further information contact D. Rumsey (Graduate Course Coordinator).

**Principal Study (GradDip) 2A** **4 units**  
**No. 73278-1** **PG: GDipM(Perf)**

*Prereq* Principal Study (GradDip) 1B: 72284-2

*Assessment* 30min jury recital (100%)

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

To be arranged in consultation with the lecturer.

For further information contact D. Rumsey (Graduate Course Coordinator).

**Principal Study (GradDip) 2B** **4 units**  
**No. 74410-2** **PG: GDipM(Perf)**

*Prereq* Principal Study (GradDip) 2B: 73278-1

*Assessment* 1hr solo public recital or equivalent (100%)

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

To be arranged in consultation with the lecturer.

For further information contact D. Rumsey (Graduate Course Coordinator).

**Principal Study in the Master of Music  
 (Performance—Instrumental/Vocal)  
 Award—Preamble**

Students undertake an extensive study and performance of appropriate solo and chamber music repertoire for their major instrument. The proposed program of study will be approved in consultation between the Chair of Unit and each individual student. Students are required to attend Graduate Seminar each week and will be expected to show a professional readiness to frequently perform at these sessions and at public concerts.

**Principal Study 1** **8 units**  
**No. 71081-1** **PG: MMus(Perf)**

*Prereq and Coreq* none

*Assessment* 1hr recital or equivalent, two performances at graduate seminar (100%)

*Classes* (one 2hr individual lesson & graduate seminar)/wk

Learning objectives and course content will be devised

and approved in consultation between individual students and the appropriate Chair of Unit.

For further information contact D. Rumsey (Graduate Course Coordinator).

**Principal Study 2** **8 units**  
**No. 72169-2** **PG: MMus(Perf)**

*Prereq* Principal Study 1: 71081-1

*Assessment* 1hr recital or equivalent, two performances at graduate seminar (100%)

*Classes* (one 2hr individual lesson & graduate seminar)/wk

Learning objectives and course content will be devised and approved in consultation between individual students and the appropriate Chair of Unit.

For further information contact D. Rumsey (Graduate Course Coordinator).

**Principal Study 3** **8 units**  
**No. 73188-1** **PG: MMus(Perf)**

*Prereq* Principal Study 2: 72169-2

*Assessment* 1hr recital or equivalent, two performances at graduate seminar (100%)

*Classes* (one 2hr individual lesson & graduate seminar)/wk

Learning objectives and course content will be devised and approved in consultation between individual students and the appropriate Chair of Unit.

For further information contact D. Rumsey (Graduate Course Coordinator).

**Principal Study 4** **8 units**  
**No. 74328-2** **PG: MMus(Perf)**

*Prereq* Principal Study 3: 73188-1

*Assessment* 1hr recital or equivalent, two performances at graduate seminar (100%)

*Classes* (one 2hr individual lesson & graduate seminar)/wk

Learning objectives and course content will be devised and approved in consultation between individual students and the appropriate Chair of Unit.

For further information contact D. Rumsey (Graduate Course Coordinator).

**Principal Study in the Master of Music  
 (Performance—Conducting) Award—  
 Preamble**

This course is offered to a limited number of candidates on a highly selective basis, in association with the Australian Broadcasting Corporation. The course will be taught by visiting and resident conductors. For this reason, Principal Study individual and class lessons will be offered in intensive sessions several times each semester (with a minimum face-to-face teaching involvement of 28 hours per semester) rather than on a regular weekly basis.

Students will study conducting and rehearsal technique, repertoire selection, score preparation, the history of conducting, music notation and concert deportment and etiquette.

Additionally, students will be required to be actively involved in developing their own conducting experiences. Students will be required to maintain a portfolio demonstrating and recording involvement in conducting activities in a community, educational or professional environment.

**Principal Study Conducting 1**                      **8 units**  
**No. 71286-1**                      **PG: MMus(Perf-Conducting)**

Prereq and Coreq none

*Assessment* assignments, class participation and portfolio (50%), jury examination (50%)

*Classes* individual tuition and class tuition minimum 28hrs/sem & Graduate Seminar participation

**Principal Study Conducting 2**                      **8 units**  
**No. 72750-2**                      **PG: MMus(Perf-Conducting)**

Prereq Principal Study 1:71286-1

*Assessment* assignments, class participation and portfolio (50%), public performance with ensemble to be organised by student (50%)

*Classes* individual tuition and class tuition minimum 28hrs/sem & Graduate Seminar participation

**Principal Study Conducting 3**                      **8 units**  
**No. 73386-1**                      **PG: MMus(Perf-Conducting)**

Prereq Principal Study 2:72750-2

*Assessment* assignments, class participation and portfolio (50%), jury examination (50%)

*Classes* individual tuition and class tuition minimum 28hrs/sem & Graduate Seminar participation

**Principal Study Conducting 4**                      **8 units**  
**No. 74492-2**                      **PG: MMus(Perf-Conducting)**

Prereq Principal Study 3:73386-1

*Assessment* public performance with orchestra (the orchestra will be provided, and will normally be an ABC symphony orchestra) 100%

*Classes* individual tuition and class tuition minimum 28hrs/sem & Graduate Seminar participation

**Principal Study in the Master of Music  
(Composition) Award—Preamble**

The course runs continuously over four semesters. Working under the guidance of your supervisor, who will normally require you to attend for one hour of supervision per week, you will research and complete a substantial body of original compositions. These may be instrumental, or choral, or electronic, or audio-visual, or contain a mix of some or all of these elements. Where possible and appropriate, you will be responsible for their preparation, rehearsal and performance.

During the course you will make four public presentations of work (normally one per semester). These may consist of public performances of original compositions and/or lecture/demonstrations of research work and/or some other activity approved by the Chair of Unit.

Various areas may be explored, possibly in collaboration with other University departments or other institutions, including:

- chamber music;
- orchestral music;
- choral music;
- educational and/or children's music;
- music theatre, including opera;
- electroacoustic music, including computer music;
- algorithmic composition;
- radiophony;
- audio-visual composition;

and a wide range of resources may be used, including:

- live electronics;
- computer systems;
- MIDI devices;
- instrumentalists and singers;
- actors; and
- theatrical devices.

**Principal Study 1**    **6 units**  
**No. 71280-1**    **PG: MMus(Comp)**

Prereq none

*Assessment* no assessment at the end of the first three semesters

*Classes* one one 1hr individual lesson/wk

Please refer to Principal Study in the Master of Music (Composition)—Preamble.

For further information contact B. Kos (Composition).

**Principal Study 2**    **7 units**  
**No. 72742-2**    **PG: MMus(Comp)**

Prereq Principal Study 1: 71280-1

*Assessment* no assessment at the end of the first-three semesters; at the end of the 4th semester: folio of composition (100%)

*Classes* onelhr individual lesson/wk

Please refer to Principal Study in the Master of Music (Composition)—Preamble.

For further information contact B. Kos (Composition).

**Principal Study 3**    **7 units**  
**No. 73381-1**    **PG: MMus(Comp)**

Prereq Principal Study 2:72742-2

*Assessment* no assessment at the end of the first three semesters.

*Classes* onelhr individual lesson/wk

Please refer to Principal Study in the Master of Music (Composition)—Preamble.

For further information contact B. Kos (Composition).

**Principal Study 4**    **7 units**  
**No. 73381-1**    **OPG: MMus(Comp)**

Prereq Principal Study 3: 73381-1

*Assessment* submission of a folio of compositions (100%)

*Classes* onelhr individual lesson/wk

Please refer to Principal Study in the Master of Music (Composition)—Preamble.

For further information contact B. Kos (Composition)

**Principles of Design in CAI**    **2 units**  
**No. 72206-2**    **PG: MMus(MusEd)**

Prereq Music Technology Survey: 71115-1, Foundations of Music Education: 71113-1

*Assessment* continual and based on individual tasks

*Classes* to be arranged with supervising lecturer

This subjectsurveys selected software and courseware for computer-assisted instructioninmusic education, and provides for the evaluation of the designs on the basis of established research and learning theory.

Software programs embracing aural training, music theory, sight-singing, keyboard skills, and music appreciation are investigated. Consideration is given to user interface, psychology of learning, artificial intelligence, laser disc technology and user-friendly programming modules such as HyperCard™ or SoundScope™. Assessment requirements may include: software evaluation reports; reading and discussion on weekly prescribed topics; laboratory tasks and presentation of a music instruction program utilising HyperCard™ or SoundScope™.

For further information contact Dr P. Brennan (Music Education).

**Principles of Music Curriculum Design**

**No. 71254-1** **4 units**  
**PG: MMus(MusEd)**

*Prereq and Coreq* none

*Assessment* continual assessment, individual task assessment is applied to this subject

*Classes* to be arranged with supervising lecturer

This subject investigates ideologies, past and present, in music curriculum design. It addresses the purpose, problems and development of music curriculum structures and analyses ways in which designers have created and evaluated appropriate music experiences for learners of all ages and abilities. Curriculum design issues of philosophy of music education, objectives, content materials, teaching and learning strategies, and evaluation both of the curriculum and of participants' learning are examined and there is analysis of music curricula variables, of modes of music learning, group/school/state organisational structures and so on.

Assessment requirements may include: observational studies by students; implementation of short programs/curriculum exercises in research-oriented settings; analysis and reporting on prescribed extant curricula; evaluation of extant teaching materials and ideas; reading and discussion on prescribed topics including research-based instructional strategies; assignment: independent study on an approved topic; and two tutorial papers.

For further information contact Dr P. Brennan (Music Education).

**Production 1** **2 units**  
**No. 71192-1** **UG: BMus/DipOp**

*Prereq and Coreq* none

*Assessment* progressive assessment based on class/workshop activities (50%), prac exam (50%)

*Classes* (minimum 1hr acting & one 2hr workshop)/wk. As this is a production based course, students must understand that as performances/special programs approach additional hours may be involved

This course aims to introduce 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 B. Holleman (Vocal Studies and Opera).

**Production 2** **2 units**  
**No. 72288-2** **UG: BMus/DipOp**

*Prereq* Production 1: 71192-1

*Assessment* progressive assessment based on class/workshop activities (50%), prac exam (50%)

*Classes* (minimum 1hr acting & one 2 hr workshop)/wk. As this is a production based course, students must understand that as performances/special programs approach additional hours may be involved

The student builds skills and knowledge through the same processes as Production 1 and in rehearsing and developing scenes (play scripts and opera) to a performance level.

For further information contact B. Holleman (Vocal Studies and Opera).

**Production 3** **2 units**  
**No. 73282-1** **UG: BMus/DipOp**

*Prereq* Production 2: 72288-2

*Assessment* progressive assessment based on class/workshop activities

*Classes* 35-45hrs/sem, consisting of acting classes, workshops, rehearsals, encounters and conversations. As this is a production based course, students must understand that as performances/special programs approach additional hours may be involved

Continuation of areas studied in Production 2, developed and pursued at more advanced levels, with particular development in character and role building, movement and gestures, emotional content, and texts other than English.

For further information contact B. Holleman (Vocal Studies and Opera).

**Production 4** **2 units**  
**No. 74414-2** **UG: BMus/DipOp**

*Prereq* Production 3: 73282-1

*Assessment* progressive assessment based on class/workshop activities

*Classes* 35-45hrs/sem, consisting of acting classes, workshops, rehearsals, encounters and conversations. As this is a production based course, students must understand that as performances/special programs approach additional hours may be involved

Classes continue to be based on a practical/workshop approach. Students are encouraged towards self-discovery while their work becomes more rehearsal oriented.

For further information contact B. Holleman (Vocal Studies and Opera).

**Production 5** **2 units**  
**No. 75093-1** **UG: BMus/DipOp**

*Prereq* Production 4: 74414-1

*Assessment* progressive assessment based on class/workshop activities

*Classes* 35-45hrs/sem, consisting of acting classes, workshops, rehearsals, encounters and conversations. As this is a production based course, students must understand that as performances/special programs approach additional hours may be involved

The experience students have gained in 2 years of course work enables them to continue their development and consolidate their competencies.

For further information contact B. Holleman (Vocal Studies and Opera).

**Production 6**  
**No. 76240-2**

**2 units**  
**UG: BMus/DipOp**

*Prereq* Production 5: 75093-1

*Assessment* progressive assessment based on class/workshop  
*Classes* 35-45hrs/sem, consisting of acting classes, workshops, rehearsals, encounters and conversations. As this is a production based course, students must understand that as performances/special programs approach additional hours may be involved

In this final semester the student continues to work in character and role building, acting and performance styles with more challenging and complex tasks.

For further information contact B. Holleman (Vocal Studies and Opera).

**Production Opera 1**  
**No. 71149-1**

**3 units**  
**PG: GDipM(Op)**

*Prereq and Coreq* none

*Assessment* progressive assessment based on class/workshop activities

*Classes* 35-45hrs/sem, consisting of acting classes, workshops, rehearsals, encounters and conversations. As this is a production based course, students must understand that as performances/special programs approach additional hours may be involved

To explore with students the processes involved in bringing operatic scenes to dramatic life and to encourage a process of inner development to build skills, knowledge and the personal resources necessary for confident and skilled performance.

For further information contact B. Holleman (Vocal Studies and Opera).

**Production Opera 2**  
**No. 72237-2**

**3 units**  
**PG: GDipM(Op)**

*Prereq* Production Opera 1: 71149-1

*Assessment* progressive assessment based on class/workshop activities.

*Classes* 35-45hrs/sem, consisting of acting classes, workshops, rehearsals, encounters and conversations. As this is a production based course, students must understand that as performances/special programs approach additional hours may be involved

Consolidation and extension of concepts and skills introduced in Production Opera 1.

For further information contact B. Holleman (Vocal Studies and Opera).

**Production Repetiteur 1**  
**No. 71284-1**

**2 units**  
**PG: GDipM(Rep)**

*Prereq* none

*Assessment* progressive assessment based on class/workshop activities (50%), prac exam (50%)

*Classes* minimum 6hr workshop/wk. As this is a production based course, students must understand that as performances/special programs approach additional hours may be involved

Through observing a professional repetiteur, playing for production rehearsals and other calls under supervision, the student covers the following:

- technique of working with a producer;
- following the conductor's beat and gesture;
- control of the musical ensemble from the piano; and

- incorporation of the skills developed in other courses such as: *The Art of Coaching* and *Score Reading and Repertoire*.

The student acts as assistant to the conductor at orchestral rehearsals, helps stage management follow complex scores, and takes warm-up rehearsals prior to performances. Additional responsibilities may be allocated. Assessment criteria include: professional attitude, reliability, contribution to the smooth running of production calls and the ability to follow a conductor.

For further information contact the Chair (Vocal Studies and Opera).

**Production Repetiteur 2**  
**No. 72748-2**

**2 units**  
**PG: GDipM(Rep)**

*Prereq* Production Repetiteur 1: 71284-1

*Assessment* progressive assessment based on class/workshop activities (50%), prac exam (50%)

*Classes* minimum 6hr workshop/wk. As this is a production based course, students must understand that as performances/special programs approach additional hours may be involved

Consolidation and extension of concepts and skills introduced in Production Repetiteur 1.

For further information contact Chair (Vocal Studies and Opera).

**Recorder Major—Preamble**

At the beginning of the major study each student will be assigned a lecturer with whom they will normally work for the duration of the award. Continuing consultation between lecturer and student, including appraisal of technical and interpretative strengths and weaknesses, will enable regular clarification of specific learning objectives and course content.

At the beginning of all courses included in the major study the lecturer will discuss past achievements and clarify weaknesses with each student, assist them to articulate personal objectives for advancement, recommend suitable content and advise the Chair of Unit in writing.

In this context the course descriptions which follow should be read as a guide to the minimum requirements of the major study in Recorder.

**Recorder 1**  
**No. 71268-1**

**4 units**  
**UG: BMus/DipMus**

*Prereq and Coreq* none

*Assessment* 30min technical exam, minimum one 6min concert practice performance and/or studio class (100%)

*Classes* (one 1hr individual lesson & concert practice)/wk

The course will focus on identification of strengths and weaknesses, revision and correction of a range of topics peculiar to wind instruments and their playing in general. The students will be expected to understand the causes and effects of manufacturing changes and designs of instruments from the Renaissance to the present and understand how these changes relate to music and sound concepts. Selected music and related instruments will be used by the lecturer to assist in the introduction of these concepts. At the end of the course students will be able to perform one Baroque

study or one movement from a Baroque sonata, and one 20th century study or one movement from a 20th century sonata.

For further information contact H. Oberg (Woodwind).

**Recorder 2** **4 units**  
**No. 72730-2** **UG: BMus/DipMus**

*Prereq* Recorder 1: 71268-1

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

*Classes* (one 1hr individual lesson & concert practice)/wk

The course will provide a follow-on from Recorder 1 with much the same material but with an emphasis on technical advancement through the introduction of the many alternative fingering processes peculiar to Baroque instruments. Further technical advancement will be obtained with the use of scales and studies appropriate to the pieces used in both Recorder 1 and 2. At the end of the course students will be able to demonstrate their evolving ability to apply known technical skills and knowledge to the preparation and performance of a set work to be provided six weeks before examination, and two pieces of their own choice.

For further information contact H. Oberg (Woodwind).

**Recorder 3** **4 units**  
**No. 73371-1** **UG: BMus**

*Prereq* Recorder 2: 72730-2

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

*Classes* (one 1hr individual lesson & concert practice)/wk

The course will focus on 20th century music introducing multiphonic techniques relevant to each work studied. By the end of the course students will be able to demonstrate their ability to apply these new technical and interpretative skills in the performance of works which may be included in their Junior Recital at the conclusion of Recorder 4. This will include a 20th century study and a 20th century piece of their own choice and one 20th century study to be provided six weeks before the examination.

For further information contact H. Oberg (Woodwind).

**Recorder 4** **4 units**  
**No. 74476-2** **UG: BMus/DipMus**

*Prereq* BMus: Recorder 3: 73371-1, DipMus: Recorder 2: 72730-2

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

*Classes* (one 1hr individual lesson & concert practice)/wk

The course will focus on music written between 1550 and 1780 with an emphasis on French, German and Italian styles. The students will learn to analyse the harmonic and melodic changes in music of this period and will develop a critical awareness in the use of figured bass. The students will develop improvisation skills in accordance with relevant treatises and will learn to rehearse and then perform a public recital of no more than forty minutes' duration. The program will include works of an acceptable standard studied

in Recorder 3 and 4. In addition the students will prepare for performance a working edition of a sonata of their own choice from a Baroque facsimile furnishing complete concert notes citing all reference material.

For further information contact H. Oberg (Woodwind).

**Recorder 5** **4 units**  
**No. 75223-1** **UG: BMus**

*Prereq* Recorder 4: 74476-2

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

*Classes* (one 1hr individual lesson & concert practice)/wk

The course will aim for further scholarship in performance by encouraging students to foster an interest in the areas of tuning, temperament and pitch, and how this affects historic performance. Tuning systems such as Pythagorean, mean tone, well tempering, equal temperament and Jorgensen's five seven temperament will be critically examined and their effects on music and performance understood. Assessment requirements may include: a Viva Voce examination when students will "give a short paper and demonstrate, mainly through performance of standard repertoire, how different tuning systems affect historic and modern performance.

For further information contact H. Oberg (Woodwind).

**Recorder 6** **4 units**  
**No. 76793-2** **UG: BMus/DipMus**

*Prereq* BMus: Recorder 5: 75223-1, DipMus: Recorder 4: 74476-2

*Assessment* concerto exam, two 6min concert practice performances (100%)

*Classes* (one 1hr individual lesson & concert practice)/wk

The course will focus on consort and chamber music which comprises the bulk of this instruments' repertoire. The students will learn to play as an ensemble with regard to tuning, style and homogeneity of the recorders involved and to develop the ability to be competent in performance on the whole recorder family. Students will critically analyse the effects on performance which result from different instrumental techniques. Appropriate repertoire will be chosen by the lecturer to ensure the students' technical and interpretative competencies will be extended through analysis and rehearsal. The course will culminate in the performance of an advanced chamber work. This performance will demonstrate that the students have acquired the necessary technical facility, stylistic judgement and ensemble skills necessary to perform major works to a high standard.

For further information contact H. Oberg (Woodwind).

**Recorder 7** **4 units**  
**No. 77454-1** **UG: BMus/DipMus**

*Prereq* Recorder 6: 76793-2

*Assessment* 30min technical exam, one 6min concert practice performance, one 12min lunch-time concert performance (100%)

*Classes* (one 1hr individual lesson & concert practice)/wk

The course will now focus on the concerto repertoire. Students will learn a number of works in preparation for the Senior Recital of 50 minutes' duration which will be performed at the conclusion of Recorder 8. At the end of the course students, with assistance from their lecturer, will decide on a number of works for possible inclusion in their Senior Recital. The final decision for the recital content will be decided in Recorder 8. Technical examination will include four advanced studies from different periods and all scales and arpeggios with appropriate ranges and articulations.

For further information contact H. Oberg (Woodwind).

**Recorder 8** **4 units**  
**No. 78289-2** **UG: BMus/DipMus**

*Prereq* Recorder 7: 77454-1

*Assessment* 50min senior recital, one 6min concert practice performance, one 12minlunch-timeconcert performance (100%)

*Classes* (one 1hr individual lesson & concert practice)/wk

The Senior Recital is now the course objective. All works studied in Recorder 1 to 7 will be reviewed by lecturer and students and a program for the Senior Recital will be formulated. The performance will include a major work and several other works of contrasting styles which will display skills in both technique and scholarship appropriate to the music performed.

For further information contact H. Oberg (Woodwind).

**Recorder 7 (Honours)** **4 units**  
**No. 77479-1** **UG: BMus**

*Prereq* see BMus Honours regulations

*Assessment* 40min honours recital (100%)

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

Available from the Chair of Unit.

For further information contact the Chair (Woodwind).

**Recorder 8 (Honours)** **4 units**  
**No. 78214-2** **UG: BMus**

*Prereq* Recorder 7 (Honours): 77479-1

*Assessment* 1hr public honours recital (100%)

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

Available from the Chair of Unit.

For further information contact the Chair (Woodwind).

**Related Studies Seminar—Preamble**

This sequence of courses enables students to undertake a range of electives (2 per semester, or 1 per semester for part-time enrolments), primarily within the Musicology Unit. Insofar as enrolment numbers and financial resources permit, special seminars are offered. These include Postgraduate Aural Training. However, students may also elect to take specified electives

from the BMus program, provided that they have not taken them previously, during undergraduate studies.

In 1994, these included:

- advanced analysis;
- baroque studies;
- classical studies;
- contemporary studies;
- Mahler's Vienna; and
- music through literature.

With the exception of *Postgraduate Aural Training* (2 hours per week) each course involves a weekly seminar lasting 1 hour. Graduate Diploma students may also, by special arrangement, elect to take a course from the MMus seminar program. In this case, they will be expected to conform to the same study and assessment conditions as MMus students.

**Related Studies Seminar 1** **2 units**  
**No. 71199-1** **PG: GDipM(Perf)**

*Prereq and Coreq* none

*Assessment* to be advised

*Classes* normally one 1hr seminar/wk

Please refer to Related Studies Seminar—Preamble.

For further information contact the Chair (Musicology).

**Related Studies Seminar 2** **2 units**  
**No. 71200-1** **PG: GDipM(Perf)**

*Prereq and Coreq* none

*Assessment* to be advised

*Classes* normally one 1hr seminar/wk

Please refer to Related Studies Seminar—Preamble.

For further information contact the Chair (Musicology).

**Related Studies Seminar 3** **2 units**  
**No. 72295-2** **PG: GDipM(Perf)**

*Prereq and Coreq* none

*Assessment* to be advised

*Classes* normally one 1hr seminar/wk

Please refer to Related Studies Seminar—Preamble.

For further information contact the Chair (Musicology).

**Related Studies Seminar 4** **2 units**  
**No. 72296-2** **PG: GDipM(Perf)**

*Prereq and Coreq* none

*Assessment* to be advised

*Classes* normally one 1hr seminar/wk

Please refer to Related Studies Seminar—Preamble.

For further information contact the Chair (Musicology).

**Research in Music Education** **2 units**  
**No. 71210-1** **PG: MMus(MusEd)**

*Prereq and Coreq* none

*Assessment* continual assessment and individual task assessment is applied to this subject

*Classes* one 2hr seminar/wk

The aim of this subject is to understand the music

education research process and to find research techniques suitable to the individual's research purpose. It examines methods used in research in music education with a survey of major studies and trends of inquiry. It identifies research techniques and procedures used to investigate and document strategies for music education, and provides information relevant to presentation of research reports. Assessment requirements include: reading, discussion and associated activities on weekly prescribed topics; critical analysis of reports in music education research literature; an assignment; independent research with an approved purpose; and one tutorial paper.

For further information contact Dr P. Brennan (Music Education).

### Research Methods (Honours)—Preamble

Students may be required to participate in Honours courses offered by the Faculty of Education as a substitute for Research Methods 1 (Honours).

### Research Methods 1 (Honours) 2 units No. 75204-1 UG: BMusEd(Hons)

*Prereq and Coreq* none

*Assessment* 1000w shortessay(25%),statisticalexercise(25%),  
2000w critical review of research article (50%)

*Classes* (1hr lec & 1hr tut)/wk

This course will introduce the students to a range of research methodologies including methods of data collection, analysis and reporting. Three minor written assignments will be required.

Content:

- the role of research;
- selecting a problem and constructing hypotheses;
- constructing research designs;
- procedures for observation and measurement;
- approaches to historical and philosophical inquiry;
- statistical analyses; and
- descriptive and qualitative research methods.

For further information please contact Dr Peter Dunbar-Hall (Music Education).

Textbook

L. Cohen and L. Marion *Research Methods in Education* 4th edn (London: Routledge, 1994)

### Research Methods 2 (Honours) 2 units No. 76350-2 UG: BMusEd(Hons)

*Prereq* Research Methods 1 (Honours): 75204-1

*Assessment* critique of research article (20%), special study proposal (80%)

*Classes* (2hrs/wk lecture/Seminar/supervision

By the end of the semester the students involved in this course will have completed the first draft of a proposal for their Special Study. The proposal will include:

- a statement of the problem;
  - an extensive literature review;
  - a design of the study including instrumentation.
- To reach this stage students will:
- read a variety of research to help develop a research problem; and

- analyse and critique a number of research papers to refine basic concepts such as hypothesis, validity and reliability..

For further information please contact the Dr Peter Dunbar-Hall (Music Education).

Textbook

L. Cohune and L. Marion *Research Methods in Education* 4th edn (London: Routledge, 1994)

### Resource Class Eurhythmies 1 1 unit No. 71022-1 UG:BMusEd

*Prereq and Coreq* none

*Assessment* resource notes (50%), two prac assignments (25% each)

*Classes* one 1hr prac workshop/wk

Eurhythmies is based on the principles of Emile Jaques-Dalcroze and gives students the opportunity for personal development, both as students of music and as potential school teachers. The 3 strands of Eurhythmies are movement, improvisation and aural perception. In this course infants and primary education focuses include movement and improvisation. Students are involved in learning experiences which develop their own musical knowledge, and are suitable for application to lesson planning and curriculum supplementation in the classroom.

For further information contact the Chair (Music Education).

### Resource Class Eurhythmies 2 1 unit No. 72112-2 UG: BMusEd

*Prereq* Resource Class Eurhythmies 1: 71022-1

*Assessment* resource notes (50%), two prac assignments (25% each)

*Classes* one 1hr prac workshop/wk

Continues from Resource Class—Eurhythmies 1 but with a secondary and tertiary education focus.

Movement: revision of concepts and in addition:

- rests and contracts;
- rhythmic structure;
- polyrhythm;
- cross rhythm;
- augmentation and diminution; and
- syncopation.

Improvisation: as for Semester 1 but extended.

For further information contact the Chair (Music Education). (

### Resource Class Percussion 1 unit No. 73031-1 UG: BMusEd

*Prereq and Coreq* none

*Assessment* weekly assignments and class participation (50%),  
viva voce exam (20%), prac assignment (30%)

*Classes* one 1hr lec/wk

This course provides students with an introduction and performance experience on a wide range of percussion instruments. The aim of this course is to:

- introduce students to performance techniques on orchestral, latin, ethnic and commercial percussion instruments;
- provide students with historical information about instruments in the percussion family; and



- enable students to assemble and perform basic maintenance on school percussion instruments.

For further information contact the Chair (Percussion).

### Saxophone Major—Preamble

At the beginning of the major study each student will be assigned a lecturer with whom they will normally work for the duration of the award. Continuing consultation between lecturer and student, including appraisal of technical and interpretative strengths and weaknesses, will enable regular clarification of specific learning objectives and course content.

At the beginning of all courses included in the major study the lecturer will discuss past achievements and clarify weaknesses with each student, assist them to articulate personal objectives for advancement, recommend suitable content and advise the Chair of Unit in writing.

In this context the course descriptions which follow should be read as a guide to the minimum requirements of the major study in Saxophone.

### Saxophone 1 4 units

No. 71269-1 UG: BMus/DipMus  
*Prereq and Coreq* none  
*Assessment* 30min technical exam, minimum one 6min concert practice performance and/or studio class (100%)  
*Classes* (one 1hr individual lesson & 2hr concert practice)/wk

The course will focus on identification of weaknesses, and improvement of technical skills and knowledge through various appropriate means. At the end of the course students will be able to play all scales and other technical requirements, as indicated by the lecturer, accurately and from memory at a moderate speed. Three studies will also be submitted for examination and one additional study which will be set 6 weeks before the exam. Depending on the student's rate of progress, works from a list of suggested repertoire will be studied

For further information contact the Chair (Woodwind).

### Saxophone 2 4 units

No. 72731-2 UG: BMus/DipMus  
*Prereq* Saxophone 1: 71269-1  
*Assessment* 15min jury recital, minimum one 6min concert practice performance and/or studio class (100%)  
*Classes* (one 1hr individual lesson & 2hr concert practice)/wk

The student's range of technical and interpretative competencies will be extended through analysis and rehearsal of a complete baroque sonata and several pieces composed in the 19th and 20th centuries. By the end of the course students will be able to demonstrate their evolving ability to apply known technical and interpretative skills and knowledge to the preparation and performance of three contrasting works for a 15 minute jury recital.

For further information contact the Chair (Woodwind).

### Saxophone 3 4 units

No. 73372-1 UG: BMus  
*Prereq* Saxophone 2: 72731-2  
*Assessment* 30min technical exam, two 6min concert practice performances (100%)  
*Classes* (one 1hr individual lesson & 2hr concert practice)/wk

The course will provide opportunities for students to improve their technical proficiency and increase the quantity of polished repertoire through the study and performance of works including: a major classical work, polyphonic compositions and a minimum of two studies demonstrating technical virtuosity. Content will focus on preparatory work for the Junior Recital of 40 minutes' duration which will be presented at the end of Saxophone 4. At the end of the course students will be examined on their technical work, and will present three studies and one additional study which will be set six weeks before the examination.

For further information contact the Chair (Woodwind).

### Saxophone 4 4 units

No. 74477-2 UG: BMus/DipMus  
*Prereq* BMus: Saxophone 3: 73372-1, DipMus: Saxophone 2: 72731-2  
*Assessment* 40min junior recital, two 6min concert practice performances (100%)  
*Classes* (one 1hr individual lesson & 2hr concert practice)/wk

Students will learn about and experience the process of devising, rehearsing and performing a public recital, with piano accompaniment, of no more than 40 minutes' duration. A balanced and contrasting program will be presented, comprising a variety of complete works from different periods. Technical skills will continue to develop throughout this course.

For further information contact the Chair (Woodwind).

### Saxophone 5 4 units

No. 75224-1 UG: BMus  
*Prereq* Saxophone 4: 74477-2  
*Assessment* 30min technical exam, two 6min concert practice performances (100%)  
*Classes* (one 1hr individual lesson & 2hr concert practice)/wk

Students will be encouraged to engage in critical analysis of their technical competencies and devise and/or identify ways to remedy their weaknesses. At the end of the course students will illustrate their standard of technical fluency and ability to learn new work in a limited time by performing a set study (to be provided six weeks before the examination), as well as three other studies of their own choice, to be included in a technical examination.

For further information contact the Chair (Woodwind).

**Saxophone 6** 4 units  
**No. 76794-2** UG: BMus/DipMus  
*Prereq* BMus: Saxophone 5: 75224-1, DipMus: Saxophone 3: 74477-2

*Assessment* concerto exam, two 6min concert practice performances (100%)

*Classes* (one 1hr individual lesson & 2hr concert practice)/wk

The course will culminate in the performance of a concerto with piano accompaniment. This performance will demonstrate that students have acquired sufficient technical facility, stylistic judgement and ensemble skills as well as the physical stamina and extended concentration which are necessary to perform an accompanied major work to a high standard of proficiency.

For further information contact the Chair (Woodwind).

**Saxophone 7** 4 units  
**No. 77455-1** UG: BMus/DipMus

*Prereq* Saxophone 6: 76794-2

*Assessment* 30min technical exam, one 6min concert practice performance, one 12min lunch-time concert performance (100%)

*Classes* (one 1hr individual lesson & 2hr concert practice)/wk

The course aims to improve student's ability to perform a range of compositions to a high standard of proficiency and extend their repertoire, and to further develop their technical ability. Content will focus on preparatory work for the Senior Recital of 50 minutes' duration which will be performed at the conclusion of Saxophone 8. Students will learn a number of works from which they may choose some to be included in their recital program. At the end of the course students will be examined on their technical work and will prepare a study to be set six weeks before the examination, together with three studies of their own choice.

For further information contact the Chair (Woodwind).

**Saxophone 8** 4 units  
**No. 78290-2** UG: BMus/DipMus

*Prereq* Saxophone 7: 77455-1

*Assessment* 50min senior recital, one 6min concert practice performance, one 12min lunch-time concert performance (100%)

*Classes* (one 1hr individual lesson & 2hr concert practice)/wk

The course will provide students with the opportunity to concentrate on the works chosen for inclusion in their Senior Recital program. The program will include a major work and several other works of various contrasting styles, including/if possible, some new music. Program content and presentation of the recital will be taken into consideration during the assessment process.

For further information contact the Chair (Woodwind).

**Saxophone 7 (Honours)** 4 units  
**No. 77480-1** UG: BMus

*Prereq* see BMus Honours regulations

*Assessment* 40min honours recital (100%)

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

Available from the Chair of Unit.

For further information contact the Chair (Woodwind).

**Saxophone 8 (Honours)** 4 units  
**No. 78215-2** UG: BMus

*Prereq* Saxophone 7 (Honours): 77480-1

*Assessment* 1hr public honours recital (100%)

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

Available from the Chair of Unit.

For further information contact the Chair (Woodwind).

### Saxophone Orchestra—Preamble

The classical saxophone has few ensemble opportunities so the Saxophone Orchestra has been formed to fill this gap. Students are assisted to develop skills of playing in a section, listening for internal balance and pitch and adjusting tonal colour consistent with style. Repertoire includes specially composed works often involving contemporary techniques, pieces in popular/jazz style, transcriptions of music from medieval to the present day. The Saxophone Orchestra gives several public performances each year to help establish the classical saxophone as a legitimate 20th century instrument.

**Saxophone Orchestra 1** 1 unit  
**No. 71257-1** UG: BMus/DipMus

*Prereq and Coreq* none

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

*Classes* one 2hr rehearsal/wk

Please refer to Saxophone Orchestra—Preamble.

For further information contact the Chair (Woodwind).

**Saxophone Orchestra 2** 2 units  
**No. 72721-2** UG

*Prereq and Coreq* none

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

*Classes* one 2hr rehearsal/wk

Please refer to Saxophone Orchestra—Preamble.

For further information contact the Chair (Woodwind).

**Saxophone Orchestra 3** 2 units  
**No. 73357-1** UG

*Prereq and Coreq* none

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

*Classes* one 2hr rehearsal/wk

Please refer to Saxophone Orchestra—Preamble.  
For further information contact the Chair (Woodwind).

**Saxophone Orchestra 4** 2 units  
**No. 74464-2** UG

*Prereq and Coreq* none  
*Assessment* a final grade will be compiled from continual assessment of professional demeanour and ensemble skills demonstrated during rehearsals and performances (100%)  
*Classes* one 2hr rehearsal/wk

Please refer to Saxophone Orchestra—Preamble.  
For further information contact the Chair (Woodwind).

**Saxophone Orchestra 5** 2 units  
**No. 75212-1** UG

*Prereq and Coreq* none  
*Assessment* a final grade will be compiled from continual assessment of professional demeanour and ensemble skills demonstrated during rehearsals and performances (100%)  
*Classes* one 2hr rehearsal/wk

Please refer to Saxophone Orchestra—Preamble.  
For further information contact the Chair (Woodwind).

**Saxophone Orchestra 6** 2 units  
**No. 76782-2** UG

*Prereq and Coreq* none  
*Assessment* a final grade will be compiled from continual assessment of professional demeanour and ensemble skills demonstrated during rehearsals and performances (100%)  
*Classes* one 2hr rehearsal/wk

Please refer to Saxophone Orchestra—Preamble.  
For further information contact the Chair (Woodwind).

**Saxophone Orchestra 7** 2 units  
**No. 77443-1** UG

*Prereq and Coreq* none  
*Assessment* a final grade will be compiled from continual assessment of professional demeanour and ensemble skills demonstrated during rehearsals and performances (100%)  
*Classes* one 2hr rehearsal/wk

Please refer to Saxophone Orchestra—Preamble.  
For further information contact the Chair (Woodwind).

**Saxophone Orchestra 8** 2 units  
**No. 78277-2** UG

*Prereq and Coreq* none  
*Assessment* a final grade will be compiled from continual assessment of professional demeanour and ensemble skills demonstrated during rehearsals and performances (100%)  
*Classes* one 2hr rehearsal/wk

Please refer to Saxophone Orchestra—Preamble.  
For further information contact the Chair (Woodwind).

**Score Reading and Repertoire 1** 4 units  
**No. 71157-1** PG: GDipM(Rep)

*Prereq and Coreq* none  
*Assessment* prac demonstration of prescribed skills (100%)  
*Classes* 2hr individual and group workshop/wk  
Excerpts from vocal scores of all periods are studied, and a list of arias selected for studying in greater detail. This course covers the following:

- reduction of transcriptions;
- familiarisation with different styles and traditions;
- awareness of the orchestral sonority; and
- recitative style.

At the end of the course students will be able to demonstrate knowledge of style, and skill at sight reading, by playing passages from 18th, 19th and 20th century opera vocal scores.

For further information contact the Chair (Vocal Studies and Opera).

**Score Reading and Repertoire 2** 4 units  
**No. 72245-2** PG: GDipM(Rep)

*Prereq* Score Reading and Repertoire 1: 71157-1  
*Assessment* prac demonstration of prescribed skills (100%)  
*Classes* 2hr individual and group workshop/wk

Consolidation and extension of concepts and skills introduced in Score Reading and Repertoire 1.

For further information contact Chair (Vocal Studies and Opera).

**Second Study—Preamble**

The Second Study enables Musicology majors to gain experience in the interpretation of standard repertoire. All Musicology majors are also required to acquire a basic keyboard facility; if they can demonstrate on entry or at some later stage that this requirement has been met, they may be able, subject to audition requirements and teacher availability, to pursue their Second Study on another instrument (or voice).

**Second Study 1** 1 unit  
**No. 71182-1** UG: BMus(Musicol)

*Prereq and Coreq* none  
*Assessment* teacher's report to appropriate Chair of Unit  
*Classes* one 30min individual lesson/wk

To be advised by specialist lecturer.

For further information contact the appropriate Chair of Unit.

**Second Study 2** 1 unit  
**No. 72276-2** UG: BMus(Musicol)

*Prereq and Coreq* none  
*Assessment* 10min exam (100%)  
*Classes* one 30min lesson/wk

To be advised by specialist lecturer.

For further information contact the appropriate Chair of Unit.

**Second Study 3** 1 unit  
**No. 73271-1** UG: BMus(Musicol)

*Prereq and Coreq* none  
*Assessment* teacher's report to appropriate Chair of Unit  
*Classes*, one 30min lesson/wk

To be advised by specialist lecturer.  
For further information contact the appropriate Chair of Unit.

**Second Study 4** 1 unit  
**No. 74402-2** UG: BMus(Musicoi)  
*Prereq and Coreq* none  
*Assessment* 10min exam (100%)  
*Classes* one 30min lesson/wk

To be advised by specialist lecturer.  
For further information contact the appropriate Chair of Unit.

**Seminar Elective 2** 1 unit  
**No. 72170-2** PG:MMus(Perf)  
*Prereq and Coreq* none  
*Assessment* assignment (80%), class participation (20%)  
*Classes* one 1hr seminar/wk

Students will undertake one of: *Monteverdi and the end of the Renaissance*, *Music and Society*, *The Foundations of Classicism* (see course descriptions below) or another course which may be offered by the Musicology Unit in this category of electives.

For further information contact the Chair (Musicology).

**Monteverdi and the end of the Renaissance**

Claudio Monteverdi is a key figure in the transition from the Renaissance to the Baroque. In some of his work, he employs the most progressive compositional devices of his day; in others he looks back to the practice of the early 16th century. His music offers an ideal basis for study of such things as the evolution of genres, their expansion and ultimate supersedence, the development of conscious compositional techniques, the relative notions of conservatism and progression, the relation of musical style to function (sacred and secular) and the general movement from modality to tonality. Particular attention is paid to the later books of madrigals, or the Vespers, the motets of the Selva Morale, and the operas. Study of scores is complemented by consideration of relevant documents of the period—Monteverdi's prefaces, his letters, the controversy with Artusi, and so forth.

**Textbooks**  
 D. Arnold and N. Fortune *The Monteverdi Companion* (London, 1972)  
 D. Arnold *Claudio Monteverdi* (London, 1963, rev. edn 1982)  
 A. Einstein *The Italian Madrigal* 3 vols (Princeton, 1949)  
 D. Stevens (ed.) *The Letters of Claudio Monteverdi* (London, 1980)

**Classical and Romantic Performance Practice**

The course aims to explore aesthetic and interpretative issues for today's performers arising from the study of surviving evidence about performance practice traditions in the Classic and Romantic Era. Topics will be selected to suit the performing expertise, and research interests of students taking part together with the findings of recent research but may include: aesthetics issues in authenticity, the Classical Orchestra, conducting in the 18th and 19th century, tempo and rubato, the 19th century orchestra,

articulation marks and phrasing, changes in instruments design and sound ideal in the 18th and 19th century, improvisatory practices, Berlioz, Wagner and Mendelssohn as conductors, the evidence of recordings.

**Music and Society**

Gives students a diverse, non-doctrinaire survey of the social aspects of music-making in the West (both composing and performing) in past eras, and in the present day. The seminars touch upon aspects of ancient philosophising on music (e.g. Confucian and Augustinian) but are mainly concerned with modern standpoints; sociological, political and purely aesthetic. It is hoped that students will be stimulated to arrive at a personal justification of their intended career as a performing 'classical' musician.

**Textbooks**  
 T.W. Adorno *Introduction to the Sociology of Music* (New York, 1976)  
 J. Blacking *How Musical is Man?* (Washington, 1973)  
 C. Hamm and B. Netti *Contemporary Music and Music Cultures* (New Jersey, 1975)  
 J. Sheppard *et al. Whose Music?* (London, 1977)  
 A. Silbermann *The Sociology of Music* (Westport, 1977)

**The Foundations of Classicism**

Examines C.P.E. Bach's influence on Haydn, and the influence of both on later generations of composers. Alongside an examination of Bach's sonatas, concertos and symphonies, and Haydn's earlier sonatas, symphonies and quartets, attention is given to the general nature of one composer's influence on another, both aesthetic and technical and to the way in which a typical period of stylistic change (e.g. Rococo/galant) 'consolidates' into one of relative stability. The seminar also considers the nature and validity of the term 'classicism' as applied to music and the way in which musical epochs are interpreted and categorised (i.e. retrospective 'periodisation') by later ones. In many respects, this seminar serves to summarise the skills acquired by students in previous semesters.

**Textbooks**  
 C.P.E. Bach *Essay on the True Art of Playing Keyboard Instruments* (London, 1974)  
 W.S. Newman *The Sonata in the Classical Era* (Chapel Hill, 1972)  
 H.C. Robbins Landon *A Documentary Study* (London, 1981)  
 C. Rosen *The Classical Study* (London, 1976)

**Senior Secondary Music Education A**

2 units  
**No. 76189-2** UG:BMusEd  
*Prereq and Coreq* none

*Assessment* select a topic for N.S.W. Higher School Certificate 2 unit 1 music class and demonstrate *how* it should be taught (50%); prepare resource file for five other topics (30%); tut tasks, critiques and reports (20%)  
*Classes* (1hr lec & 1hr tut)/wk

Investigates principles of music teaching at the senior years of secondary school, during which advanced pupils continue their music studies and complete public examinations, often with a view to furthering their music study at tertiary institutions. Topics will include:

- catering to the diverse needs of senior pupils;
- techniques for enhancing senior pupils' composition efforts;
- research skills for senior pupils' musicology study;
- strategies for improving aural perception;
- increasing pupils' awareness of their performance possibilities;
- constructing music units for senior classes;
- forms of syllabi and public examinations and their respective requirements; and
- introduction to music curriculum design—Senior School.

For further information contact the Chair (Music Education).

### Senior Secondary Music Education B 2 units

**No. 77331-1** **UG: BMusEd**  
*Prereq* Senior Secondary Music Education A: 76189-2  
*Assessment* continual, including seminar tasks and assignment or exam  
*Classes* (1hr lec & 1hr tut)/wk

Extends the students' knowledge and skills relating to music at senior school level. Topics include:

- evaluation and music education;
- assessment procedures and policies;
- skills in setting music examinations;
- further techniques for increasing senior pupils' skills in performance, composition, musicology and aural perception;
- administrative responsibilities of the music teacher; and
- thematic, conceptual, interdisciplinary and related arts approaches to music curriculum design.

For further information contact the Chair (Music Education).

### Sound Enhancement and Recording 1 2 units

**No. 77461-1** **UG: BMus (Jazz)**  
*Prereq* Jazz Performance 4: 74339-2  
*Assessment* 2hr theoretical exam (100%)  
*Classes* one 2hr tut/wk

Students will be expected to learn the characteristics of basic microphone types and their uses, with special emphasis on microphone techniques for the various acoustic instruments plus an understanding of recording media currently in use (analogue, digital, hard-disk) along with differing editing possibilities and the advantages of each. In addition students will learn the various techniques of mixing for recording and onstage sound enhancement, including the qualities of different monitor speaker systems, their importance to the final mix result and the uses of various sound contouring devices including: equalisation, reverb, compression, and limiting.

The vital importance of planning will be stressed throughout the course. Students will be expected to bring their instruments to class as directed by the teacher.

For further information contact D. Montz (Jazz Studies).

### Sound Enhancement and Recording 2 2 units

**No. 78296-2** **UG: BMus (Jazz)**  
*Prereq* Performance 4 (Jazz): 74339-2  
*Assessment* recording project (100%)  
*Classes* one 2hr tut/wk

The focus of this course is on the practical application of theoretical concepts and skills acquired in Sound Enhancement and Recording 1.

For further information contact D. Montz (Jazz Studies).

### Special Projects 1 1 unit

**No. 71159-1** **PG: GDipM(Rep)**  
*Prereq and Coreq* none  
*Assessment* demonstration of ability up to performance standard (100%)  
*Classes* no less than one 1hr workshop/rehearsal/wk

The student may be allocated Australia Opera rehearsals and performances in order to observe professional procedures and the development of individual performances. Students will play for nominated Concert Practices and public performances with opera students, and will rehearse with them in preparation for these concerts. Rehearsals will take place in the student's time.

For further information contact the Chair (Vocal Studies and Opera).

### Special Projects 2 1 unit

**No. 72247-2** **PG: GDipM(Rep)**  
*Prereq* Special Projects 1: 71159-1  
*Assessment* demonstration of ability up to performance standard (100%).  
*Classes* no less than one 1hr workshop/rehearsal/wk

Please refer to Special Projects 1.

For further information contact the Chair (Vocal Studies and Opera).

### Special Project in Music Education- Preamble

The Special Project in Music Education is designed to extend each student's capacity as a music educator. It is assumed that a person with a lively interest and depth of expertise in a special area of music and music education will consequently make a greater contribution to society in general and to the schools in particular.

The Special Project in Music Education comprises a sequence of two courses. The aim is to provide an opportunity for students to focus on a music education topic of personal interest, to study it in depth and subsequently present their findings in a long essay, special project report, recital or group performance. Students may choose to work within the guidelines provided.

### Special Project in Music Education 1 1 unit

**No. 77365-1** **UG: BMusEd**  
*Prereq and Coreq* none  
*Assessment* written project proposal to be submitted in week 9 of semester (Pass/Fail)  
*Classes* one 1hr tut/wk

Students will prepare a research proposal which includes: a statement of the problem (either in question form or as a declarative statement); a hypothesis; a rationale describing the significance of the problem; definitions of terms, assumptions, limitations and delimitations; a detailed analysis of proposed research procedures and time management strategy and an annotated bibliography.

For further information contact D. Russell (Music Education).

### Special Project in Music Education 2

**3 units**  
**No. 78199-2 UG: BMusEd**

*Prereq and Coreq* Special Project in Music Education: 77365-1

*Assessment* 6000w long essay or 25min recital or as previously approved by the supervisor (100%)

*Classes* to be arranged with supervising lecturer

This course provides an opportunity for students to implement their Special Project to a satisfactory conclusion. Students will be supervised by a lecturer with relevant academic interests and musical experience. In individual discussions with the supervisor students will report progress and receive advice about potentially valuable resources and procedures.

For further information contact D. Russell (Music Education).

**1 unit**  
**No. 73190-1 PG: MMus(Perf)**

*Prereq* Introduction to Research Method: 71082-1

*Assessment* interim written report (30%) special project proposal (70%)

*Classes* 1hr class/wk

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 courses *Introduction to Research Methods* and *Music Analysis Today*.

For further information contact Dr J. Hardie (Musicology).

**2 units**  
**No. 74329-2 PG: MMus(Perf)**

*Prereq* Special Project (Pro-Seminar): 73190-1

*Assessment* 10 000w essay (100%)

*Classes* one 1hr individual lesson/wk

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 Dr J. Hardie (Musicology).

**2 units**  
**No. 77437-1 UG: BMusEd(Hons)**

*Prereq* Research Methods 2 (Honours)

*Assessment* regular progress reports which might involve oral and written presentations

*Classes* one 2hr seminar/wk

Students will meet regularly in seminar groups to present aspects of their Special Study. Presentations will be subject to critical analysis by peers and lecturers. Students undertaking a recital as part of the Honours component of the award will commence working on a program with their Principal Study teacher. Repertoire will be decided in consultation between the student, the Principal Study teacher and the Special Study supervisor.

For further information contact Dr Peter Dunbar-Hall (Music Education).

**2 units**  
**No. 78269-2 UG: BMusEd(Hons)**

*Prereq* Special Study 1 (Honours): 77437-1

*Assessment* 10 000-15 000w special study (100%) oral presentation on Special Study, or 30-40min recital (50%), 6000-10 000w special study (50%), and oral presentation on special study

*Classes* one 2hr seminar/wk

Students will work individually on their Special Study under the supervision of a lecturer. Towards the end of the semester each student will present a one hour lecture on the Special Study. Students undertaking a recital as part of the Honours component of the award will present a recital in the second half of the semester.

For further information contact Dr Peter Dunbar-Hall (Music Education)

**2 units**  
**No. 71147-1 PG: GradDip(Op)**

*Prereq* none

*Assessment* demonstrated personal commitment to improve skills, weekly preparation and examination in class (100%)

*Classes* two 1hr workshops/wk

The course aims to develop self-confidence, assurance, an objective awareness of the body as a medium for communication and the ability to work with others. The basic principles of movement are studied: strength, flexibility and stamina are increased and a wide vocabulary of movement is developed. A variety of rhythms, tempi, dynamics and spatial shapes are experienced and the body and mind are trained to memorise movement phrases and patterns.

For further information contact B. Holleman (Vocal Studies and Opera).

**2 units**  
**No. 72235-2 PG: GradDip(Op)**

*Prereq* none

*Assessment* demonstrated personal commitment to improve skills, weekly preparation and examination in class (100%)

*Classes* two 1hr workshops/wk

Please refer to Stage Movement 1.

For further information contact B. Holleman (Vocal Studies and Opera).

**Statistics an Introduction** 2 units  
**No. 72211-2** PG: MMus(MusEd)  
*Prereq and Coreq* Research in Music Education: 71251-1  
*Assessment* continual and individual task assessment is applied to this subject  
*Classes* to be arranged with supervising lecturer

Quantitative research is a requirement of the thesis for Music Curriculum Design as Major Area Study. This subject, therefore, extends upon the introduction to empirical research and investigates statistics in detail. The aim of this subject is to acquaint students with the variety and function of statistical measurement devices for music studies. It examines ways to draw inference from statistical data. Assessment requirements may include: statistical exercises; reading and discussion on weekly prescribed topics including reviews of the interpretation of statistical data in music research literature; assignment— independent study on an approved topic in employing appropriate statistical tests to gather, and draw conclusions for, data from a specific music research purpose, and one tutorial paper.

For further information contact Dr P. Brennan (Music Education).

### Strings Performance Class—Preamble

This subject provides opportunities for students to perform work-in-progress and receive construction advice from their peers in the string department. Participation in group discussion will enable students to acquire analytic, diagnostic and problem solving skills which they can use to improve their own practice and rehearsal techniques. Visiting artists and recent graduates, as well as students from external studies, undergraduate and graduate classes, will offer performances and participate in this class. Undergraduate students are required to perform on a minimum of two occasions per semester.

**Strings Performance Class 1** 1 unit  
**No. 71240-1** UG: BMus/DipMus  
*Prereq and Coreq* none  
*Assessment* minimum two performances and as advised (100%)  
*Classes*, one 2hr class/wk

Please refer to Strings Performance Class—Preamble.  
For further information contact the Chair (Strings).

**Strings Performance Class 2** 1 unit  
**No. 72707-2** UG: BMus/DipMus  
*Prereq and Coreq* none  
*Assessment* minimum two performances and as advised (100%)  
*Classes* one 2hr class/wk

Please refer to Strings Performance Class—Preamble.  
For further information contact the Chair (Strings).

**Strings Performance Class 3** 1 unit  
**No. 73345-1** UG: BMus/DipMus  
*Prereq and Coreq* none  
*Assessment* minimum two performances and as advised (100%)  
*Classes* one 2hr class/wk

Please refer to Strings Performance Class—Preamble.  
For further information contact the Chair (Strings).

**Strings Performance Class 4** 1 unit  
**No. 74448-2** UG: BMus/DipMus  
*Prereq and Coreq* none  
*Assessment* minimum two performances and as advised (100%)  
*Classes* one 2hr class/wk

Please refer to Strings Performance Class—Preamble.  
For further information contact the Chair (Strings).

**Strings Performance Class 5** 1 unit  
**No. 75190-1** UG: BMus/DipMus  
*Prereq and Coreq* none  
*Assessment* minimum two performances and as advised (100%)  
*Classes* one 2hr class/wk

Please refer to Strings Performance Class—Preamble.  
For further information contact the Chair (Strings).

**Strings Performance Class 6** 1 unit  
**No. 76338-2** UG: BMus/DipMus  
*Prereq and Coreq* none  
*Assessment* minimum two performances and as advised (100%)  
*Classes* one 2hr class/wk

Please refer to Strings Performance Class—Preamble.  
For further information contact Chair (Strings).

**Strings Performance Class 7** 1 unit  
**No. 77426-1** UG: BMus/DipMus  
*Prereq and Coreq* none  
*Assessment* minimum two performances and as advised (100%)  
*Classes* one 2hr class/wk

Please refer to Strings Performance Class—Preamble.  
For further information contact the Chair (Strings).

**Strings Performance Class 8** 1 unit  
**No. 78260-2** UG: BMus/DipMus  
*Prereq and Coreq* none  
*Assessment* minimum two performances and as advised (100%)  
*Classes* one 2hr class/wk

Please refer to Strings Performance Class—Preamble.  
For further information contact the Chair (Strings).

**Studies in Music Education** 2 units  
**No. 74268-2** UG: BMusEd  
*Prereq* Junior Secondary Music Education: 73030-1  
*Assessment* one seminar presentation, objective test, written assignment and either exam or essay  
*Classes* (one 1hr lec & one 1hr seminar)/wk

*Strand A: Philosophy of Music Education:* A descriptive account of the main philosophies of music education, past and present. Current practices in several communities are compared and appraised. Students examine the problems of the past and the ways in which their solutions were attempted: develop an understanding of suitable content for present-day music programs, and analyse challenges in music education through the experience of the past. Topics include:

- some traditional philosophies of music education for example those of Plato and Boethius;
- analysis of the ideas of at least one modern music education philosopher, such as Langer, Meyer or Reimer;
- the nature of aesthetic education;
- the role of music in education; and
- the philosophies practised in the music classroom.

*Strand B: Music Education and Junior (Secondary schools):* Extend students' knowledge of the several approaches to the teaching of music for general music classes at the junior secondary school level. Topics which will be addressed include:

- music, the adolescent and the school;
- development of aural, performing and compositional skills in general music classes;
- further techniques for teaching the elements of music; and
- unit-based music planning.

For further information contact the Chair (Music Education).

**Studio Experience 1** **4 units**  
**No. 71220-1** **PG: GDipM(Acc)**

*Prereq and Coreq* none

*Assessment* two term progress reports (50% each)

*Classes* participation in 3hr vocal studio and Vocal Repertoire 1 classes

The aim of the course 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).

**Studio Experience 2** **4 units**  
**No. 72316-2** **PG: GDipM(Acc)**

*Prereq and Coreq* Studio Experience 1: 71220-1

*Assessment* two term progress reports (50% each)

*Classes* participation in 3hr vocal studio and Vocal Repertoire 1 classes

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).

**Technical Studies 1** **2 units**  
**No. 71058-1** **UG: BMus**

*Prereq and Coreq* none

*Assessment* assignments, take home exam (100%)

*Classes* one 2hr lec/wk

Historical overview of development of musical notation. Study of changing practices to notation in the 20th century; additions and modifications to traditional notation, time/space and aleatoric notation, musical graphics/notation of electronic music.

Overview of traditional forms, concepts of the sentence and periodic structure and phrasing.

Introduction to sectional forms (Debussy *Nocturnes*, Stravinsky *Symphony for Winds*) and smaller scale formal structures (Webern op.11).

Elements of rhythmic organisation: examination of the nature of rhythm, durational patterns, metric structure, pulse, accentuation and rhythmic gesture. Also investigation of the approach to rhythm as suggested by Cooper and Meyer in *The Rhythmic Structure of Music*.

Introduction to contrapuntal textures and procedures: overview of different textural bases: monophony, homophony and polyphony. Two-part framework and two-part writing, contrapuntal aspects of fuller textures. Also look at accompaniment techniques, pedals and ostinati.

For further information contact the Chair (Composition).

**Technical Studies 2** **2 units**  
**No. 72147-2** **UG: BMus**

*Prereq* Technical Studies 1: 71058-1

*Coreq* Composition 2: 72145-2

*Assessment* assignments (40%), take home exam (60%)

*Classes* one 2hr lec/wk

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

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

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

For further information contact the Chair (Composition).

**Technical Studies 3** **3 units**  
**No. 73166-1** **UG: BMus**

*Prereq* Technical Studies 2: 72147-2

*Coreq* Composition 3: 73164-1

*Assessment* class exercises, assignments (40%); take home exam (60%)

*Classes* one 2hr lec/wk

A major component of the course is the study of variation technique as a compositional principle. Works from various historical periods are analysed in-so-far as they relate to variational patterns and cycles. Techniques of linear elaboration in both solo and multi-voiced composition: contrapuntal techniques, processes of prolongation and contraction.



The course provides an historical and analytical overview of the development of the orchestra up until the early 20th century. The orchestral style of composers such as Mozart, Beethoven, Berlioz, Mahler, Debussy, Stravinsky and Ives. Concepts of timbre and texture are introduced by the study of works by various composers and processes of klangfarben construction are examined in works such as Schoenberg's *Orchestral Pieces Op. 16* and Webern's *Five Pieces for Orchestra Op. 10*.

For further information contact B. Kos (Composition).

**Technical Studies 4** **3 units**  
**No. 74305-2** **UG: BMus**

*Prereq* Technical Studies 3: 73166-1

*Coreq* Composition 4: 74303-2

*Assessment* class exercises, assignments (40%); take home exam (60%)

*Classes* one 2hr lec/wk

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.

For further information contact T. Pearce (Composition).

**Technical Studies 5** **3 units**  
**No. 75082-1** **UG: BMus**

*Prereq* Technical Studies 4: 74305-2

*Coreq* Composition 5: 75079-1

*Assessment* class exercises, assignments (40%); take home exam (60%)

*Classes* one 2hr lec/wk

This course covers a range of compositional styles primarily from the 20th century. Through the study and analysis of specific works, students examine aspects of composition such as form, the organisation of pitch and rhythm as well as techniques of textural and timbral organisation.

In the orchestration component of the course techniques such as layering, blending and masking are studied in relation to works primarily from the later 20th century repertoire. The course also covers extended instrumental techniques developed in the 20th century.

The course also focuses on developmental procedures which extend a compositional idea over longer time spans: processes of elaboration, transformation, juxtaposition or interpolation of musical material.

A further component of the course centres on the use of text in composition. Traditional and modern

styles of textsetting are explored to study the phonetic/timbral aspect of text, text as metaphor, the integration of text within the musical conception and intertextuality.

For further information contact T. Pearce (Composition).

**Technical Studies 6** **3 units**  
**No. 76230-2** **UG: BMus**

*Prereq* Technical Studies 5: 75082-1

*Coreq* Composition 6: 76227-2

*Assessment* class exercises, assignments (40%); take home exam (60%)

*Classes* one 2hr lec/wk

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 of aesthetics and philosophical backgrounds of various stylistic trends and compositional approaches in the 20th century.

For further information contact B. Kos (Composition).

**Technical Studies 7** **3 units**  
**No. 77358-1** **UG: BMus**

*Prereq* Technical Studies 6: 76230-2

*Coreq* Composition 7: 77355-1

*Assessment* class exercises, assignments (40%); take home exam (60%)

*Classes* one 2hr lec/wk

This subject assumes a thorough grounding in technical aspects of music and looks either at Berg's *Wozzeck* or *Lulu* in the light of the knowledge, with the main focus on the interactions between the music and the drama. Other works (Mozart's *Don Giovanni*, Schoenberg's *Pierrot Lunaire*) are also looked at in this light.

For further information contact B. Kos (Composition).

**Technical Studies 8** **2 units**  
**No. 78192-2** **UG: BMus**

*Prereq* Technical Studies 7: 77358-1

*Coreq* Composition 8: 78189-2

*Assessment* one 30min tut presentation (30%), one 3000w essay (70%)

*Classes* one 2hr lec/wk

Studies in musical aesthetics, especially as they relate to musical composition. Readings and analysis in theories by Adorno, Meyer, Lyotard and others. Look at modernism, post modernism and other significant artistic/cultural movements in the 20th century.

Political music and music theatre. Study the relevance of composition to politics and society. Cross cultural studies comparing developments in literature and drama, especially the work of Brecht.

Case study: Luigi Nono *Intolleranza 1960* a scenic action in two parts. Study of structure, use of montage, multimedia and style. Study of new developments in aspects of time, space and modes of listening. Look at works by composers such as Stockhausen, Varese, Schoenberg, Nono, Kuper and others.

For further information contact T. Pearce (Composition).

### Technology and Curriculum Integration

**2 units**  
**No. 73305-1 PG: MMus(MusEd)**

*Prereq* Principles of Design in CAI: 72206-2  
*Assessment* continual and based in individual tasks  
*Classes* to be arranged with supervising lecturer

This subject focuses on developing organised and cohesive approaches for integrating technology into music education. The student's evolving knowledge and skills in music technology are extended to research and development of technology assisted music curricula. Problem solving in curricula design includes such issues as new approaches to the process of music composition, developing psychomotor, affective and cognitive skills idiomatic to new music technology, group teaching with keyboard laboratory and/or MIDI laboratory, and other rigorous investigation to discover more efficient learning sequences through application of new technology. Assessment requirements may include: reading and discussion on prescribed topics; curricula development; field survey and testing of curricula applications at either pre-school, primary, secondary or tertiary levels and one tutorial paper.

For further information contact Dr P. Brennan (Music Education).

### Thesis Music Education 1-3—Preamble

To fulfil requirements for the MMus(MusEd) each student must undertake three presentations. The three presentations are directly related to the student's major area of concentration. Presentations take various forms dependent on the chosen area of concentration, and include thesis, long essay and recital. Oral defence is a requirement for the final presentation. The presentations component of the MMus(MusEd) program has a unit value of 28, revealing the importance of this aspect of the degree program.

**7 units**  
**Thesis 1 No. 72310-2 PG: MMus(MusEd)**

Formulating and submitting a proposal is the requirement for Thesis 1. Continual assessment at meetings with supervisor.

For further information contact Dr P. Brennan (Music Education).

**9 units**  
**Thesis 2 No. 73276-1 PG: MMus(MusEd)**

Evidence of substantial ongoing research is required and progress reports will be given by all candidates at specified times during the semester.

For further information contact Dr P. Brennan (Music Education).

**12 units**  
**Thesis 3 No. 74430-2 PG: MMus(MusEd)**

Final, bound copies of the thesis is the requirement for Thesis 3. Progress reports are given by all candidates at specified times. The candidate is required to meet regularly with the Supervisor.

For further information contact Dr P. Brennan (Music Education).

### Thesis 1-3—Preamble

The candidate will write a research thesis on an approved topic. The thesis should not normally be less than 40 000 words. The thesis carries a total unit value of 30 units.

**1 unit**  
**Thesis 1 No. 72751-2 PG: MMus(Musicol)**

*Prereq* Music Analysis: 71279-1, Bibliography and Research Methods: 71277-1

Please see Thesis Musicology 1-3—Preamble.

For further information contact the Chair (Musicology).

**14 units**  
**Thesis 2 No. 73387-1 PG: MMus(Musicol)**

*Prereq* Music Analysis: 71279-1, Bibliography and Research Methods: 71277-1

Please see Thesis Musicology 1-3—Preamble.

For further information contact the Chair (Musicology).

**15 units**  
**Thesis 3 No. 74494-2 PG: MMus(Musicol)**

*Prereq* Music Analysis: 71279-1, Bibliography and Research Methods: 71277-1

Please see Thesis Musicology 1-3 — Preamble.

For further information contact the Chair (Musicology).

### Trombone Major—Preamble

At the beginning of the major study each student will be assigned a lecturer with whom they will normally work for the duration of the award. Continuing consultation between lecturer and student, including appraisal of technical and interpretative strengths and weaknesses, will enable regular clarification of specific learning objectives and course content.

The course descriptions which follow should be read as a guide to the minimum requirements of the major study in Trombone.

**4 units**  
**Trombone 1 No. 71271-1 UG: BMus/DipMus**

*Prereq and Coreq* none

*Assessment* 30min technical exam, minimum one 6min concert practice performance and/or studio class (100%)  
*Classes* (one 1hr individual lesson & 2hr concert practice)/wk

The course will focus on identification, revision and correction of a range of trombone skills, and knowledge through various appropriate means. At the end of the course students will be able to perform a technical

examination of 30 minutes' duration, consisting of scales, arpeggios, studies and sight-reading; details of which may be obtained from the Chair of Unit.

For further information contact the Chair (Brass).

**Trombone 2** **4 units**  
**No. 72733-2** **UG: BMus/DipMus**

*Prereq* Trombone 1: 71271-1

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

*Classes* (one 1hr individual lesson & 2hr concert practice)/wk

The students' range of technical and interpretative competencies will be extended through analysis and rehearsal of solo repertoire, specialised studies and orchestral excerpt.

By the end of the course students will be able to demonstrate their evolving ability to apply known technical and interpretative skills, and knowledge, to the preparation and performance of a jury recital of at least 15 minutes duration, details of which may be obtained from the Chair (Brass).

For further information contact the Chair (Brass).

**Trombone 3** **4 units**  
**No. 73374-1** **UG: BMus**

*Prereq* Trombone 2: 72733-2

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

*Classes* (one 1hr individual lesson & 2hr concert practice)/wk

The course will provide opportunities for students to improve their technical proficiency and increase the quantity and quality of repertoire through the study and performance of solos, studies and orchestral-excerpt material. In consultation with lecturers, students will research solo repertoire material, trial a variety of works, and identify suitable compositions for inclusion in Trombone 4 Junior Recital.

For further information contact the Chair (Brass).

**Trombone 4** **4 units**  
**No. 74479-2** **UG: BMus/DipMus**

*Prereq* BMus: Trombone 3: 73374-1, DipMus: Trombone 2: 72733-2

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

*Classes* (one 1hr individual lesson & 2hr concert practice)/wk

Students will learn about and experience the process of devising, rehearsing and performing a solo public recital of no more than 40 minutes' duration. This program will then be presented for assessment as their Junior Recital. Such program should demonstrate quality, variety and balance.

For further information contact the Chair (Brass).

**Trombone 5** **4 units**  
**No. 75226-1** **UG: BMus**

*Prereq* Trombone 4: 74479-2

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

*Classes* (one 1hr individual lesson & 2hr concert practice)/wk

The course will encourage students to engage in critical analysis of their technical competencies and devise and/or identify ways and methods of correction of weaknesses. At the end of the course students will be able to perform a technical examination of 30 minutes' duration, consisting of scales, arpeggios, advanced studies, transposition and sight-reading, details of which may be obtained from the Chair of Unit.

For further information contact the Chair (Brass).

**Trombone 6** **4 units**  
**No. 76796-2** **UG: BMus/DipMus**

*Prereq* BMus: Trombone 5: 75226-1, DipMus: Trombone 4: 74479-2

*Assessment* concerto exam, two 6min concert practice performances (100%)

*Classes* (one 1hr individual lesson & 2hr concert practice)/wk

The course will culminate in the performance of a concerto with piano accompaniment. This performance will demonstrate that students have acquired sufficient technical facility, stylistic judgement and ensemble skills as well as the physical stamina and extended concentration which are necessary to perform an accompanied major work.

For further information contact the Chair (Brass).

**Trombone 7** **4 units**  
**No. 77457-1** **UG: BMus/DipMus**

*Prereq* Trombone 6: 76796-2

*Assessment* 30min technical exam, one 6min concert practice performance, one 12min lunch-time concert performance (100%)

*Classes* (one 1hr individual lesson & 2hr concert practice)/wk

The course aims to improve students' ability to perform a range of compositions to a high standard of proficiency and extend their range of known repertoire. Content will focus on preparatory work for the Senior Recital of 50 minutes' duration which will be performed at the conclusion of Trombone 8. Students will learn a number of works which may or may not be included in the forthcoming recital. At the end of the course students should be able to describe the works which are to be included in their recital program, and reasons for their choice.

For further information contact the Chair (Brass).

**Trombone 8** **4 units**  
**No. 78292-2** **UG: BMus/DipMus**

*Prereq* Trombone 7: 77457-1

*Assessment* 50min senior recital, one 6min concert practice performance, one 12min lunch-time concert performance (100%)

*Classes* (one 1hr individual lesson & 2hr concert practice)/wk

The course will provide students with the opportunity to concentrate on the works which were chosen for inclusion in the Senior Recital. This 50 minute recital program will include a major work and several other works varying in style. The continued study of advanced orchestral audition repertoire is to be encouraged, especially for those students intending to embark on an orchestral career.

For further information contact the Chair (Brass).

**Trombone 7 (Honours)** 4 units  
**No. 77481-1** UG: BMus  
*Prereq* see BMus Honours regulations  
*Assessment* 40min honours recital (100%)  
*Classes* (2hrs individual lessons & concert practice)/wk  
 Available from the Chair of Unit.  
 For further information contact the Chair (Brass).

**Trombone 8 (Honours)** 4 units  
**No. 78216-2** UG: BMus  
*Prereq* Trombone 7 (Honours): 77481-1  
*Assessment* 1hr public honours recital (100%)  
*Classes* (2hrs individual lessons & concert practice)/wk  
 Available from the Chair of Unit.  
 For further information contact the Chair (Brass).

**Trumpet Major — Preamble**  
 At the beginning of the major study each student will be assigned a lecturer with whom they will normally work for the duration of the award. Continuing consultation between lecturer and student, including appraisal of technical and interpretative strengths and weaknesses, will enable regular clarification of specific learning objectives and course content.

At the beginning of all courses included in the major study the lecturer will first discuss achievements and clarify weaknesses with each student, assist them to articulate personal objectives for advancement, recommend suitable content and, if necessary, advise the Chair of Unit in writing.

In this context, the course descriptions which follow should be read as a guide to the minimum requirements of the major study in trumpet.

**Trumpet 1** 4 units  
**No. 71270-1** UG: BMus/DipMus  
*Prereq and Coreq* none  
*Assessment* 30min technical exam, minimum one 6min concert practice performance and/or studio class (100%)  
*Classes* (one 1hr individual lesson & 2hr concert practice)/wk

The course will focus on identification, revision and correction of a range of technical skills, and knowledge through various appropriate means. At the end of the course students will be prepared for their technical examination.

For further information contact the Chair (Brass).

**Trumpet 2** 4 units  
**No. 72732-2** UG: BMus/DipMus  
*Prereq* Trumpet 1: 71270-1  
*Assessment* 15min jury recital, minimum one 6min concert practice performance and/or studio class (100%)  
*Classes* (one 1hr individual lesson & 2hr concert practice)/wk

The students' range of technical and interpretative competencies will be extended through analysis and rehearsal of contrasting pieces so that by the end of the course they will be prepared for the jury recital of 15 minutes.

For further information contact the Chair (Brass).

**Trumpet 3** 4 units  
**No. 73373-1** UG: BMus/DipMus  
*Prereq* Trumpet 2: 72732-2  
*Assessment* 30min technical exam, two 6min concert practice performances (100%)  
*Classes* (one 1hr individual lesson & 2hr concert practice)/wk

The course will provide opportunities to improve the students technical proficiency and increase the quantity of suitable repertoire in preparation of the technical examination.

For further information contact the Chair (Brass).

**Trumpet 4** 4 units  
**No. 74478-2** UG: BMus/DipMus  
*Prereq* BMus: Trumpet 3: 73373-1, DipMus: Trumpet 2: 72732-2  
*Assessment* 40min junior recital, two 6min concert practice performances (100%)  
*Classes* (one 1hr individual lesson & 2hr concert practice)/wk

Students will learn about and experience the process of devising, rehearsing and performing a solo public recital (junior) of no more than 40 minutes' duration. The program content should be representative where possible of the different styles in trumpet repertoire.

For further information contact the Chair (Brass).

**Trumpet 5** 4 units  
**No. 75225-1** UG: BMus/DipMus  
*Prereq* Trumpet 4: 74478-2  
*Assessment* 130min technical exam, two 6min concert practice performances (100%)  
*Classes* (one 1hr individual lesson & 2hr concert practice)/wk

Students will be encouraged to engage in critical analysis of their technical competencies and devise and/or identify ways to correct weaknesses. At the end of the semester students will have the opportunity to demonstrate improvement in their technical fluency. Increasing knowledge of repertoire and continual improvement of stylistic interpretation and technical skills will enable students to identify and perhaps begin to prepare an appropriate concerto to be performed at the end of Trumpet 6.

For further information contact the Chair (Brass).

**Trumpet 6** 4 units  
**No. 76795-2** UG: BMus/DipMus  
*Prereq* BMus: Trumpet 5: 75225-1, DipMus: Trumpet 5: 74478-2  
*Assessment* concerto exam, two 6min concert practice performances (100%)  
*Classes* (one 1hr individual lesson & 2hr concert practice)/wk

The course will culminate in the performance of a major concerto with piano accompaniment. This performance will demonstrate that the student has acquired sufficient technical facility, stylistic judgement and ensemble skills as well as the physical stamina and extended concentration which are necessary to perform a major work to a high standard of proficiency.

For further information contact the Chair (Brass).

**Trumpet 7** **4 units**  
**No. 77456-1** **UG: BMus/DipMus**

*Prereq* Trumpet 6: 76795-2

*Assessment* 30min technical exam, one 6min concert practice performance, one 12min lunch-time concert performance (100%)

*Classes* (one 1hr individual lesson & 2hr concert practice)/wk

The course aims to improve the students' ability to perform a range of compositions to a high standard of proficiency and extend their range of repertoire. Content will focus on preparatory work for the Senior Recital of 50 minutes' duration which will be performed at the conclusion of Trumpet 8. Students will learn a number of works which may or may not be included in the forthcoming recital. At the end of the course students should be able to describe the works which are to be included in their recital program, and reasons for their choice—quality, variety and balance are essential.

For further information contact the Chair (Brass).

**Trumpet 8** **4 units**  
**No. 78291-2** **UG: BMus/DipMus**

*Prereq* Trumpet 7: 77456-1

*Assessment* 50min senior recital, one 6min concert practice performance, one 12min lunch-time concert performance (100%)

*Classes* (one 1hr individual lesson & 2hr concert practice)/wk

The course will provide students with the opportunity to concentrate on the works which were chosen for inclusion in the Senior Recital program during Trumpet 7. The program will include a major work and several other works of various styles.

For further information contact the Chair (Brass).

**Trumpet 7 (Honours)** **4 units**  
**No. 77482-1** **UG: BMus**

*Prereq* see BMus Honours regulations

*Assessment* 40min honours recital (100%)

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

Available from the Chair of Unit.

For further information contact the Chair (Brass).

**Trumpet 8 (Honours)** **4 units**  
**No. 78217-2** **UG: BMus**

*Prereq* Trumpet 7 (Honours): 77482-1

*Assessment* 1hr public honours recital (100%)

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

Available from the Chair of Unit.

For further information contact the Chair (Brass).

**Tuba Major—Preamble**

At the beginning of the major study, each student will be assigned a lecturer with whom they will normally work for the duration of the award. Continuing consultation between lecturer and student, including appraisal of technical and interpretative strengths and weaknesses, will enable regular clarification of specific learning objectives and course content.

The course descriptions which follow should be read as a guide to the minimum requirements of the major study in Tuba.

**Tuba 1** **4 units**  
**No. 71272-1** **UG: BMus/DipMus**

*Prereq and Coreq* none

*Assessment* 30min technical exam, minimum one 6min concert practice performance and/or studio class (100%)

*Classes* (one 1hr individual lesson & 2hr concert practice)/wk

The course will focus on identification, revision and correction of a range of technical skills, and knowledge through various appropriate means. At the end of the course students will be able to perform a technical examination of 30 minutes' duration, consisting of scales, arpeggios, studies and sight-reading; details of which may be obtained from the Chair of Unit.

For further information contact the Chair (Brass).

**Tuba 2** **4 units**  
**No. 72734-2** **UG: BMus/DipMus**

*Prereq* Tuba 1: 71272-1

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

*Classes* (one 1hr individual lesson & 2hr concert practice)/wk

The students' range of technical and interpretative competencies will be extended through analysis and rehearsal of solo repertoire, specialised studies and orchestral excerpt. By the end of the course students will be able to demonstrate their evolving ability to apply known technical and interpretative skills, and knowledge, to the preparation and performance of a jury recital of at least 15 minutes' duration, details of which may be obtained from the Chair of Unit.

For further information contact the Chair (Brass).

**Tuba 3** **4 units**  
**No. 73375-1** **UG: BMus**

*Prereq* Tuba 2: 72734-2

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

*Classes* (one 1hr individual lesson & 2hr concert practice)/wk

The course will provide opportunities for students to improve their technical proficiency and increase the quantity and quality of repertoire through the study and performance of solos, studies and orchestral-excerpt material. In consultation with lecturers, students will research solo repertoire material, trial a variety of works, and identify suitable compositions for inclusion in Tuba 4 Junior Recital.

For further information contact the Chair (Brass).

**Tuba 4** **4 units**  
**No. 74480-2** **UG: BMus/DipMus**

*Prereq* BMus and DipMus: Tuba 3: 73375-1

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

*Classes* (one 1hr individual lesson & 2hr concert practice)/wk

Students will learn about and experience the process of devising, rehearsing and performing a solo public recital of no more than 40 minutes' duration. This program will then be presented for assessment as their Junior Recital. Such program should demonstrate quality, variety and balance.

For further information contact the Chair (Brass).

**Tuba 5** **4 units**  
**No. 75227-1** **UG: BMus**

*Prereq* Tuba 4: 74480-2

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

*Classes* (one 1hr individual lesson & 2hr concert practice)/wk

The course will encourage students to engage in critical analysis of their technical competencies and devise and/or identify ways and methods of correction of weaknesses. At the end of the course students will be able to perform a technical examination of 30 minutes' duration, consisting of scales, arpeggios, advanced studies, transposition and sight-reading, details of which may be obtained from the lecturer.

For further information contact the Chair (Brass).

**Tuba 6** **4 units**  
**No. 76797-2** **UG: BMus/DipMus**

*Prereq* BMus: Tuba 5: 75227-1, DipMus: Tuba 4: 74480-2

*Assessment* concerto exam, two 6min concert practice performances (100%)

*Classes* (one 1hr individual lesson & 2hr concert practice)/wk

The course will culminate in the performance of a concerto with piano accompaniment. This performance will demonstrate that students have acquired sufficient technical facility, stylistic judgement and ensemble skills as well as the physical stamina and extended concentration which are necessary to perform an accompanied major work.

For further information contact the Chair (Brass).

**Tuba 7** **4 units**  
**No. 77458-1** **UG: BMus/DipMus**

*Prereq* Tuba 6: 76797-2

*Assessment* 30min technical exam, one 6min concert practice performance, one 12min lunch-time concert performance (100%)

*Classes* (one 1hr individual lesson & 2hr concert practice)/wk

The course aims to improve students' ability to perform a range of compositions to a high standard of proficiency and extend their range of known repertoire. Content will focus on preparatory work for the Senior Recital of 50 minutes' duration which will be performed at the conclusion of Tuba 8. Students will learn a number of works which may or may not be included in the forthcoming recital. At the end of the course students should be able to describe the works which are to be included in their recital program and reasons for their choice.

For further information contact the Chair (Brass).

**Tuba 8** **4 units**  
**No. 78293-2** **UG: BMus/DipMus**

*Prereq* Tuba 7: 77458-1

*Assessment* 50min senior recital, one 6min concert practice performance, one 12min lunch-time concert performance (100%)

*Classes* (one 1hr individual lesson & 2hr concert practice)/wk

The course will provide students with the opportunity to concentrate on the works which were chosen for inclusion in the Senior Recital. This 50 minute recital program will include a major work and several other works varying in style. The continued study of advanced orchestral audition repertoire is to be encouraged, especially for those students intending to embark on an orchestral career.

For further information contact the Chair (Brass).

**Tuba 7 (Honours)** **4 units**  
**No. 77483-1** **UG: BMus**

*Prereq* see BMus Honours regulations

*Assessment* 40min honours recital (100%)

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

Available from the Chair of Unit.

For further information contact the Chair (Brass).

**Tuba 8 (Honours)** **4 units**  
**No. 78329-2** **UG: BMus**

*Prereq* Tuba 7 (Honours): 77483-1

*Assessment* 1hr public honours recital (100%)

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

Available from the Chair of Unit.

For further information contact the Chair (Brass).

**Viola 1** **4 units**  
**No. 71261-1** **UG: BMus/DipMus**

*Prereq and Coreq* none

*Assessment* 15min technical exam, minimum one 6min concert practice performance (100%)

*Classes* (one 1hr individual lesson & concert practice)/wk

The course will focus on identification, revision and correction of a range of technical skills and knowledge through various appropriate scales, exercises and studies. At the end of the course students will be able to perform, preferably from memory, two studies (or one study and one virtuosic piece). Other works will be studied at the lecturer's discretion.

For further information contact the Chair (Strings).

**Viola 2** **4 units**  
**No. 72723-2** **UG: BMus/DipMus**

*Prereq* Viola 1: 71261-1

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

*Classes* (one 1hr individual lesson & concert practice)/wk

The student's range of technical and interpretative competencies will be extended through preparation of a 30 minute program for the jury recital at the end of the semester. Fifteen minutes of music will be selected by the jury to be performed. ■

For further information contact the Chair (Strings).

**Viola 3** **4 units**  
**No. 73364-1** **UG: BMus**  
*Prereq* Viola 2: 72723-2  
*Assessment* 15min technical exam, two 6min concert practice performances (100%)  
*Classes* (one 1hr individual lesson & concert practice)/wk  
 The course will provide opportunities for students to improve their technical proficiency and increase the quantity of polished repertoire through the study and performance of works including a minimum of two studies or unaccompanied pieces for presentation at the technical exam. In consultation with lecturers, students will research repertoire, trial a variety of works and identify a limited range of compositions which may be included in their Junior Recital to be performed at the conclusion of Viola 4.  
 For further information contact the Chair (Strings).

**Viola 4** **4 units**  
**No. 74469-2** **UG: BMus/DipMus**  
*Prereq* BMus: Viola 3: 73364-1, DipMus: Viola 2: 72723-2  
*Assessment* 40min junior recital, two 6min concert practice performances (100%)  
*Classes* (one 1hr individual lesson & concert practice)/wk  
 Students will experience the process of devising, rehearsing and performing a public recital of 40 minutes' duration. The program will include at least one piece by memory and should demonstrate a variety of styles.  
 For further information contact the Chair (Strings).

**Viola 5** **4 units**  
**No. 75216-1** **UG: BMus**  
*Prereq* Viola 4: 74469-2  
*Assessment* 15min technical exam, two 6min concert practice performances (100%)  
*Classes* (one 1hr individual lesson & concert practice)/wk  
 Increasing knowledge of repertoire and continual improvement of stylistic interpretation and technical skill will enable students to identify, in consultation with the lecturer, an appropriate concerto to be performed at the end of Viola 6. In addition students will extend their orchestral repertoire for viola by the preparation of selected excerpts which could be performed as part of the technical exam.  
 For further information contact the Chair (Strings).

**Viola 6** **4 units**  
**No. 76786-2** **UG: BMus/DipMus**  
*Prereq* BMus: Viola 5: 75216-1, DipMus: Viola 4: 74469-2  
*Assessment* concerto exam, two 6min concert practice performances (100%)  
*Classes* (one 1hr individual lesson & concert practice)/wk  
 The course will culminate in the performance of a concerto with piano accompaniment. This performance will demonstrate that students have acquired sufficient technical facility, stylistic judgement and projection as well as the physical stamina and extended concentration which are necessary to perform an accompanied major work to a high standard of proficiency.  
 For further information contact the Chair (Strings).

**Viola 7** **4 units**  
**No. 77447-2** **UG: BMus/DipMus**  
*Prereq* Viola 6: 76786-2  
*Assessment* 20min technical exam, one 6min concert practice performance, one 12min lunch-time concert performance (100%)  
*Classes* (one 1hr individual lesson & concert practice)/wk  
 Students will further extend their range of known repertoire and their ability to perform a range of compositions to a high standard. Content will focus on preparatory work for the Senior Recital of 50 minutes' duration which will be performed partly from memory at the conclusion of Viola 8. Students will learn a number of works which may be later discarded as the recital program firms. Students will also continue to expand their knowledge of more advanced orchestral repertoire, in preparation for the technical exam.  
 For further information contact the Chair (Strings).

**Viola 8** **4 units**  
**No. 78282-2** **UG: BMus/DipMus**  
*Prereq* Viola 7: 77447-2  
*Assessment* two 10min concert practice performances, one 50min senior recital of music  
*Classes* (one 1hr individual lesson & concert practice)/wk  
 The course will provide students with the opportunity to concentrate on the works which were chosen for inclusion in the Senior Recital program during Viola 7, which will include a variety of styles and major viola repertoire. Program content and presentation of the recital will be taken into consideration during the assessment process.  
 For further information contact the Chair (Strings).

**Viola 7 (Honours)** **4 units**  
**No. 77484-1** **UG: BMus**  
*Prereq* see BMus Honours regulations  
*Assessment* 40min honours recital (100%)  
*Classes* (one 1hr individual lesson & 1-2hrs of masterclass or performance workshop plus concert practice)/wk  
 Available from the Chair of Unit.  
 For further information contact the Chair (Strings).

**Viola 8 (Honours)** **4 units**  
**No. 78219-2** **UG: BMus**  
*Prereq* Viola 7 (Honours): 77484-1  
*Assessment* 1hr public honours recital (100%)  
*Classes* (one 1hr individual lesson & 1-2hrs of masterclass or performance workshop plus concert practice)/wk  
 Available from the Chair of Unit.  
 For further information contact the Chair (Strings).

**Violin Major—Preamble**  
 At the beginning of the major study each student will be assigned a Lecturer. Continuing consultation between lecturer and student, including appraisal of technical and interpretative strengths and weaknesses, will enable regular clarification of specific learning objectives and course content.

**Violin 1** **4 units**  
**No. 71260-1** **UG: BMus/DipMus**

*Prereq and Coreq* none

*Assessment* 15min technical exam, minimum one 6min concert practice performance (100%)

*Classes* (one 1hr individual lesson & concert practice)/wk

The course will focus on identification, revision and correction of a range of violin performance skills, knowledge and understanding through various appropriate means. The emphasis will be on technical development but may include repertoire according to individual needs. At the end of the course the student will have to demonstrate a significant improvement in instrumental ability in a technical examination of scales, arpeggios, studies and technical pieces.

For further information contact the Chair (Strings).

**Violin 2** **4 units**  
**No. 72722-2** **UG: BMus/DipMus**

*Prereq* Violin 1: 71260-1

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

*Classes* (one 1hr individual lesson & concert practice)/wk

The student's range of technical and interpretative competencies will be extended during this course by the study, analysis and rehearsal of works appropriate to the individual student's needs. The emphasis will be on learning repertoire, but with due consideration to the consolidation and further development of particular technical aspects dealt with in Violin 1. By the end of the course, students will be able to demonstrate their evolving ability to apply their technical and interpretative skills and knowledge to the preparation and performance of a jury recital of appropriate repertoire.

For further information contact the Chair (Strings).

**Violin 3** **4 units**  
**No. 73363-1** **UG: BMus**

*Prereq* Violin 2: 72722-2

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

*Classes* (one 1hr individual lesson & concert practice)/wk

The course will enable students to improve their technical proficiency and increase the quantity and quality of repertoire through the study and performance of some of the major works which are technically and musically challenging according to the individual needs. The emphasis will be on more advanced technical development, as well as knowledge and understanding of the interpretative and stylistic demands of major works from different periods. By the end of the course students will be able to demonstrate significant progress in technical and interpretative skills and understanding, in a technical exam of scales, arpeggios, studies and a concert piece of considerable technical demands.

For further information contact the Chair (Strings).

**Violin 4** **4 units**  
**No. 74468-2** **UG: BMus/DipMus**

*Prereq* BMus: Violin 3: 73363-1, DipMus: Violin 2: 72722-2

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

*Classes* (one 1hr individual lesson & concert practice)/wk

Students will learn about and experience the process of devising, studying, rehearsing and performing a solo public recital with a professional accompanist of about 40 minutes' duration. The emphasis will be on the psychological and artistic processes of preparing and executing such an event, drawing from all the knowledge and insight gained during Violin 1-4, giving the students experience about how the many diverse types of knowledge, artistic intent and emotional and psychological states can come together and synthesise into such an event.

For further information contact the Chair (Strings).

**Violin 5** **4 units**  
**No. 75215-1** **UG: BMus**

*Prereq* Violin 4: 74468-2

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

*Classes* (one 1hr individual lesson & concert practice)/wk

Students will be encouraged to engage in critical analysis of their technical competencies and devise and / or identify ways to correct weaknesses. Increasing knowledge of repertoire and understanding of stylistic accuracy of works from diverse countries and periods, with focus on the particular challenges a performer is facing in interpretation and communication with an audience, will be a main component of Violin 5-8. At the end of the course, the student will demonstrate a high level of achievement in a technical examination.

For further information contact the Chair (Strings).

**Violin 6** **4 units**  
**No. 76785-2** **UG: BMus/DipMus**

*Prereq* BMus: Violin 5: 75215-1, DipMus: Violin 4: 74468-2

*Assessment* concerto exam, two 6min concert practice performances (100%)

*Classes* (one 1hr individual lesson & concert practice)/wk

The course will focus on and culminate in a performance of a concerto with piano accompaniment. This performance will demonstrate that students have acquired sufficient technical facility, stylistic judgement, artistic insight and ensemble skills as well as the physical stamina and extended concentration which are necessary to perform an accompanied major concerto to a high standard.

For further information contact the Chair (Strings).

**Violin 7** **4 units**  
**No. 77446-1** **UG: BMus/DipMus**

*Prereq* Violin 6: 76785-2

*Assessment* 20min technical exam, one 6min concert practice performance, one 12min lunch-time concert performance (100%)

*Classes* (one 1hr individual lesson & concert practice)/wk

The course aims to improve students' ability to perform a range of compositions to a high standard of proficiency and understanding of the cultural, artistic and emotional environment in which they were conceived. Content will focus on preparatory work for the Senior Recital of 50 minutes' duration at the conclusion of Violin 8. Students will learn a number of works which may later be discarded as the recital program firms. At the end of the course students will



be able to analyse and describe the many aspects of most of the work studied, and perform some of them in a jury recital.

For further information contact the Chair (Strings).

**Violin 8** **4 units**  
**No. 78281-2** **UG: BMus/DipMus**

*Prereq* Violin 7: 77446-1

*Assessment* 50min senior recital, one 6min concert practice performance, one 12min lunch-time concert performance (100%)

*Classes* (one 1hr individual lesson & concert practice)/wk

The course will focus on preparing for the Senior Recital program. The program choice should take into consideration quality, variety and balance, including a major work and several other works of contrasting styles. At this stage the student will be required to demonstrate independent thinking and analysis as well as independent artistic and stylistic judgement in his/her performances.

The emphasis will be on focusing, enhancing and deepening the mental processes which bring together all the detailed knowledge and memory, the artistic and stylistic insight, the expressive intent, the musical excitement and the instrumental skills in the one performance.

For further information contact the Chair (Strings).

**Violin 7 (Honours)** **4 units**  
**No. 77485-1** **UG: BMus**

*Prereq* see BMus Honours regulations

*Assessment* 40min honours recital (100%)

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

Available from the Chair of Unit.

For further information contact the Chair (Strings).

**Violin 8 (Honours)** **4 units**  
**No. 78220-2** **UG: BMus**

*Prereq* Violin 7 (Honours): 77485-1

*Assessment* 1hr public honours recital (100%)

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

Available from the Chair of Unit.

For further information contact the Chair (Strings).

### Violoncello Major—Preamble

At the beginning of the major study each student will be assigned a lecturer. Continuing consultation between lecturer and student, including appraisal of technical and interpretative strengths and weaknesses, will enable regular clarification of specific learning objectives and course content.

**Violoncello 1** **4 units**  
**No. 71262-1** **UG: BMus/DipMus**

*Prereq and Coreq* none

*Assessment* 15min technical exam, minimum one 6min concert practice performance (100%)

*Classes* (one 1hr individual lesson & concert practice)/wk

The course will focus on identification, revision and correction of a range of cellistic skills, knowledge and

understanding through various appropriate means. The emphasis will be on technical development but may include repertoire according to individual needs. At the end of the course the student will have to demonstrate a significant improvement in instrumental ability in a technical examination of scales, arpeggios, studies and technical pieces.

For further information contact the Chair (Strings).

**Violoncello 2** **4 units**  
**No. 72724-2** **UG: BMus/DipMus**

*Prereq* Violoncello 1: 71262-1

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

*Classes* (one 1hr individual lesson & 2hr concert practice)/wk

The student's range of technical and interpretative competencies will be extended during this course, by the study, analysis and rehearsal of works appropriate to the individual student's needs. The emphasis will be on learning repertoire, but with due consideration to the consolidation and further development of particular technical aspects dealt with in Violoncello 1. By the end of the course, students will be able to demonstrate their evolving ability to apply their technical and interpretative skills and knowledge to the preparation and performance of a jury recital of appropriate repertoire.

For further information contact the Chair (Strings).

**Violoncello 3** **4 units**  
**No. 73365-1** **UG: BMus**

*Prereq* Violoncello 2: 72724-2

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

*Classes* (one 1hr individual lesson & concert practice)/wk

The course will enable students to improve their technical proficiency and increase the quantity and quality of repertoire through the study and performance of some of the major works which are technically and musically challenging according to the individual needs. The emphasis will be on more advanced technical development, as well as knowledge and understanding of the interpretative and stylistic demands of major works from different periods. By the end of the course students will be able to demonstrate significant progress in technical and interpretative skills and understanding, in a technical exam of scales, arpeggios, studies and a concert piece of considerable technical demands.

For further information contact the Chair (Strings).

**Violoncello 4** **4 units**  
**No. 74470-2** **UG: BMus/DipMus**

*Prereq* BMus: Violoncello 3:73365-1, DipMus: Violoncello 2: 72724-2

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

*Classes* (one 1hr individual lesson & concert practice)/wk

Students will learn about and experience the process of devising, studying, rehearsing and performing a solo public recital with a professional accompanist of

about 40 minutes' duration. The emphasis will be on the psychological and artistic processes of preparing and executing such an event, drawing from all the knowledge and insight gained during Violoncello 1-4, giving the students experience about how the many diverse types of knowledge, artistic intent and emotional and psychological states can come together and synthesise into such an event.

For further information contact the Chair (Strings).

**Violoncello 5** **4 units**  
**No. 75217-1** **UG: BMus**

*Prereq* Violoncello 4: 74470-2

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

*Classes* (one 1hr individual lesson & 2hr concert practice)/wk

Students will be encouraged to engage in critical analysis of their technical competencies and devise and/or identify ways to correct weaknesses. Increasing knowledge of repertoire and understanding of stylistic accuracy of works from diverse countries and periods, with focus on the particular challenges a performer is facing in interpretation and communication with an audience. At the end of the course, the student will demonstrate a high level of achievement in a technical examination.

For further information contact the Chair (Strings).

**Violoncello 6** **4 units**  
**No. 76787-2** **UG: BMus/DipMus**

*Prereq* BMus: Violoncello 5:75217-1, DipMus: Violoncello 4: 74470-2

*Assessment* concerto exam, two 6min concert practice performances (100%)

*Classes* (one 1hr individual lesson & concert practice)/wk

The course will focus on and culminate in a performance of a concerto with piano accompaniment. This performance will demonstrate that students have acquired sufficient technical facility, stylistic judgement, artistic insight and ensemble skills as well as the physical stamina and extended concentration which are necessary to perform an accompanied major concerto to a high standard.

For further information contact the Chair (Strings).

**Violoncello 7** **4 units**  
**No. 77448-1** **UG: BMus/DipMus**

*Prereq* Violoncello 6: 76787-2

*Assessment* 20min technical exam, one 6min concert practice performance, one 12min lunch-time concert performance (100%)

*Classes* (one 1hr individual lesson & concert practice)/wk

The course aims to improve students' ability to perform a range of compositions to a high standard of proficiency and understanding of the cultural, artistic and emotional environment in which they were conceived. Content will focus on preparatory work for the Senior Recital of 50 minutes' duration at the conclusion of Violoncello 8. Students will learn a number of works which may later be discarded as the recital program firms. At the end of the course students

will be able to analyse and describe the many aspects of most of the work studied, and perform some of them in a jury recital.

For further information contact the Chair (Strings).

**Violoncello 8** **4 units**  
**No. 78283-2** **UG: BMus/DipMus**

*Prereq* Violoncello 7: 77448-1

*Assessment* 50min senior recital, one 6min concert practice performance, one 12min lunch-time concert performance (100%)

*Classes* (one 1hr individual lesson & concert practice)/wk

The course will focus on preparing for the Senior Recital program. The program choice should take into consideration quality, variety and balance, including a major work and several other works of contrasting styles. At this stage the students will be required to demonstrate independent thinking and analysis as well as artistic and stylistic judgement in their performances.

The emphasis will be on focusing, enhancing and deepening the mental processes which bring together all the detailed knowledge and memory, the artistic and stylistic insight, the expressive intent, the musical excitement and the instrumental skills in the one performance.

For further information contact the Chair (Strings).

**Violoncello 7 (Honours)** **4 units**  
**No. 77486-1** **UG: BMus**

*Prereq* see BMus Honours regulations

*Assessment* 40min honours recital (100%)

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

Available from the Chair of Unit.

For further information contact the Chair (Strings).

**Violoncello 6 (Honours)** **4 units**  
**No. 78221-2** **UG: BMus**

*Prereq* Violoncello 7 (Honours): 77486-1

*Assessment* 1hr public honours recital (100%)

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

Available from the Chair of Unit.

For further information contact the Chair (Strings).

**Vocal and Instrumental Literature 1** **2 units**  
**No. 71222-1** **PG: GDipM(Acc)**

*Prereq and Coreq* none

*Assessment* research assignment (100%)

*Classes* one 1hr seminar/wk

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).

**Vocal and Instrumental Literature 2** 2 units  
**No. 72318-2** PG: GDipM(Acc)  
*Prereq* Vocal and Instrumental Literature 1: 71222-1  
*Assessment* research assignment including published recital programs (100%)  
*Classes* one 1hr seminar/wk

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).

**Vocal Coaching Skills 1** 4 units  
**No. 71156-1** PG: GDipM(Rep)

*Prereq and Coreq* none  
*Assessment* preparation of material and overall progress (100%)  
*Classes* one 2hr prac workshop (with opera students)/wk

Supervised practice in coaching individual and ensemble work to cover the following:

- the technique of coaching;
- psychology of singers;
- sight-reading;
- conducting from the piano;
- cuing and prompting; and
- discussions of texts and the relationship between music and drama.

For further information contact the Chair (Vocal Studies and Opera).

**Vocal Coaching Skills 2** 4 units  
**No. 72244-2** PG: GDipM(Rep)

*Prereq* Vocal Coaching Skills 1: 71156-1  
*Assessment* preparation of material and overall progress (100%)

*Classes* one 2hr prac workshop (with opera students)/wk  
Consolidation and extension of concepts and skills introduced in Vocal Coaching Skills 1.

For further information contact Chair (Vocal Studies and Opera).

**Vocal Repertoire 1** 1 unit  
**No. 71246-1** UG: BMus/DipMus/DipOp

*Prereq and Coreq* none  
*Assessment* 15min prac exam (100%)  
*Classes* 1hr class tuition/wk

Students will study and perform a comprehensive repertoire of vocal literature for soloist and small ensemble. The course will comprise an historical survey of literature, style and performance practice.

For further information contact B. Holleman (Vocal Studies and Opera).

**Vocal Repertoire 2** 1 unit  
**No. 72713-2** UG: BMus/DipMus/DipOp

*Prereq* Vocal Repertoire 1: 71246-1  
*Assessment* 15min prac exam (100%)  
*Classes* 1hr class tuition/wk

Please refer to Vocal Repertoire 1.

For further information contact B. Holleman (Vocal Studies and Opera).

**Vocal Repertoire 3** 1 unit  
**No. 73161-1** UG: BMus/DipMus

*Prereq* Vocal Repertoire 2: 72713-2  
*Assessment* 15min prac exam (100%)  
*Classes* 1hr class tuition/wk

Please refer to Vocal Repertoire 1.

For further information contact B. Holleman (Vocal Studies and Opera).

**Vocal Repertoire 4** 1 unit  
**No. 74300-2** UG: BMus/DipMus

*Prereq* Vocal Repertoire 3: 73161-1  
*Assessment* 15min prac exam (100%)  
*Classes* 1hr class tuition/wk

Please refer to Vocal Repertoire 1.

For further information contact B. Holleman (Vocal Studies and Opera).

**Vocal Technique 1** 1 unit  
**No. 71158-1** PG: GDipM(Rep)

*Prereq and Coreq* none  
*Assessment* to be advised  
*Classes* one 1hr workshop/wk

Through observation of singing lessons, the student gains an understanding of voice production and technique.

For further information contact B. Holleman (Vocal Studies and Opera).

**Vocal Technique 2** 1 unit  
**No. 72246-2** PG: GDipM(Rep)

*Prereq* Vocal Technique 1: 71158-1  
*Assessment* to be advised  
*Classes* one 1hr workshop/wk

Continuation of Vocal Technique 1.

For further information contact B. Holleman (Vocal Studies and Opera).

### Voice Major—Preamble

At the beginning of the major study each student will be assigned a lecturer with whom they will normally work for the duration of the award. Continued consultation between lecturer and student, including appraisal of technical and interpretative strengths and weaknesses, will enable regular clarification of specific learning objectives and course content. In this context the course description which follows should be read as a guideline to the minimum requirements of the major study of voice.

**Voice 1** 4 units  
**No. 71052-1** UG: BMus/DipMus

*Prereq and Coreq* none  
*Assessment* 15min technical exam, minimum one 6min concert practice performance and/or studio class (100%)  
*Classes* (one 1hr individual lesson & 2hr concert practice)/wk

The course will focus on identification and correction of a range of vocal technical skills and knowledge through various appropriate means. At the end of the

course students will be able to perform from memory prescribed exercises and vocalise at an acceptable level of difficulty.

For further information contact B. Holleman (Vocal Studies and Opera).

**Voice 2** **4 units**  
**No. 72141-2** **UG: BMus/DipMus**

*Prereq* Voice 1: 71052-1

*Assessment* in a jury recital, presentation of three pieces minimum one 6min concert practice performance and/or studio class (100%)

*Classes* (one 1hr individual lesson & 2hr concert practice)/wk

The student's range of technical and interpretative competencies will be extended through technical studies and vocal repertoire. By the end of the semester students will be able to demonstrate their evolving ability to apply known technical and interpretative skills to the preparation of twelve pieces, and the performance from memory of four of these pieces.

For further information contact B. Holleman (Vocal Studies and Opera).

**Voice 3** **4 units**  
**No. 73159-1** **UG: BMus**

*Prereq* Voice 2: 72141-2

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

*Classes* (one 1hr individual lesson & 2hr concert practice)/wk

The course will provide opportunities for students to improve their technical proficiency and increase the quantity of polished repertoire through study and performance. In consultation with lecturers, students will research and trial a variety of works and identify a limited range of compositions which may be included in their Junior Recital to be performed at the conclusion of Voice 4.

For further information contact B. Holleman (Vocal Studies and Opera).

**Voice 4** **4 units**  
**No. 74298-2** **UG: BMus/DipMus**

*Prereq* BMus: Voice 3: 73159-1, DipMus: Voice 2: 72141-2

*Assessment* 25min junior recital, two 6min concert practice performances (100%)

*Classes* (one 1hr individual lesson & 2hr concert practice)/wk

Students will learn about and experience the process of devising, rehearsing and performing a solo public recital of no more than 25 minutes duration. The program which will be performed from memory, will include a variety of works which demonstrate technical, stylistic and language abilities. The program is to be approved by Chair of Unit.

For further information contact B. Holleman (Vocal Studies and Opera).

**Voice 5** **4 units**  
**No. 75075-1** **UG: BMus**

*Prereq* Voice 4: 74298-2

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

*Classes* (one 1hr individual lesson & 2hr concert practice)/wk

Students will be encouraged to engage in critical analysis of their technical competencies and identify ways to correct weakness. Increasing knowledge of repertoire and continual improvement of stylistic interpretation and technical skills will enable students to identify and begin to prepare an appropriate major work (orchestral song cycle or other concerto equivalent) to be performed with piano accompaniment at the end of Voice 6. In addition students will extend their repertoire of known compositions by studying a minimum of 12 other pieces.

For further information contact B. Holleman (Vocal Studies and Opera).

**Voice 6** **4 units**  
**No. 76223-2** **UG: BMus/DipMus**

*Prereq* BMus: Voice 5: 75075-1, DipMus: Voice 4: 74298-2

*Assessment* two 6min concert practice performances (100%)

Presentation of a work written for voice and orchestra, at least 10 minutes in duration, to be performed with piano for a panel

*Classes* (one 1hr individual lesson & 2hr concert practice)/wk

The course will culminate in the performance of a major work with piano accompaniment. This performance will demonstrate that students have acquired sufficient technical facility, stylistic judgement and ensemble skills as well as the physical stamina and extended concentration which are necessary to perform an accompanied major work to a high standard of proficiency.

For further information contact B. Holleman (Vocal Studies and Opera).

**Voice 7** **4 units**  
**No. 77354-1** **UG: BMus/DipMus**

*Prereq* Voice 6: 76223-2

*Assessment* 30min technical exam, one 6min concert practice performance, one 12min lunch-time concert performance (100%)

*Classes* (one 1hr individual lesson & 2hr concert practice)/wk

The course aims to improve students' ability to perform a range of compositions to a high standard of proficiency and extend their range of known repertoire. Content will focus on preparatory work for the Senior Recital of 35 minutes' duration which will be performed from memory at the conclusion of Voice 8. Students will learn a number of works which may be later discarded as the recital program firms. At the end of the course students will be able to describe the works which are to be included in the recital program and reasons for their choice.

For further information contact B. Holleman (Vocal Studies and Opera).

**Voice 8** **4 units**  
**No. 78188-2** **UG: BMus/DipMus**

*Prereq* Voice 7: 77354-1

*Assessment* 50min senior recital, one 6min concert practice performance, one 12min lunch-time concert performance (100%)

*Classes* (one 1hr individual lesson & 2hr concert practice)/wk

The course will provide students with the opportunity to concentrate on the works which were chosen for inclusion in the Senior Recital during Voice 7. The program will include pieces demonstrating various styles, languages and if possible, some contemporary music. Program content and presentation of the recital will be taken into consideration during the assessment process.

For further information contact B. Holleman (Vocal Studies and Opera).

**Voice 7 (Honours) 4 units**  
**No. 77487-1 UG: BMus**

*Prereq* see BMus Honours regulations

*Assessment* 30min honours recital (100%)

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

Available from the Chair of Unit.

For further information contact B. Holleman (Vocal Studies and Opera).

**Voice 8 (Honours) 4 units**  
**No. 78222-2 UG: BMus**

*Prereq* Voice 7 (Honours): 77487-1

*Assessment* 50min public honours recital (100%)

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

Available from the Chair of Unit.

For further information contact B. Holleman (Vocal Studies and Opera).

**Wagner—Preamble**

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 Niirnberg*, and *Parsifal* (semester 2).

**Wagner 1 1 unit**  
**No. 75244-1 UG**

*Prereq* Music History 4: 74282-2

*Assessment* class report (20%), listening test (30%), essay (50%). The class report consists of a 10-12 minute content summary of a reading chosen by the student from a prescribed list. The listening test consists of ten brief excerpts from the set works and requires the identification of the opera, act, character(s), action, and noteworthy musical features. The essay, chosen by the student from a prescribed list, is 1000-1200w in length

*Classes* one 2hr seminar/fn

Refer to Wagner—Preamble.

**Wagner 2 1 unit**  
**No. 76815-2 UG**

*Prereq* Music History 4: 74282-2

*Assessment* class report (20%), listening test (30%), essay (50%). The class report consists of a 10-12 minute content summary of a reading chosen by the student from a prescribed list. The listening test consists of ten brief excerpts from the set works and requires the identification of the opera, act, character(s), action, and noteworthy musical features. The essay, chosen by the student from a prescribed list, is 1000-1200w in length

*Classes* one 2hr seminar/fn

Refer to Wagner—Preamble.

**Western Art Music 1 2 units**  
**No. 71013-1 UG: BMusEd**

*Prereq and Coreq* none

*Assessment* mid-semester test (30%), final exam (70%). The mid-semester test will consist of aural recognition of set works (title, composer, noteworthy features), definitions and short answers. The final examination will consist of aural recognition of set works (title, composer, noteworthy features), definitions and short answers, score reading, and an essay

*Classes* (one 50min lec & one 50min tut)/wk

This course is a chronological study of Western Art Music from approximately 1100 to 1520. The emergence of different styles and forms is examined through analysis of selected musical examples. Lectures provide an overview of forms, genres, and styles and deal with the relation of music to contemporaneous events (religious, political, and social). Tutorials focus on detailed analysis of selected pieces, provide an opportunity for extensive listening to works, and allow for further discussion of material presented in the lecture. Topics covered this semester include plainchant, the church modes, rhythmic modes, the evolution of the C13th motet, isorhythm, and cantus firmus techniques of the period.

For further information contact the Chair (Musicology).

Textbooks

D.J. Grout *A History of Western Music* 4th edn (1988)

C.V. Palisca (ed.) *Norton Anthology of Western Music* Vol. 1 2nd edn (1988)

**Western Art Music 2 2 units**  
**No. 72105-2 UG: BMusEd**

*Prereq and Coreq* none

*Assessment* mid-semester test (30%), final exam (70%). The mid-semester test will consist of aural recognition of set works (title, composer, noteworthy features), definitions and short answers. The final examinations will consist of aural recognition of set works (title, composer, noteworthy features), definitions and short answers, score reading, and an essay

*Classes* (one 50min lec & one 50min tut)/wk

This subject continues the chronological study of Western Art Music covering the period from 1520 to approximately 1700. The emergence of different forms and styles is examined through analysis of selected musical examples. Lectures provide an overview of forms, genres, and styles and deal with the relation of music to contemporaneous events (religious, political, and social). Tutorials focus on detailed analysis of

selected pieces, provide an opportunity for extensive listening to works, and allow for further discussion of music of the Reformation and Counter-Reformation, the application of rhetoric to musical structure, the rise and development of opera, idiomatic instrumental styles, and Baroque harmonic theory.

For further information contact the Chair (Musicology).

#### Textbooks

D.J. Grout *A History of Western Music* 4th edn (1988)

C.V. Palisca (ed.) *Norton Anthology of Western Music* Vol. 1 2nd edn (1988)

### Western Art Music 3

No. 73026-1

2 units

UG: BMusEd

*Prereq* Western Art Music 2:72105-2

*Assessment* 1500-2000w essay (40%), 3hr exam (60%)

*Classes* (one 1hr lec & one 1hr tut)/wk

To familiarise students with the essential features of late Baroque and Classical music, and the political and social conditions affecting composers, performers and listeners. Topics include:

- opera seria;
- J.S. Bach: contrapuntal techniques;
- introduction to Classicism;
- Gluck's operatic reforms;
- the development of the symphony and string quartet;
- Beethoven: the middle and late works; and
- Schubert's *lieder*.

For further information contact D. Priest (Musicology).

#### Textbook

D. Grout *A History of Western Music* 3rd edn (London, 1988)

### Western Art Music 4

No. 74263-2

2 units

UG: BMusEd

*Prereq* none

*Assessment* 1500-2000w essay (40%), 3hr exam (60%)

*Classes* (one 1hr lec & one 1hr tut)/wk

To familiarise students with the essential features of Romantic music, and the political and social conditions affecting composers, performers and listeners. Topics include:

- introduction to Romanticism;
- Paris in the 1830s: the virtuoso tradition;
- Chopin;
- Berlioz;
- Schumann: symphonies, piano music and lieder;
- Verdi;
- Brahms: the continuing symphonic tradition; and
- Wagner: *Tristan and Isolde*.

For further information contact D. Priest (Musicology).

#### Textbook

D. Grout *A History of Western Music* 3rd edn (London, 1988)

### Western Art Music 5

No. 75102-1

2 units

UG: BMusEd

*Prereq and Coreq* none

*Assessment* tut-based assignment (25%), exam (75%)

*Classes* (one 1hr lec & one 1hr tut)/wk

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 siecle* Romanticism in Germany; anti- and post-Romantic trends in French music; the collapse of tonality; development of new rhythmic theories; the neo-classical movement; the influence of jazz and popular music; the beginnings of serialism; music in Soviet Russia; the establishment of a 'mainstream' in the 1930s. Works analysed include compositions by Bartok, Berg, Debussy, Hindemith, Ives, Ravel, Schoenberg, Scriabin, Stravinsky, Varese and Webern.

For further information contact R. Toop (Musicology).

### Western Art Music 6

No. 76249-2

2 units

UG: BMusEd

*Prereq and Coreq* none

*Assessment* tut-based assignment (25%), exam (75%)

*Classes* (one 1hr lec & one 1hr tut)/wk

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).

### Woodwind Class 1

No. 73352-1

1 unit

UG: BMus/DipMus

*Prereq and Coreq* none

*Assessment* preparation of class material, master class performances, class participation (100%)

*Classes* one 1hr tut/wk

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).

### Woodwind Class 2

No. 74455-2

1 unit

UG: BMus/DipMus

*Prereq and Coreq* none

*Assessment* preparation of class material, master class performances, class participation (100%)

*Classes* one 1hr tut/wk

Please refer to Woodwind Class 1.

For further information contact the Chair (Woodwind).

Woodwind Class 3 1 unit  
No. 75199-1 UG: DipMus

*Prereq and Coreq* none

*Assessment* preparation of class material, master class performances, class participation (100%)

*Classes* one 1hr tut/wk

Please refer to Woodwind Class 1.

For further information contact the Chair (Woodwind).

Woodwind Class 4 1 unit  
No. 76345-2 UG: DipMus

*Prereq and Coreq* none

*Assessment* preparation of class material, master class performances, class participation (100%)

*Classes* one 1hr tut/wk

Please refer to Woodwind Class 1.

For further information contact the Chair (Woodwind).

World Music Survey 2 units  
No. 72252-2 PG: MMus(MusEd)

*Prereq and Coreq* none

*Assessment* continual assessment and individual task assessment is applied to this subject

*Classes* to be arranged with supervising lecturer

A broad knowledge of music from around the world assists in the study of a particular music in that it places the music in a wider aural perspective. This subject surveys many instances of world music performances and practices, drawing attention to differing music structure theories, preferred timbres and performing techniques and practices. Assessment requirements may include: preparation and presentation of aural examples of World Music; reading and discussion on prescribed topics, illustrated aurally; written reports on visits to five World Music performances during this semester; assignment: independent study of an approved topic; and one tutorial paper.

For further information contact Dr P. Brennan (Music Education).

# Appendix: Explanation of symbols for courses of study

Symbols may have been used in the courses of study chapter in the handbook as a succinct way of presenting teaching and assessment information. Because of the varied nature of the work described and occasional difficulties in interpretation and typesetting, such details are not construed as a firm undertaking. Students are advised to check details with the departments concerned. The significance of symbols used is as follows:

### Hypothetical examples of symbols used

**Title of course**            **Double Dutch 1**  
**Actual lecturers**        Assoc. Prof. Holland  
                                       Dr Nederlands  
**Allied studies**            *AKn* HSC German  
**Class contact &**  
**course duration**         *Classes* Yr: (3 lec & 1 tut)/wk  
**Exams, essays, etc.**      *Assessment* one 3hr exam, two  
                                       2000w essays/sem, 4 tut  
                                       papers/sem

**Title of course**            **8766 Star Wars 5**  
**Actual lecturers**        Dr Lazer Ms Gunn  
**Allied studies**            *Prereq* 7653 *Coreq* Intro. Media  
                                       Manipulation  
**Class contact &**  
**course duration**         *Classes* Sem 1: (2 lec & 3 tut/  
                                       prac)/wk;  
                                       Sem2: (2 lec & 2 tut/prac)/wk  
**Exams, essays, etc.**      *Assessment* one 3hr exam/sem,  
                                       classwork

### Allied studies

*AKn*                            assumed knowledge  
*Prereq*                        prerequisite (you must have  
                                       passed the indicated  
                                       prerequisite before you start  
                                       the course)  
*Coreq*                        corequisite (you must enrol in  
                                       this course at the same time  
                                       unless you have already  
                                       passed it)

### Type of class contact/assessment

class.....class contact of any form  
 lab.....laboratory  
 lec.....lecture  
 prac.....practical  
 tut.....tutorial  
 exam.....examination  
 tut paper.....tutorial paper

### Duration

hr.....hour  
 Sem 1.....Semester 1  
 Sem 2.....Semester 2  
 Yr..... throughout the year

### Frequency

/wk.....per week  
 /fn.....per fortnight  
 /sem.....per semester  
 /yr.....per year

### Examples

#### Classes

Sem 1:1 class/wk        one class work session each  
                                       week during Semester 1  
 Yr: (2 lec & 3 tut/  
       prac)/wk            two lectures and three  
                                       tutorials or practicals weekly,  
                                       throughout the year  
 Sem 2: 3 lec/wk &  
       1 tut/fn              three lectures per week and  
                                       one tutorial per fortnight,  
                                       during Semester 2

#### Assessment

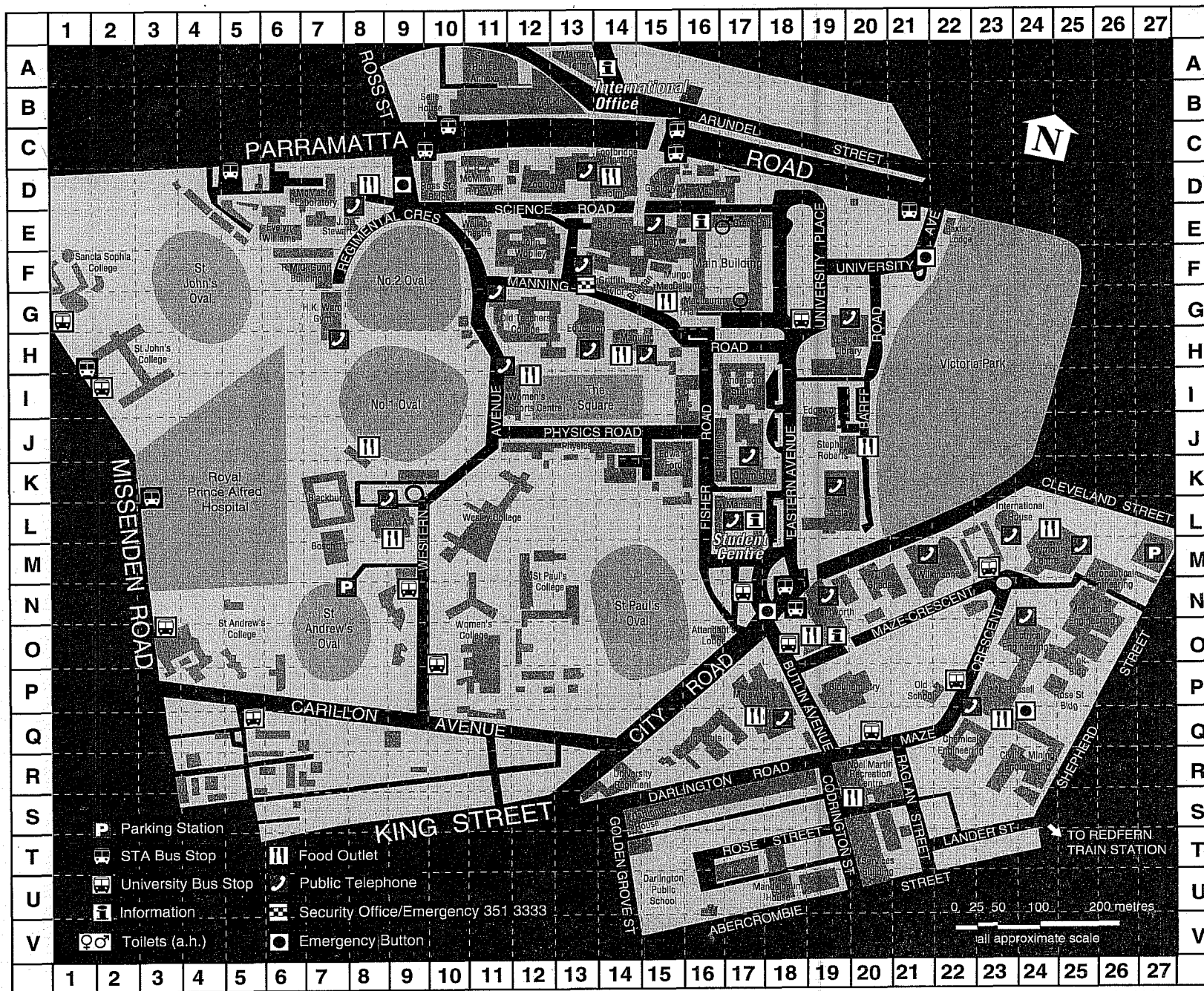
one 3hr exam            one 3-hour exam  
 two 3hr exams/sem    two 3-hour exams per semester  
 one 2000w essay        one 2000-word essay  
 one 3000w essay,      one 3000-word essay for  
       two 2000w            the course, two 2000-  
       essays/sem, 4        word essays per semester  
       tut papers            and four tutorial papers for  
 the course              the course  
 (one 3000w &            one 3000- and two 2000-  
       two 2000w            word essays per semester  
       essays)/sem





# Departments, schools and buildings -main campus

Academic & Executive Services	16E	Continuing Education, Centre for	13B	Linguistics	16J	St Paul's College 4	12N
•Accounting	17P	Coppleson Postgraduate Medical Institute	9K	Link Bldg	250	Sancta Sophia College 5	1F
Administrative Policy & Strategic Planning Division	16E	Counselling Service	13G	Lost Property	14F	Scholarships	16F
Administrative Support Services Division	16E	Crop Sciences	13F	Mackie Bldg;	13B	Schools Liaison	11E
Aeronautical Engineering	26M	Darlington House H66	14S	MacLaurin Hall	16G	Science Faculty Office	19L
Agricultural Chemistry & Soil Science	10D	Development Office	160	Macleay Bldg & Museum	16D	Security & Bldg Services	14F
Agricultural Economics	11D	Disability & Welfare Services	13G	Madsen Bldg	17L	Selle House	10B
Agriculture Faculty Office	11C	Econometrics	17P	Mail Room (Internal)	20T	Semitic Studies	17F
Alma Street Glasshouse	23N	Economic History	17P	Main Bldg	17F	Senate Room	16G
Anaesthesia	7K	Economics, Dept & Faculty Office	17P	Mandelbaum House	18U	Services Bldg	20T
Anderson Stuart Bldg	171	Edgeworth David Bldg	19J	Manning House	14H	Seymour Theatre Centre	24M
Anatomy & Histology	171	Education Bldg & Faculty Office	13G	Margaret Telfer Bldg	13A	Shepherd St Parking Station	27M
Animal Science	7F	Educational Development & Evaluation	15K	Marketing, Dept of	16Q	Sir Hermann Black Gallery	19N
Anthropology	16F	Educational Psych., Measurement & Technology	13G	Marketing & Publications	11E	Social & Policy Studies in Education	13G
Archaeology, Classics & Ancient History	16F	Edward Ford Bldg	15K	Mathematics & Statistics	19L	Social Work & Social Policy	151
Architectural & Design Science	22M	Electrical Engineering	240	McMaster Laboratory CSIRO	7D	Solicitor, University	16E
Architecture, Dept & Faculty Office	22M	Employment Service, Casual	1X	McMillan, J.R.A., Bldg	11C	Sports:	
Archives	19H	Engineering Faculty Office	250	Mechanical & Aeronautical Engineering Bldg	25N	Noel Martin Recreation Centre	20R
Art Workshop	20M	English	12E	Mechanical Engineering	25N	Sports Union	7G
Arts Faculty Office	16F	Equal Employment Opportunity Unit	16S	Media Office.	16E	Swimming Pool	20R
Asset Management	13A	Evelyn Williams Bldg	6E	Medicine	7K	Tennis courts	20D
Asian Studies	14F	Experimental Medicine	7K	Medicine, Dept of	7K	Ward, H.K., Gymnasium	7G
Attendant's Lodge	160	External Relations Division	16E	Medicine Faculty Office	15K	Women's Sports Association	121
Badham Bldg & Library	14E	Facilities Planning, Office of	20T	Merewether Bldg	17P	Stephen Roberts Theatre	20J
Banks (see Financial institutions)		<i>Financial institutions:</i>		Microbiology	20P	Stewart, J.D., Bldg	8E
Baxter's Lodge	22E	Commonwealth	14C	Mills, R.C., Bldg	151	Stores	20T
Behavioural Sciences in Medicine	7K	Credit Union	14D	Mungo MacCallum Bldg	15G	Student Centre*	17L
Biochemistry	20P	National Australia	15E	Music	24M	Student Services*	13G
Biological Sciences	16D	National Australia	19N	Nicholson Museum	16G	SRC	19N
Blackburn Bldg	7K	Financial Assistance	13G	Obstetrics & Gynaecology	9K	SUPRA	4R
<i>Bookshops:</i>		Finance, Dept of	16Q	Occupational: Health	15K	Surgery	7K
Medical	7K	Financial Management & Reporting	13A	Old Geology Bldg	15D	SydU-tech	19U
SRC Secondhand	19N	Financial Services Division	16E	Old School Bldg	21P	Systems Development	13A
University Co-operative	16J	Fine Arts	151	Old Teachers' College Bldg	12G	Teaching & Curriculum Studies	13G
Bosch 1A (lecture theatres)	8L	Fisher Library	19G	Operations Accounting	13A	Tin Sheds Gallery	20M
Bosch 1B Bldg	7M	Footbridge Theatre	14C	Pathology	7K	Trades & Grounds Services	20T
Botany	16D	French Studies	15F	Performance Studies (entrance Manning Rd)	12F	Traffic Office	14F
Brennan, C, Bldg	15F	Garage, University	21T	Personnel Services	13A	Transient Bldg	16J
Business Liaison Office	13D	Geography	16Q	Pharmacology	7M	Union, University of Sydney	
Business Services	19U	Geology & Geophysics	19J	Pharmacy	15E	Wentworth Building	19N
Campus Services	20T	Germanic Studies	15F	Philosophy	17G	Holme Building	14D
Careers Centre	13B	Government & Public Administration	17P	Photowise Imaging	20T	Manning House	14H
Carslaw Bldg	19L	Great Hall	18E	Physics	13J	Unistaff	19U
Cashiers	13A	Greek, Modern	14F	Physiology	171	University Collection	19H
Celtic Studies	12E	Griffith Taylor Bldg	14F	Planning Support Office	16E	University of Sydney Club	15G
Central Services	22E	Gunn, R.M.C., Bldg	7F	Post Office ;	15E	Urban & Regional Planning	22M
Centre for English Teaching	17L	Health Service		Printing Services, University	20T	Veterinary Anatomy	8E
Centre for Teaching & Learning	19L	Holme Bldg	14C	Properties & Investments	13A	Veterinary Clinic	6E
Chancellor's Committee Shop	17F	Wentworth Bldg	19N	Psychological Medicine	4K	Veterinary Clinical Sciences	6E
Chaplains' Centre	10G	History	15G	Psychology ;	14F	Veterinary Pathology	7E
Chemical Engineering	22Q	History & Philosophy of Science	19L	Purchasing ;	20T	Veterinary Science Faculty Office	8D
Chemistry	17K	Holme Bldg	14C	Publications Unit	16E	Vice-Chancellor's Office	16E
<i>Child Care:</i>		Industrial Relations, Dept of	16Q	Public Health; & Community Medicine	15K	Wallace Theatre	11E
Boundary Lane	16U	Infectious Diseases	7K	Quadrangle \	17F	War Memorial Gallery	17E
Carillon Avenue	9Q	Information Technology Services	19U	Queen Elizabeth II Research Institute	9K	Watt, R.D., Bldg	11D
Laurel Tree House (Glebe)	16B	Institute Bldg	16Q	Regiment, University	14R	Wentworth Bldg	19N
Union (Darlington)	21S	International Office & International Student Services	13A	Religion, School of Studies in	12E	Wesley College 6	11L
Civil & Mining Engineering	24R	International House	23L	Research & Scholarships	16E	Western Avenue Underground Parking Station	8N
Clark Bldg	17T	Italian	151	Revenue Services	13A	Wilkinson Bldg	22M
Clock Tower	17F	Koori Centre	12G	Risk Management	13A	Women's College 7	110
Community & Alumni Relations	19H	Language Centre	14F	Rose Street Bldg	24P	Women's Studies	15S
Computer Science, Basser Dept	17L	Learning Assistance Centre	13G	Ross Street Bldg	10D	Woolley Bldg, John	12E
				Russell, Peter Nicol, Bldg	23P	Yeoman Bedell's Office	17E
				St Andrew's College 2	50	Zoology	12D
				St John's College 3	3H		



# Notes

## ADDENDUM

### Bachelor of Music (Pass) Voice Major

Required course	Sem.1	Sem. 2	Sem. 3	Sem. 4	Sem. 5	Sem. 6	Sem. 7	Sem. 8	
Voice 1-8	4	4	4	4	4	4	4	4	
Keyboard Class 1-4	1	1	1						
Large Ensemble 1-4 (Choir or Chorale) or Chamber Music	2	2	2	2					
Vocal Repertoire 1-4	1	1	1	1					
Production 1-3						2	2	2	
Opera Movement 1-3					1	1	1		
Pedagogy Voice 1-2					2	2			
Opera Italian 1-4	2	2	2	2					
Opera German 1-4			2	2	2	2			
Opera French 1-2							2	2	
Business and Management							1		
Aural Perception 1-4	2	2	2	2					
Harmony 1-4	2	2	1	1					
Music History 1-4	2	2	2	2					
History of Civilisation 1-2	2	2							
Analytic Techniques 1-2			1	1					
Contemporary Studies 1-2					1	1			
<b>Electives</b>									
Performance Studies			1	1					
Academic Studies					2	2	2		
General Studies					2	2	2	4	
<b>Total units per semester</b>	<b>18</b>	<b>18</b>	<b>19</b>	<b>19</b>	<b>14</b>	<b>16</b>	<b>14</b>	<b>12</b>	
<b>Total units for the Award</b>								<b>130</b>	

### Bachelor of Music (Honours) Voice Major

Required course	Sem.1	Sem. 2	Sem. 3	Sem. 4	Sem. 5	Sem. 6	Sem. 7	Sem. 8	
Voice 7-8 (Honours)							4	4	
BMus (Pass) courses							10	8	
<b>Total units per semester</b>	<b>18</b>	<b>18</b>	<b>19</b>	<b>19</b>	<b>14</b>	<b>16</b>	<b>14</b>	<b>12</b>	
Total units for the Award								130	

## **Bachelor of Music (Pass) Woodwind Major:: Flute, Oboe, Clarinet, Bassoon, Saxophone, Recorder, Baroque Flute**

<b>Required course</b>	<b>Sem.1</b>	<b>Sem.2</b>	<b>Sem.3</b>	<b>Sem.4</b>	<b>Sem. 5</b>	<b>Sem. 6</b>	<b>Sem. 7</b>	<b>Sem. 8</b>	
Instrumental major 1-8	4	4	4	4	4	4	4	4	
Woodwind Class 1-2					1	1			
Keyboard Class 1-4	1	1	1	1					
Chamber Music 1-7	2	2	2	2	2	2	2		
Large Ensemble (Instrumental) or (Orchestra Studies) 1-8	2	2	2	2	2	2	2	2	
Pedagogy Woodwind 1-2					2	2			
Business & Management							1		
Aural Perception 1-4	2	2	2	2					
Harmony 1-4	2	2	1	1					
Music History 1-4	2	2	2	2					
History of Civilisation 1-2	2	2							
Analytic Techniques 1-2			1	1					
Contemporary Studies 1-2					1	1			
<b>Electives</b>									
Performance Studies			1		2	1	2	2	
Academic Studies				2	1	1	2		
General Studies			2	2	2	2			
Free Choice							1	1	
<b>Total units per semester</b>	<b>17</b>	<b>17</b>	<b>18</b>	<b>19</b>	<b>17</b>	<b>15</b>	<b>15</b>	<b>12</b>	
<b>Total units for the Award</b>								<b>130</b>	

## **Bachelor of Music (Honours) Woodwind Major**

<b>Required course</b>	<b>Sem.1</b>	<b>Sem.2</b>	<b>Sem.3</b>	<b>Sem.4</b>	<b>Sem. 5</b>	<b>Sem. 6</b>	<b>Sem. 7</b>	<b>Sem. 8</b>	
Instrumental major 7-8 (Honours)							4	4	
BMus (Pass) courses							11	8	
<b>Total units per semester</b>	<b>17</b>	<b>17</b>	<b>18</b>	<b>19</b>	<b>17</b>	<b>15</b>	<b>15</b>	<b>12</b>	
<b>Total units for the Award</b>								<b>130</b>	

## **Bachelor of Music Education (BMusEd)**

The Bachelor of Music Education (BMusEd) can be completed in a minimum of four years' full-time study.

The key assumptions in determining the structure of the BMusEd award program are that the development of musical skill is a long and individual process which cannot readily be accommodated in the kind of academic courses common to other disciplines and that the development of teaching skills is similar. This award program has been designed to prepare students to work as music educators in schools and the wider community. It will give sufficient background to enable them to explore new fields and develop new skills as the need arises.

Graduates are recognised by the N.S.W. Department of School Education as four-year-trained teachers.

The course is designed to achieve three major objectives:

- to develop musicianship;
- to develop understanding of, and competency in, the practice of education; and
- to develop students' abilities to see themselves, their musical art and educational activities in a wide cultural perspective.

The award program consists of four major study areas and a subsidiary study. These are:

- Practical Music Students are required to attain a high level of competence in their principal study and to have a wide range of experiences in practical

music. It is a requirement of graduation that students can demonstrate sufficient keyboard ability for use as a classroom teaching aid;

- Musicology and Composition;
- Music Education: a sequence of seven curriculum studies courses designed to synthesise knowledge of music and education subjects and introduce music education concepts and skills which are appropriate for and effective in primary and secondary classrooms;
- Education: theory and practice, with particular reference to music education. While some emphasis is placed upon the development of teaching skills, the main purpose of this sequence of courses is to provide students with a strong theoretical background so that they will be able to make professional judgements based upon sound knowledge of society, the child, and the educational process.

The subsidiary study area involves courses in general studies.

It should be noted that oral and written expression skills are of great significance for teachers. Students who have weaknesses in these areas may be required to attend remedial classes in communication skills.

The normal progression through the eight semesters of the award program is indicated in the Award Progression Chart provided below. The inclusion of the word OR in the chart indicates that students may elect either of the specified alternatives. However, the Conservatorium reserves the right to withdraw any course if student demand is deemed to be insufficient.

#### *General Studies electives:*

The courses offered in the general Studies program are an important integrating element in Bachelor of Music and Bachelor of Music Education awards and are designed with the following aims in view:

- To present a clear historical perspective of the political, social artistic and literary landmarks which have shaped the modern world
- To promote an awareness of literature and art as an expression of the ideas, values and problems of the period in which they appeared.
- To provide some insight into the relationships among the arts and with other disciplines.
- To encourage an appreciation of the significance of literature and art in influencing and illuminating social and moral attitudes.
- To help each student to develop a style of oral and written expression and an individual response to each aspect of the course.
- In the case of Music Education students, to provide a second area of teaching content.

#### *Bachelor of Music - Procedure through the award*

Students are required to take fourteen units of General Studies over seven semesters.

Semester 1 & 2

History of Civilisation 1 & 2 (71037-1,72126-2)

Semester 3-6

At the beginning of Semester 3 students elect to follow a four semester course in one of the following:

- History 1-4
- Literature 1-4

Semester 8

Practical Stagecraft

#### *Exemptions from General Studies*

students may be granted exemptions from General Studies under the following conditions:

- Exemptions will be given only on the basis of completed tertiary level courses in courses other than music and students may not examine out of subjects on the basis of secondary school studies.
- Exemptions from History of Civilisation A & B will be granted only on the basis of a student having completed very similar courses at another tertiary institution.

### **Bachelor of Music Education—Honours (BMusEd Hons)**

Students will commence the Honours program in Music Education at the beginning of semester 4 of full-time enrolment. Written application for entry should be received no later than the final day of lectures for BMusEd in semester 3 of the degree program. Admission is competitive and students will be selected on the basis of the following:

- a minimum of at least a Credit average in all graded subjects including at least two distinctions, or above, in music education and/or education courses;

Students will initially enrol in Transition Honours (semester 4), followed by Research Methods 1 (Semester 5). Students attend these courses at the Faculty of Education, Sydney University. The remaining three semesters of the program are undertaken with staff at the Conservatorium (Research Methods 2; Special Study 1; Special Study 2). Concurrent to undertaking Honours courses, students continue to study other subjects from the Pass degree in Music Education. Except with the permission of the Undergraduate Studies Committee, all Honours study will be undertaken full-time.

The BMus Honours course is a research based course but also allows students to present a performance, in conjunction with a minor thesis, as a Special Study. In this case, the performance and written components of the Special Study comprise 50% each of the student's final mark. To present a performance as part of Special Study, a student must have achieved at least a Distinction in Principal study 6.

BMusEd (Honours) is awarded in four grades as follows:

- Class 1
- Class 2, Division 1
- Class 2, Division 2
- Class 3

The level of Honours will be made according to the fourth year results obtained for Special Study 2 according to the following scale:

- Class 1 85-100

- Class 2, Division 1 75-84
- Class 2, Division 2 65-74
- Class 3 50-64

A student obtaining a result of below 50% in Special Study 2 program may be considered eligible for the award of the Pass degree in Music Education, provided the requirements for the Pass degree have been satisfactorily met.

#### Award progression chart

Students should use the following charts as a guide to the acquisition of units by normal progression through the Bachelor of Music Education (Pass) and (Honours) award programs.

#### Bachelor of Music Education (Pass)

Required course Sem. 8	Sem.1	Sem. 2	Sem. 3	Sem. 4	Sem. 5	Sem. 6	Sem. 7
<b>Practical Music</b>							
Principal Study 1-8 3	3	3	3	3	3	3	3
Large Ensemble 1-8 (Instrumental, 2 Choir, Chorale, Orchestral Studies)	2	2	2	2	2	2	2
<b>Musicology</b>							
Aural Perception 1-4	2	2	2	2			
Music Writing Skills 1-2	1	1					
Harmony 3-6			1	1	1	1	
Western Art Music 1-6	2	2	2	2	2	2	





## Diploma of Music (DipMus)

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

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

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

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

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

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

## Award progression chart

Students should use the following charts as a guide to the acquisition of units by normal progression through the Diploma of Music award program.

### **Diploma of Music (DipMus) Brass and Percussion majors are in: Trumpet, Trombone, Tuba, French Horn and Percussion**

<b>Required course</b>	<b>Sem. 1</b>	<b>Sem. 2</b>	<b>Sem. 3</b>	<b>Sem. 4</b>	<b>Sem. 5</b>	<b>Sem. 6</b>
Major instrument 1,2,4, 6,7,8	<b>4</b>	4	4	<b>4</b>	4	<b>4</b>
Keyboard Class 1-2 OR 3-4	<b>1</b>	1				
Chamber Music 1-5	<b>2</b>	2	2	<b>2</b>	2	
Large Ensemble (Instrumental) or (Orchestral Studies)	<b>2</b>	2	2	<b>2</b>	2	<b>2</b>
Brass Choir OR Percussion Ensemble 1-4	<b>2</b>	2			2	<b>2</b>
Business and Management					1	
Aural Perception 1-4	<b>2</b>	2	2	<b>2</b>		
Harmony 1-4	<b>2</b>	2	1	<b>1</b>		
Music History 3-4			2	<b>2</b>		
Composer/Performer Workshop I					1	
Analytic Techniques 1-2					1	<b>1</b>
<b>Total units per semester</b>	<b>15</b>	15	13	<b>13</b>	13	<b>9</b>
<b>Total units for the Award</b>						<b>78</b>

**Diploma of Music (DipMus) Guitar major**

<b>Required course</b>	<b>Sem.1</b>	<b>Sem.2</b>	<b>Sem. 3</b>	<b>Sem. 4</b>	<b>Sem. 5</b>	<b>Sem. 6</b>
Guitar 1, 2,4, 6,7,8	4	4	4	4	4	4
Functional Guitar 1-2	1	1				
Strings Performance Class 1-2				1	1	1
Chamber Music 1-5	2	2	2	2	2	
Large Ensemble (Choir) OR (Chorale)			2	2	2	2
Interpretation of Early Music 1-2					2	2
Pedagogy Guitar 1-2					2	2
Business and Management					1	
Aural Perception 1-4	2	2	2	2		
Harmony 1-4	2	2	1	1		
Music History 3-4			2	2		
Composer/Performer Workshop 1-2					1	1
Analytic Techniques 1-2					1	1
<b>Total units per semester</b>	<b>11</b>	<b>11</b>	<b>13</b>	<b>14</b>	<b>16</b>	<b>13</b>
<b>Total units for the Award</b>						<b>78</b>

**Diploma of Music (DipMus) Keyboard majors are in: Pianoforte and Harpsichord**

<b>Required course</b>	<b>Sem.1</b>	<b>Sem.2</b>	<b>Sem. 3</b>	<b>Sem. 4</b>	<b>Sem. 5</b>	<b>Sem. 6</b>
Major instrument 1,2,4, 6, 7, 8	4	4	4	4	4	4
Harpsichord Class 1-3	1	1	1			
Chamber Music 1-4			2	2	2	2
Large Ensemble (Choir) OR (Chorale)	2	2	2			
Functional Keyboard 1-3	2	2	2			
Accompaniment 1-4	2	2	2	2		
Business and Management					1	
Aural Perception 1-4	2	2	2	2		
Harmony 1-4	2	2	1	1		
Music History 3-4					2	2
Composer Performer Workshop 1-2					1	1
Analytic Techniques					1	1
<b>Total units per semester</b>	<b>15</b>	<b>15</b>	<b>16</b>	<b>11</b>	<b>11</b>	<b>10</b>
<b>Total units for the Award</b>						<b>78</b>

**Diploma of Music (DipMus) Strings majors are in: Violin, Viola, Violoncello, Double Bass and Harp**

<b>Required course</b>	<b>Sem.1</b>	<b>Sem.2</b>	<b>Sem. 3</b>	<b>Sem. 4</b>	<b>Sem. 5</b>	<b>Sem. 6</b>
Major instrument 1,2,4,6, 7,8	4	4	4	4	4	4
Keyboard Class 1-2 OR 3-4	1	1				
Chamber Music 1-6	2	2	2	2	2	
Large Ensemble (Orchestral Studies)	2	2	2	2	2	2
Strings Performance Class 1-5				1	1	1
Business & Management					1	
Aural Perception 1-4	2	2	2	2		
Harmony 1-4	2	2	1	1		
Music History 3-4			2	2		
Composer Performer Workshop 1-2					1	1
Free Choice					2	2
Analytic Techniques 1-2					1	1
<b>Total units per semester</b>	<b>13</b>	<b>13</b>	<b>13</b>	<b>14</b>	<b>14</b>	<b>11</b>
<b>Total units for the Award</b>						<b>78</b>

**Diploma of Music (DipMus) Voice major**

<b>Required course</b>	<b>Sem.1</b>	<b>Sem.2</b>	<b>Sem. 3</b>	<b>Sem. 4</b>	<b>Sem. 5</b>	<b>Sem. 6</b>
Voice 1,2,4, 6, 7,8	4	4	4	4	4	4
Keyboard Class 1-2 OR 3-4	1	1				
Vocal Repertoire 1-4	1	1	1	1		
Large Ensemble (Choir or Chorale) or Chamber Music			2	2	2	
Opera Italian 1-6	2	2	2	2	2	2
Opera German 1-4	2	2	2	2		
Aural Perception 1-4	2	2	2	2		
Harmony 1-4	2	2	1	1		
Music History 3-4			2	2		
Composer/Performer Workshop 1-2					1	1
Analytic Techniques 1-2					1	1
<b>Total units per semester</b>	<b>14</b>	<b>14</b>	<b>16</b>	<b>16</b>	<b>10</b>	<b>8</b>
<b>Total units for the Award</b>						<b>78</b>

**Diploma of Music (DipMus) Woodwind majors are in: Flute, Oboe, Clarinet, Bassoon, Saxophone, Recorder, Baroque Flute**

Required course	Sem. 1	Sem. 2	Sem. 3	Sem. 4	Sem. 5	Sem. 6
Major instrument 1,2,4, 6, 7, 8	4	4	4	4	4	4
Keyboard Class 1-2 OR 3-4	1	1				
Chamber Music 1-6	2	2	2	2	2	2
Large Ensemble (Instrumental) or (Orchestra Studies)	2	2	2	2	2	2
Woodwind Class 1-5		1	1	1	1	1
Business and Management					1	
Aural Perception 1-4	2	2	2	2		
Harmony 1-4	2	2	1	1		
Music History 3-4			2	2		
Composer/Performer Workshop 1-2					1	1
Analytic Techniques 1-2					1	1
<b>Total units per semester</b>	<b>13</b>	<b>14</b>	<b>14</b>	<b>14</b>	<b>12</b>	<b>11</b>
<b>Total units for the Award</b>						<b>78</b>

**Diploma of Opera (DipOp)**

The Diploma of Opera is a three year award program of full-time, intensive study which aims to prepare graduates for the various demands of the profession. At the end of the course students will sing with technical proficiency, and students will perform with a sense of musical style and dramatic interpretation. Vocal and physical aspects of performance will be complemented by a general awareness of professionalism and the practicalities of theatre, its requirements and environment. Students will also be able to:

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

First year students are primarily involved in vocal development and fundamental performance skills, and have limited participation in performances. Second year students perform in workshops, and in supporting roles, undertake chorus work, and may

understudy principal roles for the major production. Third year students perform in workshops and/or the major production, undertaking principal roles, but may be required to understudy, and to perform in supporting roles and the chorus.

Throughout the course there are opportunities to learn basic make-up, view videotapes of opera productions, and to attend lectures by artists of national and international standing.

A student who does not demonstrate satisfactory progress in vocal, musical or acting activities during preparation for a public performance will be re-assessed by a panel including the Principal or his/her nominee. Exemption from a particular subject may be granted at the discretion of the Chair of Unit subject to a demonstration of attainment.

**Award progression chart**

Students should use the following charts as a guide to the acquisition of units by normal progression through the Diploma of Opera award program.

**Diploma of Opera (DipOp)**

Required course	Sem.1	Sem.2	Sem. 3	Sem. 4	Sem. 5	Sem. 6
Opera Voice 1-6	4	4	4	4	4	4
Piano Skills for Opera 1-2	1	1				
Vocal Repertoire 1-2	1	1				
Opera Repertoire 1-5		1	2	2	2	2
Production 1-6	2	2	2	2	2	2
Music Skills 1-6	2	2	2	2	1	1
Practical Analysis 1-2	2	2				

Required course	Sem.1	Sem. 2	Sem. 3	Sem. 4	Sem. 5	Sem. 6
Opera Stagecraft 1-4			1	1	1	1
Opera Movement 1-6	1	1	1	1	1	1
History of Opera 1-4	1	1	1	1		
Opera Italian 1-6	2	2	2	2	2	2
Opera German 1-4	2	2	2	2		
Opera French 1-2					2	2
<b>Total units per semester</b>	<b>18</b>	<b>19</b>	<b>17</b>	<b>17</b>	<b>15</b>	<b>15</b>
<b>Total units for the Award</b>						<b>101</b>

### Doctor of Philosophy (PhD)

The degree of Doctor of Philosophy may be awarded by the University to appropriately qualified candidates who have pursued a program of research and submitted a thesis. Intending candidates should refer to the admission and degree requirements in the University of Sydney *Calendar, Vol. 1: Statutes and Regulations* and the *Postgraduate Studies Handbook*, and discuss their intended research with the Assistant Principal, Postgraduate Coordinator or the relevant Chair of Unit in the first instance.

### Graduate Diploma in Music (Accompaniment) (GDipM)

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 award program. This award is normally completed in one year of full-time study.

#### Award progression chart

Students should use the following charts as a guide to the acquisition of units by normal progression through the Graduate Diploma in Music (Accompaniment) award program.

#### Graduate Diploma in Music (Accompaniment)

Required course	Sem.1	Sem. 2
Instrumental Tuition 1-2	4	4
Accompaniment Tuition 1-2	6	6
Studio Experience 1-2	4	4
Vocal and Instrumental Literature 1-2	2	2
Music Craft 1-2	2	2
Graduate Seminar 1-2	2	2
<b>Total units per semester</b>	<b>20</b>	<b>20</b>
<b>Total units for the Award</b>		<b>40</b>

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

The Graduate Diploma in Music (Opera) is an award program for graduates and professional singers which

can be completed in a minimum of one year of full-time study. The aim of the program is to enhance those skills which are required by performers on the opera and music theatre stage.

Specific objectives are to develop:

- the voice in range, colour, and technical facility;
- the communication skills of performers through freedom of voice and body.

#### Award progression chart

Students should use the following charts as a guide to the acquisition of units by normal progression through the Graduate Diploma in Music (Opera) award program.

#### Graduate Diploma in Music (Opera)

Required course	Sem.1	Sem. 2
Principal Study 1-2	8	8
Opera Repertoire Advanced 1-2	3	3
Stage Movement 1-2	2	2
Production Opera 1-2	3	3
Graduate German 1-2	1	1
Graduate Italian 1-2	1	1
Graduate Seminar 1-2	2	2
<b>Total units per semester</b>	<b>20</b>	<b>20</b>
<b>Total units for the Award</b>		<b>40</b>

### Graduate Diploma in Music (Performance) (GDipM)

The Graduate Diploma in Music (Performance) is a full-time one year award program which provides specialist training in an instrument or voice for candidates whose professional development has demonstrable potential beyond their undergraduate course achievements. The award responds to the highly competitive nature of the modern music profession and provides avenues not otherwise available for comprehensive and professionally focused musical education.

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.

Individual instruction by an acknowledged expert in the candidate'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 candidate'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.

*Principal Study 1-2* is focused on the achievement of performance objectives, particularly the development of playing (or singing) technique and building a strong repertoire base.

*Related Studies Seminar 1-4* is a program of elective courses in musical theory and / or history. Knowledge of the candidate's instrument and its place in the domain of music are studied from the perspective of that instrument's history.

Part-time study and mid-year entry are possible.

#### Award progression chart

Students should use the following charts as a guide to the acquisition of units by normal progression through the Graduate Diploma in Music (Performance) award program.

#### Graduate Diploma in Music (Performance)

Required course	Sem.1	Sem.2
Principal Study 1-2	8	8
Ensemble 1-2	2	2
Related Studies Seminar 1-2	4	
Related Studies Seminar 3-4		4
Graduate Seminar	2	2
<b>Total units per semester</b>	<b>16</b>	<b>16</b>
<b>Total units for the Award</b>		<b>32</b>

#### Graduate Diploma in Music (Repetiteur) (GDipM)

The Graduate Diploma in Music (Repetiteur) is a one year, full-time course for accomplished pianists to develop the various skills which professional companies require of repetiteurs.

#### Award progression chart

Students should use the following charts as a guide to the acquisition of units by normal progression through the Graduate Diploma in Music (Repetiteur) award program.

#### Graduate Diploma in Music (Repetiteur)

Required course	Sem. 1	Sem. 2
Vocal Coaching Skills 1-2	4	4
Score Reading—Repertoire 1-2	4	4

Required course	Sem.1	Sem.2
Graduate German 1-2	1	1
Graduate Italian 1-2	1	1
Vocal Technique 1-2	1	1
Production Repetiteur 1-2	2	2
Special Projects 1-2	1	1
Graduate Seminar 1-2	2	2
<b>Total units per semester</b>	<b>16</b>	<b>16</b>
<b>Total units for the Award</b>		<b>32</b>

#### Master of Music

##### Regulations of the College Board

##### 1. Award of the degree

The degree of Master of Music shall be awarded in one grade, namely the Pass degree.

The degree may be undertaken in Composition, Music Education, Musicology or Performance.

##### 2. Eligibility for admission

An applicant for admission to candidature for the degree shall, except as provided in Chapter 10 of the by-laws:

- hold a Bachelor's degree of the Sydney Conservatorium of Music with the required Principal/Major Study and standard appropriate to the proposed study as outlined in the College Regulations; or
- have completed studies deemed by the Graduate Studies Committee to be equivalent to the standard of knowledge and ability required for the award of a Bachelor's degree of the Conservatorium of Music; or
- submit such other evidence of general and professional qualifications as will satisfy the Graduate Studies Committee that the applicant possesses the educational preparation and capacity to pursue graduate studies; and
- satisfy requirements for entry for the chosen Principal/Major Study as outlined in the College Regulations.

College Regulations relating to 2(a) above are as follows:

##### Composition

- be a Bachelor of Music with a major in Composition of the Conservatorium of Music; or
- have completed studies deemed by the Graduate Studies Committee to be equivalent to the standard of knowledge and ability required for the award of the degree of Bachelor of Music with a major in Composition of the Conservatorium.

##### Music Education

- be a Bachelor of Music Education of the Conservatorium of Music; or

- (b) have completed studies deemed by the Graduate Studies Committee to be equivalent to the standard of knowledge and ability required for the award of the degree of Bachelor of Music Education of the Conservatorium.

#### *Musicology*

- (a) be a Bachelor of Music with a major in Musicology of the Conservatorium of Music; or
- (b) be a Bachelor of Music of the University of Sydney (Board of Studies in Music); or
- (c) have completed studies deemed by the Graduate Studies Committee to be equivalent to the standard of knowledge and ability required for the award of the degree of Bachelor of Music with a major in Musicology of the Conservatorium.

#### *Performance*

- (a) be a Bachelor of Music (with Honours or merit) of the Conservatorium; or
- (b) have completed studies deemed by the Graduate Studies Committee to be equivalent to the standard of knowledge and ability required for the award of the degree of Bachelor of Music (with Honours or merit) of the Conservatorium.

College Regulations relating to 2(d) above are as follows:

*Composition:* Submission of an acceptable folio of composition;

*Musicology:* Demonstrated reading competence in a European language other than English; Submission of a major piece of written work; and Presentation for an interview and diagnostic examination administered by the Musicology Division.

*Performance:* Successful completion of an audition at a level determined by the Graduate Studies Committee.

### 3. Probationary acceptance

- (a) A candidate may be accepted by the College Board on a probationary basis for a period not exceeding one year and, upon completion of this probationary period, the College Board shall review the candidate's work and shall confirm the candidate's status or terminate the candidature.
- (b) In the case of a candidate accepted on a probationary basis under subsection (a) the candidature shall be deemed to have commenced from the date of such acceptance.

### 4. Preliminary enrolment

- (a) A candidate may be required to complete specified preliminary work before being admitted to Master's candidature.
- (b) In the case of a candidate accepted for preliminary enrolment, the candidature shall be deemed to have commenced

from the date of satisfactory completion of the preliminary enrolment requirements.

### 5. Time limits

- (a) A full-time candidate shall complete the requirements for the degree not earlier than the end of the fourth semester from the date of enrolment and, except with the permission of the Graduate Studies Committee, not later than four semesters from the date of enrolment.
- (b) A part-time candidate shall complete the requirements for the degree not earlier than the end of the sixth semester from the date of enrolment and, except with the permission of the Graduate Studies Committee, not later than eight semesters from the date of enrolment.

### 6. Supervision

The Graduate Studies Committee shall appoint a full-time member of the academic staff to act as supervisor of each candidate.

### 7. Requirements for the degree

A candidate shall complete such seminars, essays and other requirements determined by the Chair of Unit or Graduate Studies Committee as are outlined in the College Regulations.

College Regulations relating to 7 above are as follows:

*Composition:* A candidate shall:

- (a) submit three presentations as in course outlines;
- (b) submit a long essay;
- (c) satisfactorily complete the Introduction to Research Methods and Australian Music 1-2 courses.

*Music Education:* A candidate shall:

- (a) complete such seminars as may be prescribed by the Chair of Unit;
- (b) submit presentations (thesis or performances); and
- (c) complete other requirements including a minimum of 40 units of courses as prescribed by the Graduate Studies Committee.

*Musicology:* A candidate shall:

- (a) proceed by coursework and thesis;
- (b) in the first year complete six one-semester courses totalling seven units of which three shall be compulsory and three selected from the elective courses offered for Masters candidates in this and other streams offered by the Conservatorium. The compulsory courses are: Bibliography and Research Methods, Palaeography and Source Studies and Music Analysis;
- (c) at the end of the first year a candidate shall undertake an examination consisting of score/style identification and a bibliographic essay on a research area of the candidate's choice;



- (d) entry to the second year shall be subject to satisfactory progress in all aspects of the first year and candidates shall be subject to the Progress provisions of point 8 below.
- (e) a candidate in the second year shall proceed by research and thesis and shall:
- (i) submit a formal proposal for a thesis by the end of the sixth week of the third semester of candidature. This must be approved by the Graduate Studies Committee before the candidate may proceed to the thesis;
  - (ii) write a research thesis on the approved topic. The thesis should normally not be less than 40 000 words;
  - (iii) attend the Musicology Research Workshop and contribute to it as required;
  - (iv) lodge with the Chair of Musicology three copies of the thesis, typewritten and bound in a permanent form.
- (f) examination of the thesis shall be by three examiners, at least one of whom shall be external;
- (g) on completion of the requirements for the degree, the Chair of Musicology shall report to the Graduate Studies Committee, which shall determine the result of the candidature.

*Performance:* A candidate shall:

- (a) complete such seminars as may be prescribed;
- (b) submit a long essay; and
- (c) complete the practical (performance) and other requirements including a minimum of 40 units as prescribed by the Graduate Studies Committee;
- (d) a candidate shall be required to perform at least twice per semester in graduate seminars, be involved in concerts at the Conservatorium and be active in the profession;
- (e) candidates may be required to participate in ensemble and chamber music activities as appropriate to their instrument or may undertake Advanced Chamber Music for one semester of their award program as an alternative to Principal Study.

## 8. Progress

The Graduate Studies Committee may:

- (a) on the recommendation of the Chair of Unit, call upon any candidate to show cause why the candidature should not be terminated by reason of unsatisfactory progress toward completion of the degree; and
- (b) where, in the opinion of the Graduate Studies Committee the candidate does not show good cause, terminate the candidature.

## 9. Availability

- (a) Admission to candidature for the degree may be limited by quota.
- (b) In determining the quota the Conservatorium will take into account
  - (i) availability of resources, including space, library, equipment and computing facilities; and
  - (ii) availability of adequate and appropriate supervision.
- (c) In considering applicants the Conservatorium shall take account of the quota and will select the most meritorious applicants in terms of admission criteria.

## Master of Music (Composition) (MMus)

The objectives of the Master of Music (Composition) award program 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;
- give exposure to theoretical, philosophical and sociological aspects of composition;
- 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;
- give you, where possible, the opportunity to hear your pieces—while in progress or shortly after completion—by drawing on the practical resources of the Conservatorium; and
- develop skills in, and an understanding of, all aspects of the successful completion of a composition project. You will participate, where possible, in rehearsals and performances, recording and publishing, and concert and radio production.

The Master of Music (Composition) award program 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 Long Essay. 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 your 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; and
- four public presentations of your work.

## Award progression chart

Students should use the following charts as a guide to the acquisition of units by normal progression through the Master of Music (Composition) award program.

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

Required course	Sem.1	Sem.2	Sem.3	Sem.4
Principal Study 1-4	6	7	7	7
Introduction to Research Methods	2			
Australian Music 1-2		3	3	
Long Essay 1-2			1	4
<b>Total units per semester</b>	<b>8</b>	<b>10</b>	<b>11</b>	<b>11</b>
<b>Total units for the Award</b>				<b>40</b>

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

A minimum of 40 units is required for the award of the degree. The award program consists of 28 units presentation (performances with related papers) or thesis and 12 units of Core and Major Area Study courses.

In consultation with their advisor, candidates choose one major area of study from three options:

- *Music Education and Technology* is designed for candidates who have interests in music technology and curricula applications; it offers scope for creative use of technology in performance, composition, problem solving, and software research and development.
- *Multicultural Music Education* is for those who have a genuine interest in World Music and curricula applications: it is interdisciplinary in nature, with heavy emphasis on research and performance.
- *Music Curriculum Design* is for those whose interest lies in music curricula issues, with 'music' here being defined as excluding that included in the previous two majors; it is empirically biased, and may encompass research studies in existing music methodologies or new specially-designed curricula and methodologies.

Core Studies provide a fundamental base for ensuing study in the award program and are compulsory courses for all students. These are: *Foundations of Music Education* and *Research in Music Education*. Both of these courses must be successfully completed prior to enrolment in *Presentation 2*.

Each student must undertake the sequence of courses Presentation 1-3 or Thesis 1-3 which is directly related to the major area of study. These take various forms, dependent on the chosen area of concentration and include thesis, long essay and recital. The presentations component of the Master of Music (Music Education) program has a unit value of 28, revealing the importance of this aspect of the degree program. Each course is assessed by a panel, and oral defence is a requirement for Presentation 3.

### Progress

General Conservatorium regulations will apply and students will have the opportunity to repeat a failed subject. If, however, the failure is deemed by the Graduate Studies Committee to be of such a level as to question the student's capacity to complete the course, the student may be asked to show cause why he/she should be allowed to continue. Two failures in one

course or two failures in any one semester will result in the candidate being asked to show cause why continuation in the award program should be approved.

When given the opportunity to repeat a failed Presentation (excluding major thesis), the candidate is required to repeat that Presentation within the first six weeks of the following semester. At the discretion of the Graduate Studies Committee, the candidate may be required to substitute some new material for the repeat Presentation, or may be permitted to repeat the Presentation as originally presented. In the case of major thesis being the form of failed Presentation, the student is required to resubmit within the period of the following two semesters.

### Attendance

Attendance of all candidates is required at the Master of Music (Music Education) Presentation performances, and at the Master of Music (Music Education) World Music performances. Failure to attend these additional activities will result in the candidate being ineligible for award of the degree.

Candidates enrolled in *Presentation 1-3* and *Thesis 1-3* are required to meet regularly with the Supervisor.

### Major Studies

#### Music Education and Technology

The major in Music Education and Technology is designed for candidates who have interests in music technology and curricula applications. It offers scope for creative use of technology in performance; composition, problem solving, research and development in software and courseware design. The aims of the major study are to:

- develop research-based skills to apply or develop innovative teaching strategies, thus maximising the instructional benefits and potential unique to rapidly developing technology; and
- encourage individual expression and creative development through music making in technological/electronic media.

The major in Music Education and Technology comprises four courses and associated Presentation 1-3 as follows:

- Music Technology Survey;
- Digital Sound Processing;
- Principles of Design in Computer-Assisted Instruction (CAI);

- Technology and Curriculum Integration;
- Presentation 1-3 or Thesis 1-3.

Due to the technical nature of this major study area, it is a prerequisite that candidates complete either two hours of an approved undergraduate music technology program, or an equivalent in-service program, or demonstrate fundamental computer literacy skill. Computer laboratories at the Conservatorium can be used but candidates are expected to have regular access to a personal computer equipped with MIDI based software and hardware. For semesters 1,2 and

3 candidates are required to attend recitals incorporating electronic music (5 per semester).

Candidates in this major choose between a major thesis (28 units) or three separate presentations.

#### Award progression chart

Students should use the following charts as a guide to the acquisition of units by normal progression through the Master of Music (Music Education) award program with a major in Music Education and Technology.

### Master of Music (Music Education) MMus(MusEd) Major in Music Education and Technology

Required course	Sem. 1	Sem. 2	Sem. 3	Sem. 4
Research in Music Education	2			
Foundations of Music Education		2		
Music Technology Survey	2			
Digital Sound Processing	2			
Principals of Design in CAI		2		
Technology and Curriculum Integration			2	
Presentation 1-3 OR Thesis 1-3		7	9	12
<b>Total units per semester</b>	<b>6</b>	<b>11</b>	<b>11</b>	<b>12</b>
<b>Total units for the Award</b>				<b>40</b>

### Multicultural Music Education

This major is for candidates who have a genuine interest in World Music and curricula applications. Although no previous learning experience in World Music is required, candidates must show evidence of involvement and interest in musics of different cultures. The aim of the major is to provide opportunities for candidates to:

- acquire knowledge about the ways various cultures view music and the role of music in their lives; and
- apply this knowledge to World Music learning situations.

Candidates will choose a specific region or style, as generalisations can be made to other music for future curricula demands. Courses in Multicultural Music Education are content and method oriented, with heavy emphasis on research and performance. Candidates in this major area are required to attend

World Music performances (as stipulated in individual course requirements). The Conservatorium of Music Bellhouse Collection of instruments is available for study and use by candidates.

The major in Multicultural Music Education comprises four courses and the associated Presentation 1-3 as follows:

- Introduction to World Music Research;
- Performance Requirement;
- World Music Survey;
- Curriculum Strategies for Multicultural Music;
- Presentation 1-3 or Thesis 1-3.

#### Award progression chart

Students should use the following charts as a guide to the acquisition of units by normal progression through the Master of Music (Music Education) award program with a major in Multicultural Education.

### Master of Music (Music Education) MMus(MusEd) Major in Multicultural Education

Required course	Sem. 1	Sem. 2	Sem. 3	Sem. 4
Research in Music Education	2			
Foundations of Music Education		2		
Introduction to World Music Research	2			
Performance Requirement		2		

Required course	Sem. 1	Sem. 2	Sem. 3	Sem. 4
World Music Survey		2		
Curriculum Strategies for Multicultural Music			2	
Presentation 1-3 OR Thesis 1-3		7	9	12
<b>Total units per semester</b>	<b>4</b>	<b>13</b>	<b>11</b>	<b>12</b>
<b>Total units for the Award</b>				<b>40</b>

### Music Curriculum Design

This major is for those candidates whose interest lies in music curricula issues, with 'music' here being defined as excluding that included in the major area studies: *Music Education* and *Technology and Multicultural Music Education*. Thus, the major study in Music Curriculum Design may encompass research studies in existing music methodologies or new specially designed curricula and methodologies. This major is empirically biased to stress the importance in the 1990s of thoughtful testing and evaluation of curricula principles and procedures. Candidates in this major are required to attend a variety of performances by international and national musicians

and ensembles (at least five concerts in each of Semesters 1,2 and 3).

The major in Music Curriculum Design comprises three courses and the associated Thesis 1-3 as follows:

- Principles of Music Curriculum Design;
- Comparative Music Education;
- Statistics: An Introduction;
- Thesis 1-3.

### Award progression chart

Students should use the following charts as a guide to the acquisition of units by normal progression through the Master of Music (Music Education) award programs with a major in Music Curriculum Design.

### Master of Music (Music Education) MMus(MusEd) Major in Music Curriculum Design

Required course	Sem. 1	Sem. 2	Sem. 3	Sem. 4
Research in Music Education	2			
Foundations of Music Education		2		
Principles of Music Curriculum Design	4			
Statistics an Introduction		2		
Comparative Music Education			2	
Thesis 1-3		7	9	12
<b>Total units per semester</b>	<b>6</b>	<b>11</b>	<b>11</b>	<b>12</b>
<b>Total units for the Award</b>				<b>40</b>

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

The Master of Music (Musicology) is a four semester award program of full-time study which requires the satisfactory completion of 40 units. The program consists of course work and thesis comprising: core studies, elective seminars, research workshop and thesis.

Core studies are compulsory for all candidates and have a total unit value of 4. Each of these courses provides methodology appropriate to postgraduate study in the discipline, and is an essential basis for the remainder of the program. The core studies courses comprising: *Bibliography and Research Methods*, *Palaeography and Source Studies* and *Music Analysis* require extensive reading in addition to specific requirements for each subject. An undergraduate level of education is assumed.

Elective seminar offerings are somewhat more flexible. *Elective Seminar 1-2* are required courses and carry a total unit value of 2. It is expected that six Elective Seminar options in Musicology will be offered on a rotating basis depending on the availability of staff in any one semester. In addition candidates may elect to fulfil part of the Elective Seminar requirement by taking a seminar offered in the Masters award program in Music Education or Composition.

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 candidate's progress and to assess his/her preparedness and ability to undertake the intellectual demands of independent research. It ensures that the candidate's *literacy* in the discipline is appropriate for someone about to embark on either a more specialised

study and/or a possible teaching career. 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.

In the second year, the *Musicology Research Workshop 1-2* is provided to supplement the candidate's individual research. It provides a public forum for discussion about the candidate's own work, allowing for a broader exchange of ideas than that generated by individual meetings between candidate and supervisor. Masters candidates will be required, and staff will be encouraged, to contribute regular reports of their own research to this Workshop. In addition, it will provide a Practicum in techniques of paper giving. It also provides a venue for the regular and critical discussion of current journal literature, and for occasional papers from visiting scholars.

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 Research Workshop*. Candidates will be expected to prepare for each conference by reading in advance in particular areas of interest, and to provide a written report on their return. This component of the award program 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.

#### Award progression chart

Students should use the following charts as a guide to the acquisition of units by normal progression through the Master of Music (Musicology) award program.

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

Required course	Sem.1	Sem.2	Sem. 3	Sem. 4
Bibliography and Research Methods	2			
Palaeography and Source Studies	1			
Music Analysis	1			
Elective Seminar 1		1		
Elective Seminar 2		1		
Musicology Research Workshop 1-2			2	2
Thesis 1-3		1	14	15
<b>Total units per semester</b>	<b>4</b>	<b>3</b>	<b>16</b>	<b>17</b>
<b>Total units for the Award</b>				<b>40</b>

#### Master of Music (Performance—Instrumental/Voice/Conducting) (MMus)

It is expected that on successful completion of the Master of Music (Performance) candidates will be able to demonstrate considerable capacity to organise and present performances which demonstrate independence of thought, critical powers, interpretative capacities and high potential as a musician and scholar.

The Master of Music (Performance) award program is minimally completed in two years of full-time study and comprises a major study, *Principal Study 1-4 (Instrument/Voice or Conducting)* and academic courses.

The major study comprises of 15hrs per semester of individual lessons together with masterclasses (approximately 30hrs per semester) and Graduate Seminar (attendance and performances mandatory). Candidates will study the repertoire and will be expected to seek out every possible opportunity for professional development. It is the candidate's responsibility to be involved in additional performances, participation in masterclasses and leadership of ensembles. The record of participation will be taken into account in the assessment process.

Candidates are advised to consult *Principal Study in the Master of Music (Performance)* under Course Descriptions in this Handbook for additional information including assessment requirements.

The academic studies component of this award is minimally completed in four semesters. It is assumed 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 which is appropriate to the requirements of the mature postgraduate performance major.

The seminars of semesters 1-3 fall into two basic categories: one category deals with the broad, essential areas of research method and music analysis; and the other is more historically orientated and emphasises transitional periods in western music history, mainly because their relative complexity and wealth of internal contradictions make them ideally suited to post-graduate study.

#### Award progression chart

Students should use the following charts as a guide to the acquisition of units by normal progression through the Master of Music (Performance) award program.

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

<b>Required course</b>	<b>Sem.1</b>	<b>Sem. 2</b>	<b>Sem. 3</b>	<b>Sem. 4</b>
Principal Study 1-4 (includes Graduate Seminar) OR Principal Study Conducting 1-4 (Advanced Chamber Music may be taken for one semester, in lieu of one semester of Principal Study 1-4)	8	8	8	8
Introduction to Research Method	2			
Music Analysis Today		1		
Seminar Elective 2		1		
Seminar Elective 4			1	
Special Project (Pro-Seminar)			1	
Special Project Seminar				2
<b>Total units per semester</b>	<b>10</b>	<b>10</b>	<b>10</b>	<b>10</b>
Total units for the Award				<b>40</b>